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THE CLEVELAND MUSEUM OF ART
Report on the Feasibility
of a
Capital Campaign for an Addition
to the Museum

February, 1962

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Henry E. Bessire

Vice Chairman

February 16, 1982

Mr. James H. Dempsey, Jr.
Squire, Sanders & Dempsey
1800 Union Commerce Building
Cleveland, Ohio 44115

Dear Mr. Dempsey:

It is with pleasure that we submit to you our final report on the feasibility of a capital campaign for a new addition to The Cleveland Museum of Art.

We are most appreciative of the very fine cooperation received throughout our work from you and Mr. Oliva and Mrs. Kilroy, as well as Dr. Lee and his staff. We are also grateful for the cooperation of the Board and the many people we interviewed in Cleveland.

On behalf of myself and my associates, James Kraft, Daniel Feinstein, and Elizabeth Scarlatos, we thank you for the opportunity of working for The Cleveland Museum of Art.

We look forward to discussing our report with you and your colleagues at the earliest convenient time and to serving The Cleveland Museum of Art in what will undoubtedly be a challenging and promising effort for the Museum.

With every good wish to you and all others with whom we worked, I am,

Most sincerely,

Henry E. Bessire

HEB:rm

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INTRODUCTION

The Cleveland Museum of Art (CMA) retained Brakeley, John Price Jones as fund-raising consultants to conduct a feasibility study as a first step in a proposed capital campaign to construct and endow an addition to house the Museum's library and additional gallery space for the 19th and 20th-Century collections. The Museum specified that ideally it would like to break ground for the addition in late May or June, 1982, and advised us that half of the proposed goal of \$8 million was required to be in hand before the project was undertaken. Brakeley, John Price Jones was directed to focus its study upon the availability of private contributions for the project, to gauge the philanthropic community's impressions of the Museum, and to recommend a plan of action for the capital campaign. Counsel also agreed to provide assistance and advice on the creation of a permanent Development Office and a system of donor research, records and files, to aid in defining a job description for the Director of such an office, and to assist in screening some of the applications for the job.

In the preparation of this report, some thirty in-depth, confidential interviews were conducted with Trustees, key supporters, and civic and business leaders chosen by agreement between members of the Board and counsel (See Appendix A). Respondents were selected for their position in the Museum community or in Cleveland and for the quality of insights that they could bring to the interviews; these individuals were thought capable of providing information in the best interests of the Museum and on the most effective actions that could be taken to meet CMA's capital needs.

An important factor in CMA's situation is that the proposed campaign will constitute the Museum's first attempt to raise funds from the public in a concerted, broadbased fashion. Throughout its history, CMA has enjoyed high levels of support and generous endowment from a small, dedicated group and this has allowed it to pursue its goals independently, responsible only to its own aesthetic standards. Based upon present capital needs and future operating requirements, the Museum has determined that it must expand its sources of income. In deciding to solicit funds from the public, CMA realizes that it will be subject to scrutiny from the philanthropic community and will, to a greater degree, have to present itself as accountable to its constituents. Some adjustments in the operation and community relations of the Museum may be necessary. It must be stressed that what we say in this study is not in any way a judgment of former or present practices and management, but a report of significant opinions and suggested ways of positioning the Museum for optimal fund-raising. This study serves as an evaluation of the strengths necessary to best achieve the Museum's objectives as it enters the highly competitive philanthropic marketplace.

PART ONE

Summary of Recommendations.

Brakeley, John Price Jones believes that The Cleveland Museum of Art is in a position of sufficient strength to move aggressively into a sophisticated and far-reaching program of development, and to do so without distorting or spoiling the present identity and integrity of the Museum. To produce an effective campaign, we recommend the following steps:

1. CMA's Board of Trustees should vote to undertake a capital campaign with a preliminary goal of \$8 million; a final goal should be determined sometime before the public announcement of the campaign.
2. CMA should retain a full-time Campaign Manager as soon as possible and establish a campaign office.
3. CMA should identify and recruit the best possible persons for campaign leadership positions.
4. CMA should analyze its Board of Trustees to determine whether it currently has optimal composition and size to compete effectively for philanthropic funds. It should consider making appointments which correct any perceived deficiencies.
5. CMA should develop more meaningful and active roles for the Advisory and Junior Councils and its Members and employ these pools of volunteers effectively in the campaign.
6. In order to attract new sources of support for CMA, the Trustees and closest friends of the Museum should give generously and provide a sizeable nucleus fund for the campaign.
7. CMA should undertake an extensive program of cultivation and solicitation of prospective donors. Gift opportunities should be designed to attract donor interest.
8. CMA should initiate a broad public relations campaign to correct misconceptions about the Museum and establish greater appreciation of its contributions to life in Cleveland. The community must feel involved with the Museum and become convinced that its participation is both necessary and desired.
9. CMA should present its campaign as necessary to maintain CMA's levels of service and excellence. The project should be discussed not as a library addition but as an enlargement of the Museum's space and resources for conservation; as an important addition to the gallery space; as the expansion and consolidation of the highly valued library holdings; and as a means to strengthen the educational programs and exhibitions.

PART TWO

A Perspective on Philanthropy.

Thanks to far-sighted planning on the part of its founders, the prudent management of its Trustees, and the dedicated support of a small group of patrons over the years, The Cleveland Museum of Art has until now been largely free of the need for a constant, concentrated fund-raising function. Since CMA is considering entering the philanthropic market in an organized campaign, a brief summary of certain philanthropic principles might prove useful before turning to the discussion of how to develop the Museum's fund-raising potential.

Some \$48 billion was given to United States not-for-profit institutions in 1980. Achieving this level required a series of time-consuming and complicated, though essential, processes. Due to wide-spread needs and intense competition for support, fund raising must today be a central and continuous element of every not-for-profit institution's management and operation. Experience indicates that an organization's success in attracting funds bears a very close relationship to the consistent skill, energy and expertise with which it tells the story of its case for support and presents that story to a carefully identified constituency. Doing this well is a complicated undertaking that requires attention from the institution's top board and administrative leadership, professionalism at the staff level, and the thoughtful application of basic, time-proven fund-raising techniques.

The issue of donor motivation - that is, why people give - deserves some discussion. Practically every fund-raising program depends, to some degree, on meeting most of the following requirements:

1. Prospects are asked by the right person, at the right time, and under the right circumstances.
2. Giving creates a bond and makes the benefactor feel part of a group or organization.
3. Giving produces recognition, thus providing a sense of prestige to the donor.
4. Giving allows a donor to show gratitude for the services provided by an institution.
5. A donor gains income and estate tax benefits.

The obvious point is that most positive human behavior is motivated to some degree by enlightened self-interest, and the human need to "get something out of giving" should always be kept in mind in fund-raising.

Although some of these concepts may seem basic or self-evident, the importance cannot be overstated of giving them serious consideration and treating them as guiding principles rather than ethereal abstractions. This is particularly true now that there is increasingly intense competition for private support. While the volume of contributions continues to grow, so do the number of requests. Non-profit institutions are devoting more of their staff and resources to this search for financial stability. Cleveland provides a perfect example of this phenomenon: our study revealed a large number of major campaigns in progress and a tendency on the part of institutions to treat fund-raising responsibilities very seriously. Indeed, CMA's decision to undertake a major capital campaign and to establish a Development Office both fits into this trend and represents the Museum's recognition of the need for extreme sophistication as it attempts to anticipate its future funding requirements.

The wide variety of giving opportunities available to philanthropists and the ever-greater sensitivity in the approaches of not-for-profit organizations will lead donors to scrutinize carefully all appeals received. The institutions which fare best will be those which 1) provide a clear, forceful presentation of their case and needs; 2) establish themselves as dedicated to the service of their constituents; and 3) provide the best opportunities for the involvement of supporters and the most effective recognition of their support. The key concepts of building bridges to the public through a fund-raising operation should be kept in mind at all times, both in reading the rest of this report and while initiating CMA's capital campaign.

PART THREE

The Analysis.

This section details the results of the interview process. Findings are expressed as an amalgam of comments most often voiced by respondents, weighed against the general philanthropic knowledge and professional experience of Brakeley, John Price Jones.

It should be noted that the respondent pool for a fund-raising feasibility study differs markedly from that of a usual "survey" or "public opinion poll." It was neither the mission nor the intention of Brakeley, John Price Jones to sample, at random, community attitudes or opinions; rather, we targeted and intensively questioned particular individuals who it was believed could provide the most vital viewpoints, information and useful data, which in turn could indicate the most advantageous path for CMA.

At the outset, we would observe that respondents exhibited a uniformly high level of attention and respect towards CMA. Even in those interviews which offered substantial criticism of the Museum, we detected a high level of concern. This could serve the campaign well if CMA takes the steps needed to transform this interest and concern into active involvement.

I. The Case for Support. In fund-raising, the "case" is the compilation of the most compelling reasons that an institution can offer to convince contributors to provide major financial support and volunteer leaders to lend their time. In order to establish the case for CMA, it is necessary to evaluate the Museum's services and characteristics in light of the factors affecting decisions to give. Respondents' impressions and knowledge of the Museum play a central role in the delineation of a convincing case; likewise, it is crucial that their criticism and questions receive full attention. The success of CMA's fund-raising efforts will depend largely on the degree to which the Museum both mobilizes the goodwill expressed by respondents and reacts constructively to their concerns.

A. Findings. The Cleveland Museum of Art has a prominent place in the minds of the Clevelanders interviewed. Its importance as a cultural institution is universally recognized and its devotion to excellence fully appreciated. Respondents considered it one of the finest museums in the nation and credited it with having avoided the "circus-like" atmosphere created at some institutions. Indeed the Museum's traditions of stability and strict adherence to standards of quality were cited as the Museum's greatest strengths. Respondents also praised the collections and their display. Respondents familiar with the Museum's free admissions policy and education programs considered them important services to the community, although they often thought that not enough individuals and institutions in Cleveland took advantage of them. Few respondents realized fully the breadth and depth of the education program.

In contrast to these intellectual descriptions of the Museum, respondents displayed a strong emotional response toward CMA which strongly undercuts their positive comments. A substantial majority of respondents indicated feelings of dissatisfaction and distance from the Museum. The startling consistency and conviction with which these negative comments were expressed raises serious obstacles to successful fund raising. On a surface level, these negative comments referred to the Museum as lacking an inviting atmosphere. Respondents spoke of a lack of warmth, a sense of formality and austerity that diminished their enjoyment of the Museum. Considering that the people interviewed were carefully chosen, it is interesting to note that a number spoke of visiting the Museum only rarely and of finding museums in other cities more attractive.

At heart, the expressed dissatisfaction with the Museum has little to do with the physical plant or programs, but reflects rather deep resentment of perceived CMA attitudes towards its public. Respondents felt that the Museum has consciously decided not to be concerned with the community, has chosen to remain remote, and has perpetuated an air of exclusivity. Even close friends of the Museum agreed that the public is likely to see the Museum as the province of a small, elite, and wealthy group rather than as an "open, public place." A number of people observed that the Museum has not been concerned with or attempted to involve the interests of the community at large or even particular individuals whose attention and support would be useful. They contrasted this lack of out-reach with the Cleveland Orchestra's high level of community concern and of volunteer activity, and one respondent claimed that the community at present thinks in terms of "our Orchestra" and "the Museum."

Respondents felt that CMA's sizable endowment has both positive and negative effects upon its claim for support. On one hand, it has put the Museum in the enviable position of never having had to approach the public for money before, a history which underscores its responsible management. On the other, this very self-sufficiency may have kept the public at a distance and may create obstacles in any attempt to engage support. CMA appears wealthy, and indeed continues to produce an operating surplus. Potential supporters may find it difficult to develop a rationale for giving. Also, potential contributors do not presently perceive opportunities for involvement or for appreciation of their efforts. Typically, respondents questioned why, given its current assets and the attention to public opinion that fund raising necessitates, the Museum would consider a capital campaign. Under these circumstances, it was felt that CMA would have to make a strong, carefully detailed explanation of its need for new money.

Many respondents did not initially understand the function of a Museum library, its role in curatorial work, or CMA's need to consolidate its research collections. However, when the comprehensive nature of the library's services was defined and the components of the proposed addition detailed, most of the people interviewed voiced general approval and acceptance of the plan. A number remained skeptical of the program's attractiveness for a public campaign and felt that its presentation and marketing would play a major role in the results accomplished.

B. Implications for the Campaign. Clearly, the Museum must correct misconceptions and establish a more favorable public image if it wants to broaden its base of support. CMA has never made a sustained attempt to attract and maintain the interest of supporters, but its future financial stability may depend on its beginning to do so now. If CMA promoted itself more actively, the community perception of exclusivity and aloofness could be reversed. Respondents felt that while the Museum offers many services to the community, it does not advertise them effectively. The public needs to realize just how much the Museum really does, to understand how unique its education programs are, and to appreciate how rare and special the gift of free admission is among private museums. The campaign must focus not on a particular capital project proposed by CMA, but on CMA itself. CMA's appeal will be enhanced if it is presented first as a request to support the Museum and only secondarily as a building program, albeit one which will affect every aspect of Museum operation and service. The Museum has a great responsibility to prepare its case carefully and in doing so it has an opportunity to be seen as reaching out to Cleveland and inviting the community to participate in the Museum's future. As one respondent put it, "The picture is much better than the people appreciate or understand. CMA has a highly defensible public position. It doesn't have to be defended." Put simply, the Museum must tell its story clearly and show great sensitivity to its public.

II. Leadership. The quality and characteristics of available leadership play a critical role in any effort to establish community support for a non-profit institution. An organization's leaders and representatives serve as a bridge to the general public, telling its story, expressing its needs, cultivating prospects and soliciting their support. Inevitably, the attitudes of this leadership group will leave an impact on the organization's image, both in the direct policy decisions made and through the public's possible confusion of individual personalities with institutional characteristics. To the extent that the governing body is seen as committed, attentive to the needs of all of an organization's constituencies, and able to attract support from diverse sources, it may be judged effective; if viewed as insular, limited or indifferent, it must seek ways better to advance its cause.

As applied to capital fund-raising, the term powerful leadership takes on some additional and special meaning. "Big gifts" are negotiated on a peer-to-peer and person-to-person basis and experience indicates certain

necessary criteria for effective leaders:

1. the ability to give and attract substantial funds;
2. the willingness to devote the required time;
3. subtle, persuasive salesmanship in presenting the institution's case and needs;
4. the ability to "close" a solicitation; and
5. commitment to and belief in the institution for which the individual is soliciting.

A. Findings. Opinions expressed about CMA's leaders closely parallel those offered about the Museum itself. On one hand, the Director is viewed as extremely able. He is greatly respected for his administration and for his development of the Museum. Likewise, the Trustees are considered staunch guardians of CMA and receive credit for their unity and efficiency. Respondents believe that the Board has a number of very able people and feel that they have great resources both for giving and getting major contributions.

At the same time, the people interviewed attributed to CMA leaders certain attitudes and tendencies which may not serve in the best interests of the Museum if it truly wishes to tap additional sources of support. Typified as "a private club," the Board was seen as reflective of a limited viewpoint and as not representing a broad cross-section of the Museum's diverse constituency. Respondents viewed the Board of Trustees as not adequately representing the professional, geographical, financial, social or religious communities of Cleveland. Some of the people interviewed felt that segments of the population required for a successful campaign had no voice in the Museum's governance. Others believed that more individuals with a deeply-felt interest in art should have seats on the Board and many suggested the importance of introducing young leaders to the governing body.

People familiar with the demands of fund raising, while admitting the CMA had a powerful Board, wondered whether it contained enough people of substantial wealth, influence, and community recognition to fill all the major leadership positions for the campaign. Some suggested that the governance of the Museum, and particularly the conduct of fund raising, might be enhanced by a moderate expansion in the size of the Board. Some of the benefits suggested by such growth included the opportunity for greater inclusiveness, the involvement of additional arts leaders and key prospects and broadened access to resources for CMA.

Respondents saw the Advisory and Junior Councils as having potentially important roles in increasing public appreciation for the Museum, but felt that neither has achieved its potential. They cited the need for more representative composition of both bodies, and felt that at present both were more nominal than charged with any real purposes. Indeed, some respondents suggested the creation of such groups, unaware that they already existed. There was also an opinion that the Membership program could be strengthened to increase its size and the contributions of Members.

B. Implications for the Campaign. Brakeley, John Price Jones' substantial experience in institutional development and capital fund-raising indicates that non-profit organizations are judged by the quality of their leadership. The most successful institutions are those which achieve Board composition that reflects the quality of community leadership and that strives to create interesting opportunities for involvement throughout the organization. The best Boards seek quality and diversity in such characteristics as age, ethnicity, geographic background, sources of wealth, and in the professional talents and personal contacts that a board needs to be effective.

The respondents interviewed in this study felt that CMA has not yet established an optimal leadership group to compete effectively for philanthropic gifts. The Museum should consider possible responses to these concerns at the outset of its campaign. First, it should conduct a thorough analysis of the Board and its appointments to determine whether any deficiencies truly exist. Current vacancies of two seats provide an opportunity to bring new and committed members who can augment and work with the present Board; these appointments also offer the chance to send a strong signal of the Museum's commitment to the entire Cleveland community. Also, an increase of three to six new members would augment the strengths of the Board while keeping the total membership at a manageable level. Second, CMA must identify and recruit the best possible leadership for the campaign and install both Trustee and non-Trustees in the top positions. Third, consideration should be given to more meaningful roles for the Advisory and Junior Councils and for the Members. These bodies provide a large pool of potential volunteer power for the Museum and it will be advisable to tap this for the demands of the capital campaign. Judicious expansion of the two Councils should be undertaken to involve a number of important prospects and potential supporters. More importantly, the duties and responsibilities of both groups must be examined and developed to make membership more satisfying. The membership program should be carefully studied to consider how to make it as effective as possible for Members and for the Museum.

III. Sources of Support. As one might expect, the findings reported above have some impact upon respondents' estimates of how much CMA can expect to raise from various sources. The failure to involve important prospects in Museum activities was viewed as increasing the difficulties involved in fund-raising. A very substantial program of cultivation will be necessary

to make potential supporters feel that they have a real stake in CMA. The public will have to see the Museum in a new light before it will give freely to it. As one respondent expressed it, "CMA says it needs the public's money, but it hasn't said it wants the public." Most respondents felt that if the perceived exclusivity of CMA changed, and changed on more than simply a one-time basis, an immense amount of public goodwill could be created and tapped.

A. Findings. The Cleveland community appears to have sufficient pools of wealth to fund a campaign for CMA. Substantial potential for individual, corporate and foundation support was cited. One respondent indicated that the Museum's "ability to do this is quite separate from what the community thinks of it. They can do this." The key question remains how to mobilize the resources available in order to maximize the potential for the campaign. Most respondents felt that the Board of Trustees had the capacity to provide a significant amount of money and the personal and professional contacts to attract giving from many sources. It was felt that the example of the Board will be extremely important to the campaign, and that every member will have to give generously before sources not intimately involved with the Museum will respond. Some respondents indicated that any campaign undertaken should focus on the entire community, attracting small gifts and memberships as well as major pledges; they felt that a campaign exclusively for big gifts would only perpetuate the mystique of the Museum as being for the wealthy and elite.

Respondents questioned whether the current project lends itself well to a campaign for private gifts. Many felt that the library satisfies largely an internal, functional need, and as such will be difficult to sell to the public. Competition for philanthropic support from other institutions also received substantial discussion. Respondents pointed out that many other Cleveland organizations have campaigns underway, felt that they had more pressing needs, and believed that, unlike CMA, these other institutions had successfully cultivated devoted constituencies. One respondent, talking about foundation and corporate giving, said, "Others are supported politically and socially for the greater good of the city. CMA won't be seen that way." The economy and the need to make up for government cutbacks were also mentioned as potential obstacles to a campaign for CMA.

B. Implications for the Campaign. To attract support for its campaign, CMA will have to explain carefully its needs to the public. The community must understand that, despite its substantial wealth in endowments, the Museum must have additional funds in order to maintain its high standards of operation and service. CMA must place this project in a larger perspective than a library addition; rather, the public must see a gift to this campaign as affecting every level of Museum operation. To create a compelling appeal, the public must also feel involved in the Museum and become convinced that their participation is both necessary and desired.

On the basis of the study interviews, Brakeley, John Price Jones believes that as much as two thirds of the campaign monies will have to come from individuals, both personally and in grants channeled through family foundations. The remainder will be split between other foundation grants and corporate gifts.

The level of giving by Trustees and the closest friends of the Museum will greatly affect the ability of CMA to reach out to new sources of funds. Extremely generous donations will be required to maintain the currently proposed schedule; most of the pledges solicited prior to the planned groundbreaking in May or June will have to come from the Museum's present "family." Notwithstanding unselfish support provided by many of these people over the years, and admitting the limits to their resources, the fact remains that they must fully engage themselves if CMA wants to gain access to additional sources of wealth for this and future efforts. They must set an example for the new sources. As indicated earlier, philanthropists will largely measure their own giving in comparison to that of the institution's insiders.

The Board's current composite level of willingness to contribute remains a concern; sights will need to be raised considerably to ensure success.

Careful work and cultivation will have to precede attempts to gain commitments from many new individuals. This effort is essential, time-consuming and long-range in results. Cultivation requires great attentiveness toward individual needs and interests. The Museum must demonstrate a greater willingness to address the concerns of prospects if it expects to generate new and large sources of funding.

Someone close to the Museum suggested that, ideally, major prospects should have been given some significant participatory role at the Museum much earlier to secure gifts in this campaign. CMA must compensate for this by involving new people now, not rushing solicitations, and realizing that any bonds created will benefit the Museum, if not now then in future years.

CMA should undertake an exhaustive solicitation for corporate and foundation funds. Cleveland has a generous philanthropic base in those areas. Many of these sources, however, lack a tradition of involvement with CMA, in many cases because the Museum has not approached them. A well argued, systematic approach could unleash a substantial amount of money. The campaign provides CMA an opportunity to establish ties to those sources not only for this project, but also for future operating and program support.

Philanthropic competition in Cleveland should not deter the Museum. The Museum Trustees and Staff should keep up to date on other campaigns and through them increase awareness of how best to cultivate funds for the Museum. CMA cannot refuse to seek the funds it requires simply because other groups are also asking for money.

Economic conditions will require sensitivity to the financial situations and considerations of specific prospects. The campaign must attempt to recognize the difference between temporary economic influences and permanent alterations in conditions of wealth. Documented experience in scores of capital campaigns reveals that the state of the economy rarely affects the giving of larger donors and an extended multi-year campaign and pledge payment period should bridge fiscal ups and downs. However, there remains a right time and a wrong time to ask for a major commitment and CMA should be careful to solicit under circumstances most likely to result in a positive response and a significant pledge.

PART FOUR

A Plan of Action.

On the basis of information collected during the study process, Brakeley, John Price Jones believes that CMA is in a position of sufficient strength to move aggressively into a sophisticated and far-reaching program of development. Furthermore, it is our judgment that such a program can be initiated and conducted without distorting the present identity and integrity of the Museum. The effort will not, however, be easy: a great deal of preparation, hard work and public education will be required to create a strong case for support. Moreover, the Museum will have to broaden its base of volunteer advocates. Success in this program will require a sizeable amount of time, deliberate and careful pursuit of campaign goals and great dedication, but we feel that the potential benefits make this expenditure of effort worthwhile. This campaign can serve as a turning point for the Museum, creating a substantially larger support constituency and assuring the ability to maintain its levels of excellent service for years to come.

I. Campaign Specifications. The following policies, procedures and actions are recommended:

A. Philosophy and Character of the Campaign. As the first public fund raising attempted by CMA, this campaign will have substantial impact upon the way the Museum is viewed, and can either enhance or impede CMA's future operation. The public must see the campaign as an opening door, the presentation of the Museum to its community. CMA must delineate its tradition of service to Cleveland and convince the community in compelling and personal terms that its involvement in Museum programs and activities is both welcome and indispensable.

The campaign will, in effect, be directed at two somewhat distinct "communities." First, it will appeal to a relatively limited philanthropic community. Our study indicates that most of the money raised in the campaign will have to come from sources already known to the Museum; CMA will have to shape certain materials to this group of known donors and identified decision-makers. To best serve CMA's long-term goals, however, the campaign must also address a second, larger constituency. Respondents' comments clearly showed a need to establish stronger connections between the Museum, a new group of donors, and the total Cleveland area population. The campaign provides a unique opportunity to create these bonds, acquire new and significant donors and make the public feel that it has an important stake in the future of CMA. It can thus generate some immediate new support and pave the way for greatly increased giving in the future. The Museum should aim at maximum penetration of its campaign message and take care to show full recognition and appreciation of all forms of assistance received.

B. Goal of the Campaign. On the basis of information received during the study, a capital campaign for \$8 million by CMA appears feasible. Under certain circumstances, a significantly higher campaign total is conceivable. We would, therefore, recommend using the \$8 million figure only as an interim campaign goal, deferring the establishment of an official goal until some time nearer the May or June ground-breaking when the campaign might be publicly announced. The needs and accomplishments of CMA are not yet sufficiently articulated in the minds of the philanthropic community, and developments over the course of the next few months could have great impact upon the amount of money that can be raised. The size of the nucleus fund provided by Trustees and the Museum's family, for example, will have substantial influence upon the conduct of the campaign, as will decisions on how to market specific endowment opportunities and whether or not to include certain Museum funds currently available as part of a higher campaign goal.

C. Time Frame. At the outset of this study, the Trustees of CMA indicated that ideally they would like to have half of the \$8 million total in hand by the desired ground-breaking in May or June, with the remainder of the money raised by June, 1983. In this report, we provide an operating schedule that takes these desires into account. Under the best of circumstances, with successful solicitations at the highest levels and with sights raised to the necessary levels of giving, this may be a realistic time frame. This schedule will necessitate immediate decisions about the conduct of the campaign and firm adherence to a plan.

Given the enormity of the task ahead, the current timetable may not allow sufficient time for preparation or solicitation. CMA must be aware of the potential need for a longer campaign period. Events during the period preceding the ground-breaking will provide indications of the time required for the overall campaign. Some of the factors affecting this final length are: the efficiency with which decisions on the campaign are made and carried out by the Trustees and staff; the level of commitment by the Trustees and immediate friends in giving; the response of prospects to CMA's appeal and their involvement in the campaign. Appendix B details the chronology of major campaign activities.

D. Pledge Period. Since a capital campaign demands sizable commitments from donors, allowing them to pay out their gifts over an extended period of time usually leads to the best results. Given the Museum's income needs and the philanthropic community to which it will appeal, a three year pledge period should be sufficient for this campaign. Of course, special arrangements can and should be made for donors who request them.

E. The Office of Development and Membership. CMA's capital campaign should operate cooperatively with the newly established Office of Development and Membership. Though the Manager of the Office will be heavily involved in the campaign, the demands of capital and ongoing fund-raising are too great to combine them together in one office. During the time in which the capital campaign will occur, the permanent Office of Development and Membership should focus on four areas; first, the creation of office organization and procedures, including a sophisticated research system of files, receipts and records which can be shared with the campaign; second, the development of new memberships and the upgrading of existing memberships to higher levels, in concert with the institutional public relations effort that should be designed for the campaign; third, the establishment of an organized broad-based annual fund, to be implemented immediately upon the conclusion of the capital effort; and fourth, the development of a bequest and deferred gifts program.

While CMA has traditionally benefited from yearly donations from some patrons, it has never sought these sustaining funds in a directed and concentrated program of activity. The future financial stability of the Museum may depend upon the institution of such a systematic approach. An Annual Fund will also increase the likelihood of attracting major gifts in the future, since an institution has no better prospects than those who have already given to it.

F. Prospect Research. Identifying prospects who will support an institution in a significant fashion is one of the major tasks that faces any fund-raising effort, and the compiling of complete, organized prospect files in a professional manner is the first step in this process. The more that can be learned about sources of suspected affluence or potential, the greater the opportunity for securing substantial contributions.

For CMA's campaign, donor information should be gathered from all available sources and maintained in the Campaign Office. Complete records on key individuals are essential. Basic information on corporations and businesses, their number of employees, their profitability, their sales and corporate connections will have to be collated to insure that no prospect is overlooked. Newspaper and magazine clipping files about prospects need to be maintained. These research materials will be crucial in providing data to volunteers in prospect evaluation sessions; they will also be important in preparing solicitors, and in justifying gift requests.

It must be re-emphasized that information, intelligence and research on who knows whom, who works with whom, who sits on which boards, and who associates with whom are necessary to identify appropriate prospects and to assign the right solicitors to them. Without such information, and a free flow of information, a successful campaign is impossible. This, of course, cannot be

done in a month or two, but must be an ongoing process, and one aided by the Board and key volunteers.

The comprehensive and extensive research for the capital campaign has already commenced, under our direction. A research library has been established and a member of CMA's staff has been working on this critical endeavor. This material will provide a foundation for the Office of Development and Membership's permanent files.

G. Cultivation and Donor Recognition. The cultivation of major prospects involves combining an institution's case with its research to produce compelling personal appeals. The process is both informational, in its effort to familiarize potential supporters with the institution, and persuasive as it attempts to create a connection between the institution's needs and the donor's greater personal interests. CMA must make every effort possible to make prospects feel engaged and committed to the Museum. Detailed strategies for stimulating their interest and involvement should be designed.

Prior to any solicitation, careful consideration should be given to the requirements and opportunities for the recognition of gifts. Commemorative possibilities should be evaluated and delineated clearly for key solicitations. These considerations may raise sights and result in the receipt of pledges for the campaign at desired levels. In general, campaigns are most successful when benefactors have the opportunity, as they support an institution, to endow something of specific personal importance and interest. Certain donors, for example, might find an opportunity to name the library or a gallery extremely attractive, and others might like the idea of named endowments for the education and conservation programs or curatorial positions.

H. Importance of Big Gifts. Success in a capital campaign depends to a very great extent upon identifying viable prospects for six- and seven-figure gifts, and devising strategies for transforming this potential into commitments. Typically, as much as 50% of a goal must be provided by ten or twelve donors; the next 100 gifts comprise 35-40%, and all the rest 10-20% (See Appendix C).

A key factor in big-gift solicitation is patience. Due to the enormity of the donor's decision, the complexity of giving mechanisms sometimes required, and the essential care and planning, these pledges often take a substantial amount of time to mature. Under no circumstances should such a gift be solicited prematurely; rather, every large gift should be treated as a campaign unto itself, with all that the term implies with regard to time and effort. The campaign leadership and professional counsel have a serious responsibility to identify, develop and obtain big gifts.

I. Sequential Solicitation. Brakeley, John Price Jones takes the professional position that solicitation in a capital campaign must be done on a sequential basis. This means that once prospects' giving potential has been evaluated, a campaign approaches them from "the top downwards and the inside out." Commitments from the most important prospects and from figures associated with CMA must precede solicitations at lower levels of giving. The principle of sequential fund-raising is grounded on insights gained during scores of capital campaigns:

1. The five or ten largest gifts establish the standard of giving for the entire effort;
2. Failure to adhere to sequential patterns lowers sights on all fronts;
3. Commitments at lower levels usually do not offset major gaps in the upper gift ranges; and
4. Once the big-gift sequence is violated the entire program is in jeopardy. Additional volunteer manpower becomes necessary, more prospects must be rated, costs go up and the solicitation period must be extended.

Regardless of prearranged timetables, solicitations should never launch into the broad general phases until success has been achieved at the highest levels. Similarly, specific uncompleted major approaches should not be discontinued because the campaign has moved into another phase. These observations re-emphasize the need for flexibility in planning and operations.

J. Personal (Face-to-Face) Solicitation. The importance of person-to-person contact in solicitation cannot be stressed enough. Direct, face-to-face meetings are vital to the success of any major gifts effort. The telephone and mails should be used only as follow-ups to personal contacts. More time is required for this type of solicitation, but the rewards are concomitantly greater.

Campaign leadership, in conjunction with professional counsel, will determine the most effective timing, strategies, and solicitor or solicitation team. Experience proves that when the right person, with the right preparation, asks in the right way, at the right time, gifts are usually received at or close to expected levels.

II. Public Relations for the Campaign. As stressed throughout the study findings, CMA must prepare for fund-raising by correcting public misconceptions about the Museum and establishing greater appreciation of its contributions to life in Cleveland. This will require a vigorous and far-reaching program of communication. The necessary public relations effort will, of course, involve the dissemination of information to the community through the media, but it will also require approaches targeted and tailored specifically

to community leaders and top prospects. In this sense, a one-on-one meeting becomes as much of a public relations activity as a newspaper interview or civic association presentation.

A. Orientation. Public relations should be geared towards promoting the entire Museum, picturing gifts for this project as a way of supporting the institution as a whole. To this end, Brakeley, John Price Jones recommends three broad public relations goals: 1) raising community awareness of the Museum, its history, record of service and existing programs; 2) promoting an image of the Museum as an integral part of Cleveland, deeply involved with and concerned about all of its constituents; and 3) presenting the building project as a way of preserving this role and maintaining current levels of service. CMA should describe its fund-raising as a campaign to assure future excellence.

To the extent that materials discuss the building program apart from the case for CMA, these materials should stress aspects likely to spark the interest of donors. Additional gallery and education program space should be emphasized over the library, which is less easily understood by and justified to the public. The Museum should present its expansion as affecting every aspect of its operation: the proposed expansion will augment the Museum's available space and resources for conservation; add galleries for the permanent collection of 19th- and 20th-century art; allow for the consolidation of the valued library collection, its photography files and extensively employed slide holdings; and enrich the educational programs and exhibitions that engage the Museum in the city's life.

B. Case Statement. The preparation of a case statement will constitute a major step in the formulation of a cohesive strategy for CMA's public relations. The case statement brings together all the reasons that the Museum can provide to demonstrate its capacity to serve its constituencies. It is a fundamental document designed to serve as a unifying force for the fund-raising drive, providing central information to the campaign organization, enlisted leadership and key prospects, as well as acting as a source of copy from which brochures and other printed materials are produced.

C. Printed Materials. A set of campaign materials should be prepared, using the case statement as an initial text. A major campaign brochure will be required, appealing to the emotions as well as reason, and setting forth both pictorially and in text the character of the Museum and the project as well as the clear, urgent need to accomplish it. A format for corporate and personal proposals will have to be developed, as will solicitor kits, training manuals, and campaign stationery.

D. Distribution of Campaign News. In addition, CMA should disperse information to a wide variety of sources to ensure that its message

gets coverage. Local papers should be supplied with campaign press releases. Corporations' internal newsletters should be employed to announce gifts and membership on committees and to give recognition to volunteers at all levels. A regularly scheduled campaign newsletter might be planned, and articles and pictures referring to the campaign should receive prominent attention in all existing Museum publications. The Museum must employ all publicity avenues to gain coverage of special events, announcements, committees and major gifts. Assuring proper recognition for donors must always remain a high campaign priority.

E. Special Events. Special events will play an especially central role in this campaign as they will provide useful ways of welcoming the interest of the community and crediting its involvement. These events will affect donor cultivation as well as volunteer motivation. The campaign should consider the following suggestions:

1. A ground-breaking ceremony and "kick-off" dinner to announce the campaign.
2. Special breakfasts, luncheons, and dinners for the cultivation of certain groups and the training of solicitors.
3. Intimate dinners or coffees hosted by prominent Cleveland residents and geared towards a small number of specific prospects.
4. A program conducted at CMA to introduce corporate and foundation representatives to the Museum's collection and programs.
5. A campaign finale and "Victory" celebration.

III. Campaign Organization. As it reaches out to Cleveland for support, the structure and administration of CMA's campaign must serve as a symbol of its concern for the community. Attempts must be made to provide meaningful positions for representatives from all of the Museum's constituencies, and to involve recognized business and community leaders who have not been previously active with the Museum in addition to Trustees and Advisory and Junior Council Members.

CMA must recruit leaders who have the prominence and ability to achieve the Museum's campaign goals. Top positions in the organization will require great skill and, equally important, considerable amounts of time and effort. This point cannot be emphasized enough; the campaign work will not be accomplished if leaders see it as a light burden. They must be available and engaged, particularly during the next five months when preparations and advance solicitations will be undertaken.

The proposed organizational chart (Appendix D) outlines the recommended campaign structure. This section defines the responsibilities listed in this chart.

A. The Board of Trustees. The Board constitutes the advance guard of all the forces that must become involved in CMA's campaign. Ultimate authority and responsibility for the campaign resides in the Board. The example offered at this level will set and maintain the tone for the entire effort, and every Trustee must be aware of his or her part in its success.

The Trustees are obviously a source of potential top leadership for the campaign and for other responsibilities in the campaign organization. Wholehearted financial support to the campaign, with an 100% participation goal, is imperative to the creation of the "united front" atmosphere required. Finally, the Trustees represent the sponsorship of the campaign. Their enthusiasm and commitment exemplify confidence in the Museum's future and its worthiness of support to the public and prospective donors.

B. Leadership Selection Committee. The formation of this small group, composed of five to eight members, including a few non-Trustees, should take place immediately. This committee, with the advice of counsel, will screen names of appropriate candidates for the campaign's leadership, and complete their recruitment. Besides appointing a Campaign Treasurer and identifying Committee Chairmen, the Committee should develop an ever-expanding roster of potential candidates who might serve on the committees or take on solicitation assignments. It should begin organizing the Trustees toward a stated Nucleus Fund objective, determining and soliciting necessary pace-setting gifts from the Board. Once high quality campaign leadership is positioned and the Committee for The Cleveland Museum of Art (described below) is operational, the Leadership Selection Committee can be dismantled and its members can take on other essential roles in the campaign.

C. Campaign Chairman. CMA's campaign will require a Chairman with credibility, conviction and commitment to ensure its success. The Chairman must be highly respected within the Cleveland community and willing to devote considerable amounts of time to what will be an extremely demanding process. Indeed, CMA would be best served by supporting the Chairman with three or four Vice-Chairmen representing the Museum's councils and key prospect groups. The Chairman will provide overall leadership and direction for the campaign, act as the principal policy maker, coordinating activity at all levels, head the Committee for the Cleveland Museum of Art, and work closely with the Campaign Manager and Museum administration.

D. Committee for The Cleveland Museum of Art. This committee, composed of twelve to fifteen Trustees and other community leaders, will act as the Executive Committee for the campaign, and will replace the Leadership Selection Committee at as early a point as possible. While ultimate authority and responsibility for the campaign rests with the Board of Trustees, this Committee will determine strategy and policies for the campaign. It will not be involved as a committee in day-to-day operations, although individual members will surely find

themselves engaged in these areas. It will have a major effect on producing the top dozen or so gifts central to the campaign.

E. Campaign Treasurer. The Campaign Treasurer will be responsible for overseeing the campaign budget and expenses, determining the validity of pledges and insuring the complete integrity of all achieved campaign totals. The Treasurer's duties do not demand as much time as some of the other leadership jobs, but it has central importance to the effort. An admired citizen of Cleveland should hold this position.

F. Nucleus Fund. The Leadership Selection Committee and later the Committee for the Cleveland Museum will have the responsibility of developing the Nucleus Fund, achieving the widest possible participation on the part of the Board, and soliciting crucial pace-setting gifts from the entire community.

G. Solicitation Committees. In keeping with the principles of sequential giving, it is recommended that solicitation committees be structured by levels of giving, rather than sources of support. Leadership Gifts will solicit pledges of \$100,000 and above from individual, business and foundation prospects. Key Gifts is concerned with prospects capable of giving in the \$10,000-\$99,999 range. This Committee does not become active in its solicitation until the Leadership Gifts Committee has established a significant level of giving among its prospects. Special Gifts deals with potential donors in the \$5,000-\$10,000 range, and Community Gifts all others. In a community-wide campaign like CMA's other Committees and specialized task forces may evolve as the pace and timing of giving at different levels require. Two support committees will be required to work with staff: a Research and Evaluation Committee to assign prospects to the proper solicitation committees and a Public Relations Committee to develop and execute the public relations plan.

H. Campaign Manager. CMA will require an experienced and extremely able Campaign Manager to direct the conduct of the campaign. Responsibilities of the Campaign Manager include:

1. Establishing and equipping the Campaign Office, hiring and supervising staff.
2. Assisting in the articulation of the case, the projection of financial needs, the fund-raising pace, and the procedural strategy for the program.
3. Assisting campaign leadership in the selection, enlistment and cultivation of volunteers for the organization.
4. Developing a campaign budget and after approval maintaining strict adherence to it.

5. Identifying and conducting research initially on pace-setting prospects, and eventually on all prospects.
6. Establishing controls to insure that the institution's policies, as related to the campaign, are adhered to by the volunteer organization.
7. In consultation with the Trustees, organizing and establishing compatible record-keeping procedures, acknowledgment systems, and all campaign gift reporting functions.
8. Preparing, revising, and maintaining the campaign schedule.
9. Organizing and conducting solicitation training for all volunteers.
10. Planning and coordinating the gift ratings of prospects and then their assignment to the best person or persons to achieve successful solicitation.
11. Transcribing and distributing reports on meetings to committee members and campaign leadership.
12. Providing assistance to volunteers throughout the solicitation process.
13. Planning, directing, and implementing the campaign's communications support program and supervising of all campaign printed materials.
14. Acting as principal staff to the Committee for the Cleveland Museum, coordinating all committee activities, and acting as their liaison.

We recommend that CMA retain Brakeley, John Price Jones to provide professional management services for the campaign. Under this arrangement, a full-time Campaign Manager, whose special skills match the Museum's needs, will be assigned. Senior Officers of the firm will supervise the Campaign Manager and consult with Museum leadership. Additional assistance will be available to the Museum through the expertise and knowledge of B/JPJ executives in the corporate headquarters and offices around the country. B/JPJ can also provide specialists in deferred giving, public relations, direct mail solicitation and government grantsmanship.

I. Campaign Staffing. Efficient and organized staff support is vital to the success of a capital campaign. CMA is fortunate to have a highly capable staff, and this will allow the campaign to proceed with only a few new positions required. The Manager of Development and Membership should serve as an Associate Campaign

Manager. Devoting time to the capital campaign will provide a good introduction to the Museum for the new Director, and will also improve his or her fund-raising expertise. Capital fund-raising provides unparalleled development experience and education.

Research for the campaign can be conducted by the current Museum staff member now assigned to that task, in cooperation with the Campaign Manager and the permanent Manager of Development. Two new employees will be required: an Executive Secretary who can manage the Campaign Office and a Communications Associate who will have responsibility for working on the campaign with the Museum's Public Relations staff, coordinating special events and proposal writing. Staffing and a one year Campaign budget are detailed in Appendix E.

Cleveland Museum of Art

Study Respondents

Melvin Arnold

Albert Borowitz

John G. Breen

David Davis

John J. Dwyer

George L. Forbes

Mrs. Montgomery L. Frazier

Allan J. Goodfellow

Mrs. Shattuck W. Hartwell, Jr.

Allan C. Holmes

George M. Humphrey, II

Raymond W. Hussey

E. Bradley Jones

Mr. & Mrs. David Kangesser

Jack W. Lamp

Peter Lewis

James S. Lipscomb

Frank H. Porter

Mr. & Mrs. Alfred M. Rankin, Jr.

Mr. & Mrs. Max Ratner

Mrs. Agnes Gund Saalfeld

Samuel K. Scovil

John Sherwin

Michael Sherwin

Daniel Jeremy Silver

Thomas V. H. Vail

Paul J. Vignos, Jr., M.D.

Homer C. Wadsworth

M. Brock Weir

Alton W. Whitehouse, Jr.

Norman W. Zaworski, M.D.

Cleveland Museum of Art
Tentative Campaign Operating Schedule

This tentative operating schedule is meant to explain the way different campaign functions overlap and need to be timed. In any event, a campaign schedule is only a guide, never a rigid timetable. The unforeseen will require changes and adaptations; plans will be reviewed by the Committee for the Cleveland Museum of Art in consultation with staff.

A. March-June, 1982.

1. Trustees authorize campaign, retain professional counsel.
2. Appoint Leadership Selection Committee. Identify and recruit Campaign Chairman, Committee for the Cleveland Museum of Art, Treasurer, and heads of the following committees: Leadership Gifts, Research and Evaluation, and Public Relations. Recruit committee members and hold orientation meetings. Begin work.
3. Recruit staff and organize campaign office.
4. Define specifications for campaign both as to budget and program.
5. Continue prospect research and organization of information.
6. Plan initial campaign printed materials; prepare Case Statement. Plan CMA public relations program.
7. Begin program of informing major prospects of CMA mission and nurturing their interest therein.
8. Committee for the Cleveland Museum of Art begins regular meetings to approve schedules, procedures, policies, strategies, etc.
9. Complete Nucleus Fund cultivation and solicitation among Trustees.

(Official Announcement of campaign. Ground-breaking and kick-off events.)

B. July-October, 1982.

1. Research and Evaluation Committee meets as necessary.
2. Complete Leadership Gift cultivation and solicitation.
3. Select and recruit Chairman of Key Gifts Committee; recruit membership, hold orientation meetings, begin work.
4. Review campaign progress in depth with Committee for the Cleveland Museum of Art.
5. Select and recruit Chairmen of Special Gifts, Community Gifts Committees; recruit membership, hold orientation meetings. Begin cultivation and solicitation.

C. November, 1982-February, 1983.

1. Continue Research and Evaluation as needed.
2. Complete Key Gifts cultivation and solicitation; continue Special and Community Gifts efforts.
3. Review campaign activity monthly.
4. Review campaign progress in depth with Committee for the Cleveland Museum of Art to determine future activity, new committees needed, etc.

D. February-July, 1983.

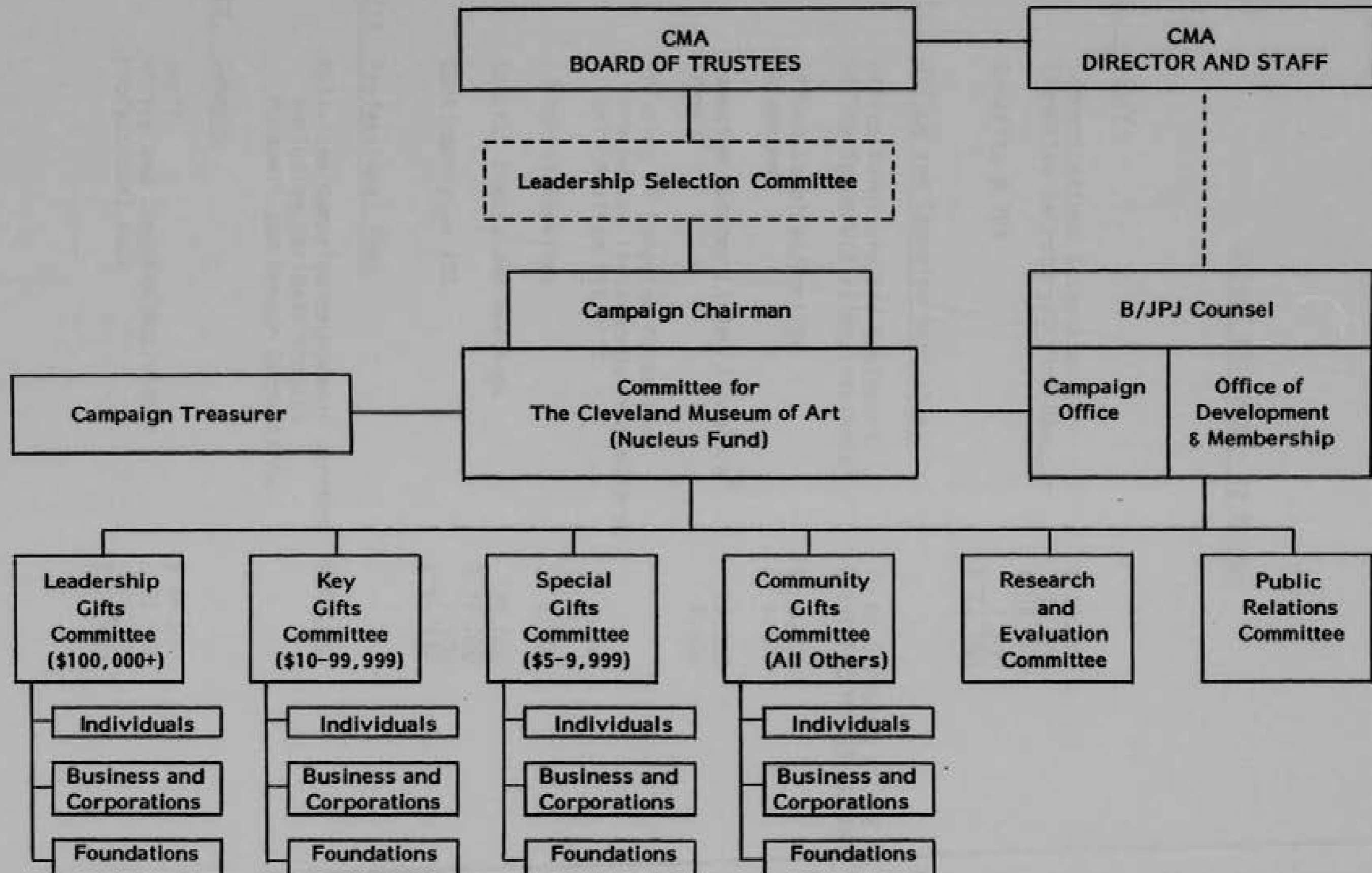
1. Complete solicitation of Special Gifts.
2. Review campaign progress with Committee for the Cleveland Museum of Art to determine future activity and needs.
3. Conclude Community campaign.
4. Counsel formulates a comprehensive report and plan of action to complete campaign.
5. Transfer responsibility for campaign to Office of Development and Membership; institute program of ongoing fund raising.
6. Announce completion of campaign, with goal achieved.

TENTATIVE
GIFT RANGE TABLE
\$8,000,000 OBJECTIVE

<u>Gift Range</u>	<u>Pledge Number</u>	<u>Range Total</u>	<u>Cumulative Total</u>
\$1,000,000+	1	\$1,000,000	\$1,000,000
500,000+	3	1,500,000	2,500,000
250,000+	4	1,000,000	3,500,000
100,000+	8	1,000,000	4,500,000
50,000+	15	900,000	5,400,000
25,000+	30	850,000	6,250,000
10,000+	100	1,150,000	7,400,000
Other Gifts	---	600,000	8,000,000
TOTAL		\$8,000,000	\$8,000,000

Proposed Campaign Organization Chart for
The Cleveland Museum of Art

Appendix D



BUDGET ESTIMATES: 12 MonthsI. Staff

Communications Associate	\$ 22,000
Executive Secretary/Office Manager	16,500
	<u>\$ 38,500</u>
Benefits @ 20%	7,700
	<u>\$ 46,200</u>

II. Office and Campaign Activities

Office Furniture and Equipment/ Office Space/Utilities/Insurance ¹	TO BE SUPPLIED BY THE CLEVELAND MUSEUM OF ART
Office Supplies/Postage	\$ 8,500
Telephones	4,500
Campaign Manager Living Allowance ²	14,000
Travel	9,000
Printing of Campaign Materials: brochures, letterhead, newsletters, solicitation kit, etc.	8,000
Editorial Services	5,000
Special Events and Meetings	25,000
	<u>\$ 74,000</u>
Contingency — 10%	7,400
	<u>\$ 81,400</u>

III. Professional Fees

Full-time Campaign management services including Resident Program Manager and Senior Consultants	\$144,000
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IV. Summary

Staff	\$ 46,200
Office and Campaign Activities	81,400
Professional Fees	144,000
	<u>\$271,600</u>

Notes

1. We have assumed that office space, necessary typewriters, photocopiers, furniture, etc. will be supplied by the Museum. If any of these must be purchased or rented, the budget would naturally have to be adjusted.
2. This figure includes residence and sustenance while the Campaign Manager is in Cleveland and moving expenses to and from Cleveland at the beginning and end of the assignment.
3. This figure is derived from 1) the cost of 11 on-site visits by senior consultants, including airfare, hotel, ground transportation, and meals; 2) 16 weekend trips home for the Campaign Manager, including airfare to and from New York, and ground transportation, and a contingency allowance for any travel outside the Cleveland area required for campaign activity.

*1800 Union Commerce Building
Cleveland, Ohio 44115*

May 21, 1982

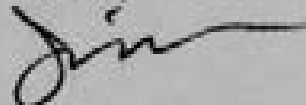
Rabbi Daniel Jeremy Silver
The Temple
26000 Shaker Boulevard
Beachwood, Ohio 44124

Dear Dan:

Probably this is somewhat superfluous but I do want you to know how much I have appreciated your recent efforts on behalf of the Board on your special assignment. I think we are all in agreement that we made the best decision for Cleveland.

Also, please tell Adele how much I have appreciated her counsel and help in bringing the thing to a conclusion. As far as I can see, she did everything just right.

As ever,



James H. Dempsey, Jr.

March 9, 1984

Mr. James Dempsey Jr.
River Road
Chagrin Falls, Ohio 44022

Dear Jim:

We had an excellent first meeting. We have decided to engage Ernst & Winney to do a preliminary study of those non-professional areas at the Museum whose budgets and efficiency should be reviewed. It will cost \$7,000 and is to be accomplished in six weeks. It will indicate to us what areas ought to be gone into depth. We had the authorization at the last meeting, but I wanted you to know this is in the works.

Our next meeting will be on March 29 at 4 P.M.

As always,

Daniel Jeremy Silver

DJS:mp4

March 12, 1984

Mr. Evan Turner, Director
Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106

Dear Evan:

There is no rush on this, but it seems clear to me that the restaurant is an area where we can effect savings. I am sure the Board believes that policy requires that the food deficit be entirely the result of the employee subsidy. In order to save time later, it would be helpful if Al would draw together ~~the~~ necessary figures and documents. Since he knows the numbers of employees who use the lunch privilege he surely could estimate the cost of the ~~sbbsidy~~ subsidy and we can begin to wrestle with the question of management, price and policy etc. It would be useful also to have figures on the deficits incurred from kitchen operation for the last few years and the outline of pricing policy currently being followed.

Thursday's was a fine meeting and the essential ingredient in its success was the depth and quality of your preparation. See you when I get back.

As always,

Daniel jeremy Silver

DJS:mp

NOVEMBER 26, 1984

Dr. Evan Turner
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106

Dear Evan:

We are going to make no progress if we keep reviewing every decision. Arielle raises no issues which haven't been thought of. Incidentally, I assume that the charge is already in place. It was passed by the Board at least four or five months ago. Could you confirm that to me?

I hope you had a pleasant Thanksgiving. See you soon.

Sincerely,

Daniel Jeremy Silver

DJS:wp

THE  CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
EVAN H. TURNER, DIRECTOR TELEPHONE: (216) 421-7340

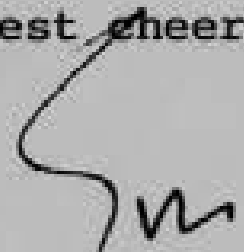
November 21, 1984

Rabbi Daniel Silver
The Temple
26000 Shaker Boulevard
Beachwood, OH 44122

Dear Daniel:

It seems to me only appropriate that if I encounter a strong and thoughtful reaction from a member of the staff to the decisions of the Planning Committee, it is not a bad idea to pass it on to you. Thus I send Arielle Kozloff's recent concerned memo.

Best ~~cheers~~,



And Happy Thanksgiving!

EHT/db

Enclosure

MEMORANDUM

DATE: November 14, 1984

TO: The Director

FROM: Arielle P. Kozloff *apk*

SUBJECT: \$25.00 receipt charge on private collectors

I wonder if it would be possible to ask the Trustees to re-consider charging collectors for objects brought into or sent to this Museum on temporary receipt. I feel that this is one area in which the Museum can be generous to prospective donors with the hope that they will be generous to us in the future. This was very much the case with the Ratners who became involved with this Museum because of our professional generosity and courtesy toward them. They have more than repaid our efforts in a monetary sense as well as in their moral support of the Museum both inside the Cleveland community and beyond it.

Secondly, I am in the process of nurturing a few more collectors and find that it is far more effective and efficient for me to be able to have them ship objects here before buying them so that I may check them over. It is far more embarrassing for both the collector and me to have to confront the problem of authenticity after the deal has been made.

I would not ask the Museum to undertake responsibility for the works of art of a collector who showed no interest in supporting the Museum. I wonder if the parties who make significant use of the Registrar's Office and did not contribute to the building fund might have done so if approached individually by the Curators with whom they work.

From the desk of

MORRIS EVERETT

November 4, 1982

TO: Members of the Cleveland Museum of Art
Trustees Investment Committee.

SUBJECT: Summary of Statistics Relative to Purchase
and Sales Recommended by National City
Bank and Alliance Capital between July 1980
and May 1982

As you will see by the copies of the two covering letters sent to Al Whitehouse on September 28th and October 29th, summary statistics were made as of the earlier date covering recommendations made by the two advisors to the Cleveland Museum of Art Investment portfolio. A further statistic has been added showing net results without sales of BM which was basically initiated by the Museum Trustees.

This is forwarded for information prior to the upcoming meeting on November 15th. Please call me (861-0777) if there are any questions.

Morris
Morris Everett

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: (216) 431-7340

September 28, 1982

Mr. Alton Whitehouse
1750 Midland Building
Cleveland, Ohio 44115

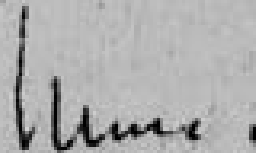
Dear Al:

Before he left the country, Jim Dempsey asked me to check on the trades, both buys and sells, that had been recommended by the National City Bank and Alliance Capital (and, of course, approved by the Museum Trustees) for the two halves of the Museum Endowment fund. Here are the results based on Al Grossman's records.

It should be noted, of course, that IBM is the most important factor in all the changes. As I was not on hand when instructions were given to the advisors I don't know how much of the sales of this stock was their advice.

I will be joining Jim in a couple of days so I'll take a copy of this report with me for him to think about. I'm also sending a copy to Al Grossman. If you should want copies sent to the others on the Investment Committee, please have your secretary call Mrs. Inks in my office and she can send them out.

Best,

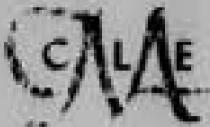


Morris Everett

Copies to: Mr. James Dempsey
Mr. Albert Grossman

THE NAT'L City Bank purchase recommendations were not complete.
I'll have to send them to you AFTER I return from vacation.

ME

T H E  V E L A N D M U S E U M O F A R T

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: (216) 421-7340

October 29, 1982

Mr. Alton Whitehouse
1750 Midland Building
Cleveland, Ohio 44115

Dear Al:

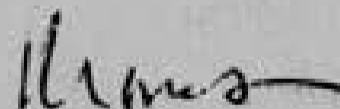
This supplements and completes the record I sent you on September 28th relative to the National City Bank and Alliance Capital purchases and sales made during the years span from July 1980 to May 1982 based on the figures supplied by Al Grossman's office.

I took copies of the first three sheets to Jim Dempsey when I met him in Japan and I am sending him here the final sheet along with Al Grossman. I believe that you will find the statistics clear.

Jim has asked me to send a copy of the whole set to Ted McMillan in preparation for a meeting that Jim, Ted and I will be holding on November 3 prior to the Museum Investment Committee meeting on the 5th.

Since I have not received any word from you relative to forwarding copies to any one else, I have not taken any action. If you now wish me to do so I will be happy to so act.

Best,



Morris Everett

Copies to: Mr. James Dempsey
Mr. Al Grossman

Natl City Bank

Purchases

7-2-80 / 3-23-82

PREPARED BY

APPROVED BY

INITIALS

DATE

AMT	ITEM	COST	CURRENT 9-2-82	+	-
20000	AMERICAN CYANAMID	592330 -	610000 -	17670 00	
5250	AMERICAN TELEPHONE	299116 -	322050 -	22934 00	
8000	AMP INC	398255 -	448000 -	49745 00	
3000	AVON PRODUCTS	102300 -	72000 -		36300 00
6250	BIG THREE INDUSTRIES	169166 -	133100 -		35866 00
14000	BROWNING PERKINS	453475 -	532000 -	78625 00	
11000	CHURCHES FOLD CHICKEN	260180 -	341000 -	80820 00	
20000	COLONIAL PENN INS	404351 -	126500 -		277851 00
11255	DAIRY + KRAFT	441952 -	652730 -	210778 00	
4000	W DISNEY	203525 -	232000 -	28675 00	
6000	DONNELLY + SONS	230605 -	298000 -	57395 00	
1000	DUN + BRADSTREET	56200 -	84000 -	27800 00	
3200	EASTMAN KODAK	221115 -	272000 -	50885 00	
10000	EMERSON ELECTRIC	431500 -	520000 -	88500 00	
3422	ERSON	117343 -	95755 -		21582 00
9000	FARMERS GROUP	255375 -	315000 -	59625 00	
6000	FIRST BANK SYSTEM	189000 -	190000 -		1000 00
7000	GEACON TEL	190715 -	217000 -	26285 00	
9700	FRANK WALL	251910 -	247350 -		45560 00
10000	LINCOLN NAT'L INS	418163 -	380000 -		38163 00
4000	MARATHON OIL	235600 -	400000 -	164400 00	
8000	MAUSH + MCKENNA	245850 -	304000 -	58150 00	
7000	MCGRAW HILL	349050 -	409500 -	60450 00	
13000	CSA PATRIMIAL	253379 -	221000 -		31377 00
5800	MGM COMPANY	143541 -	129600 -		13341 00
5500	MGM	285500 -	361225 -	76725 00	
4000	NIELSEN AC	172000 -	236000 -	64000 00	
6500	PEPPER	168155 -	305000 -	136845 00	
10000	Schlumberger *	461319 -	362268 -		99051 00
6000	SMITH KLINE	353900 -	432000 -	78100 00	
14000	SUNCO CO	444595 -	574000 -	129405 00	
6000	STAND OIL OF OHIO	246500 -	170000 -		76500 00
10000	STEELING DRUG	327153 -	416000 -	76847 00	
9000	TIME INC	263205 -	324000 -	60795 00	
8000	WARNER COMMUNICATIONS	227382 -	318000 -	90618 00	
				1795172 00	6121298 00
				1150274 -	

* adj FOR 1 FOR 2 split 4/15/81

NET NCIS TOTALS

	Gain	Loss
PURCHASES	1150274 -	
SALES		2331084 -
NET		1180810 -

PREPARED
BYAPPROVED
BYSales

Nat'l City Bank

7-7-80/3-31-82

Ac	ITEM	Preced.	Current 9-29-82	+	
11821	Alcon	327,237 -	319,167 -	807000	
6000	Avon Products	246,600 -	144,000 -	1,026,000	
11250	Black & Decker	197,373 -	163,125 -	342,4800	
113	C & I	1,960 -	2034 -		7400
163	Coit Lewis	4701 -	2,934 -	1,76700	
60	Earon	1,573 -	1,530 -		25100
2500	Exxon	48723 -	70000 -		2127700
6000	General Electric	355,968 -	462,000 -		1,060,3200
10063	General Motors	481,679 -	477,993 -	3,68600	
251	Goodman Tire	3575 -	7025 -		345000
10000	Guilf States Utilities	117,064 -	120,000 -		202600
17506	Household Int'l	313,295 -	402,500 -		871,5500
77255	IBM	348,2747 -	599,4835 -		2501,08400
400	International	14,856 -	10200 -	265600	
10000	K Mart	191,804 -	225,000 -		331,9600
15000	Liberty Nat'l Life (Token mark)	275,625 -	367,500 -		418,7500
100	M. Lano Ross	2760 -	1,500 -	1,20000	
2500	Wingler & Western	82,347 -	136,250 -		53,0200
15000	Phillips Petroleum	694,782 -	435,000 -	257,78200	
200	Radio	5932 -	7920 -		1,01200
80	Schering Plough	3127 -	2800 -	32700	
5000	Seans Hardware	84416 -	120,000 -		35,54000
2597	Sunbelt Corp.	440,92 -	46746 -		190800
120	Union Carbide	5051 -	5880 -		22900
100	Warner Communications	2512 -	4000 -		145100
				114,39600	274,50800
				IBM	(2301,08800)
					472,992
				Gain	Loss
	NET NEO TOTALS		PURCHASES	1,150,274 -	
			SALES		2,331,084 -
			NET		1,180,810 -
	(WITHOUT IBM)		NET		29,596 -

ALLIANCE CAPITAL

Purchases

7-14-80 / 5-19-82

PREPARED BY	INITIALS	DATE
APPROVED BY		

No.	ITEM	COST	Current 9-18-82		
9000	American Express	335,295 -	441,000 -	1,051,050.00	
4000	Big Three	135,260 -	80,000 -		55,260.00
10000	Boeing A/C	403,700 -	225,000 -		1,781,000.00
11000	Cessna A/C	209,880 -	192,500 -		1,738,000.00
8000	Cigna Corp	398,545 -	304,000 -		94,545.00
4000	Cooper Industries	231,850 -	98,000 -		1,338,500.00
12000	CSX Inc.	467,270 -	534,000 -	66,730.00	
12000	Deere & Co	464,375 -	312,000 -		1,523,950.00
10,000	Ed Dunneley	321,985 -	480,000 -	158,015.00	
10000	Dresser Industries	443,810 -	135,000 -		308,810.00
15000	El Paso Gas	421,350 -	300,000 -	121,350.00	
10,000	GATX	377,910 -	250,000 -		1,277,910.00
15000	Georgia Pacific	417,600 -	277,500 -		1,401,000.00
10,000	Hewlett Packard	379,100 -	545,000 -	165,900.00	
5000	Capital Corp of Amer.	170,610 -	220,000 -	29,210.00	
15000	Houston Industries	288,075 -	600,000 -	119,450.00	
5000	Intel	219,500 -	172,500 -		47,000.00
8500	McDonnell Douglas	264,195 -	335,750 -	71,555.00	
22000	Petroleum	441,515 -	260,000 -		1,751,515.00
2000	Phillip Morris	92,380 -	114,000 -	21,620.00	
10000	Raytheon	342,660 -	435,000 -	52,340.00	
3000	Raychem	240,909 -	153,000 -		87,909.00
3825	Schlumberger	204,340 -	137,700 -		66,640.00
5000	Smith Kline	318,200 -	362,500 -	44,300.00	
10000	Sony	177,275 -	120,000 -		57,275.00
15000	Superior Oil	431,348 -	450,000 -	18,652.00	
13000	Texas Commerce Investments	417,750 -	416,000 -		1,750.00
3000	Texas Instruments	357,600 -	294,000 -		63,600.00
10500	Texas Oil & Gas	272,304 -	306,240 -	63,736.00	
9000	U.S. Gypsum	334,176 -	315,000 -		19,176.00
7000	Wal-Mart Stores	240,170 -	245,000 -	4,830.00	
				4,527,988.00	1,129,397.00
					- 793,911 -
					Loss
					793,911 -
					2,586,026 -
					3,379,997 -
					NET
					NET ALLIANCE TOTALS
					PURCHASES
					SALES

Alliance Capital

Salis

2-14-80/4-23-80

INITIALS

DATE

PREPARED BY

APPROVED BY

Acct No	Item	Purchase	Current		
	(INCL 1950 Premium)				
7000	Amer Nat Resource	281,496-	267,750-	1,374,600	
3000	Avon Products	107,216-	72,000-	35,416.00	
113	C & I	1,955-	2,034-		79.00
113	Cont. Illinois	4,979-	2,934-	20,450.00	
7000	Dow Chem	254,586-	169,000-	91,586.00	
3750	Dun + Bradstreet	191,319-	315,000-		1,236,410.00
60	Eaton Corp	1553-	1,830-		237.00
1120	General Electric	60419-	86,240-		258,410.00
291	Goodyear Tire	4,065-	7,025-		296,000.00
17500	Household Intern.	304,700-	407,500-		978,000.00
117176	IBM	706,384-	902,552-		1,962,680.00
4000	Intern Tel & Tel	113,376-	106,000-	7,376.00	
400	Intern North	12,306-	10,209-	2,096.00	
15000	Liberty Nat'l Life (Foreman)	256,875-	267,500-		1,106,250.00
100	Midland Ross	2527-	1,500-	1,027.00	
3000	Minnesota Mining	177,039-	198,000-		20,961.00
2500	Norfolk & Western	89,510-	136,250-		46,740.00
5000	Prairie & Gumble	403,916-	500,000-		96,084.00
4000	Raymond	165,714-	200,000-		34,286.00
200	Reeco	6,243-	7,920-		1,677.00
80	Schering Plough	3254-	2,800-	454.00	
5000	Seares Roebuck	88,666-	120,000-		31,334.00
18000	Security Service Corp	524,722-	585,000-		60,278.00
2911	Society Corp	49,274-	46,746-	2,528.00	
120	Union Carbide	5241-	5,680-		459.00
2500	Union Oil of California	136,820-	71,250-	65,570.00	
11550	Western Bancorp (Industrial Bank)	339,320-	323,400-	15,920.00	
11250	Black & Decker	162,026-	163,125-		99.00
13518	Exxon	410,933-	378,504-	32,429.00	
9820	Mobile Oil	245,887-	245,650-	237.00	
8500	Spitzer	436,545-	595,000-		158,455.00
15000	Phillips Pet	411,523-	435,000-		23,477.00
27750	Santa Fe Industries	499,075-	555,000-		55,925.00

NET ALLIANCE TOTALS

PURCHASES
SALES

GAIN

LOSS

793,911-

258,6086-

337,997-

(WITHOUT IBM)

NET

1,418,629-

THE HARRY K. FOX and EMMA R. FOX CHARITABLE FOUNDATION

NATIONAL CITY BANK-TRUST DEPARTMENT
CLEVELAND, OHIO 44101

MRS. EDWARD J. SCHWEID
CHAIRMAN
GEORGE ROSENFELD
VICE CHAIRMAN

December 23, 1983

GEORGE B. RAMSAYER
VICE CHAIRMAN
HAROLD E. FRIEDMAN
SECRETARY

Mr. Evan H. Turner
Director
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106

Dear Mr. Turner:

I am pleased to advise you that the Trustees of The Harry K. and Emma R. Fox Charitable Foundation (hereafter referred to as "Foundation") have approved a Grant to The Cleveland Museum of Art (hereafter referred to as "Grantee"), pursuant to your proposal of October 25, 1983 in the sum of \$10,000. The purpose of this Grant is to support the current capital fund drive for a new library-gallery addition as described in your proposal.

The terms of the Grant are set forth in accompanying Schedule A, the provisions of which (except as otherwise may be provided) are standard terms for Foundation Grants and are made an integral part of this Grant Letter by reference.

The Grant will be paid through the office of the Trust Department of National City Bank, subject to acceptance of the terms of this Grant Letter (subject to meeting the conditions set forth herein), when funds become available for distribution.

Please read this Grant Letter (including the accompanying Schedule A) carefully to assure that there is mutual understanding as to the purpose of the Grant and all the terms thereof. If there are any questions, please contact the undersigned.

To evidence acceptance of the Grant on the terms stated, please return a signed copy of this Grant Letter in the enclosed envelope.

Sincerely yours,

THE HARRY K. AND EMMA R. FOX
CHARITABLE FOUNDATION

By: _____
Harold E. Friedman, Secretary

The above Grant is accepted in accordance with the terms of this Grant Letter (including accompanying Schedule A):

()

Date: _____

By: _____

cc: James H. Dempsey, Jr.
cc: Rabbi David J. Silver

COPY

January 16, 1984

Mr. Harold E. Friedman, Secretary
The Harry K. Fox and Emma R. Fox Charitable Foundation
National City Bank, Trust Department
Cleveland, Ohio 44101

Dear Harold:

I received a copy of the transmittal letter of the generous grant made by The Harry K. Fox and Emma R. Fox Charitable Foundation to The Cleveland Museum of Art. I am grateful that our breakfast ~~had~~ such a fruitful conclusion and I hope that I will have a chance to introduce you in the near future to our new director, Evan Turner.

You would have heard from me earlier, but Adele and I are just back from a trip in the sun at St. Maarten. Hope to see you soon. Thanks again.

Sincerely,

Daniel Jeremy Silver

DJS:mp

cc Evan Turner
James H. Dempsey Jr

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
EVAN H. TURNER, DIRECTOR TELEPHONE: (216) 421-7340

March 6, 1984

TO: MEMBERS OF THE FINANCE COMMITTEE

Alton W. Whitehouse, Jr., Chairman
S. Sterling McMillan III, Vice Chairman

Morris Everett

George M. Humphrey II

James D. Ireland

Daniel J. Silver

Paul J. Vignos, Jr.

Lewis C. Williams

James H. Dempsey, Jr., ex officio

cc: Robert Busse
Alliance Capital Management Corp.

William Roe
National City Bank - Trust Div.

The Finance Committee will meet on a regular basis in 1984. The dates established for these meetings to be held at The Cleveland Museum of Art at 4:00 p.m. are:

Monday - March 19

Monday - June 18

Monday - September 17

Monday - December 17

A reply card re the March 19 meeting is enclosed.

kc
enclosure

ALTON W. WHITEHOUSE, JR.
Chairman

March 9, 1984

Mr. George Bickford
2247 Chestnut Hills Drive
Cleveland, Ohio 44106

Dear George:

Here is a report of our '73 survey as a background for the kind of work we are going to do. The Museum will send out the other material.

Sincerely,

Daniel Jeremy Silver

DJS:mp

Encl.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN F. IIE, DIRECTOR TELEPHONE: (216) 421-7340

October 19, 1984

Mr. James Dempsey
1800 Huntington Bldg.
Cleveland, Ohio 44115

Dear Jim:

Following the procedure of the past three quarters I am here sending you the comparative capital performance figures of the various most important pools of money which supply both operating and acquisition monies to the Cleveland Museum of Art. Since these figures do not include yields which are important I am listing them on a separate part of the report. All figures are based on bank statements.

I can finally give you and other Trustees a yearly report as well as a quarterly one. Please let me know if you want this to be sent to anyone besides yourself, Al Whitehouse, Ted McMillan and Al Grossman (present instructions).

NO INCOME

June 29, 1984 to September 28, 1984 Quarter

<u>Portfolios</u>	<u>6/29/84</u>	<u>9/28/84</u>	<u>Gain</u>	<u>%</u>
<u>GENERAL FUND</u>				
CMA-Alliance	\$51,350,674	\$54,490,384	\$3,139,710	+6.10%
CMA-Nat'l City	57,026,822	61,816,756	4,789,934	+8.40%
<u>AMERITRUST HELD FUNDS</u>				
Gen'l Endowment #2	\$ 920,701	\$ 979,752	\$ 59,051	+6.41%
J.F. Severance	15,999,907	16,991,751	991,844	+6.19%
J.H. Wade	7,259,154	7,788,046	528,892	+7.28%
<u>NATIONAL CITY BANK HELD</u>				
Elizabeth Prentiss	\$10,924,302	\$11,809,024	\$ 884,722	+8.12%
Wm. E. Ward	1,122,054	1,212,878	90,824	+8.10%
<u>NON BANK</u>				
Horace Kelley Art	\$ 2,488,981	\$ 2,635,181	\$ 146,200	+5.87%
<u>SPECIAL HANDLING</u>				
Huntington A & P	\$32,820,975	\$34,538,016	\$1,717,041	+5.24%

Since the last quarter report of this type three investment managers have been asked to increase yield returns from the three largest funds. Yield change comparisons are not valid since all the other funds were not operating under such instructions.

Present figures follow:

October 19, 1984

Page 2

<u>Portfolio</u>	<u>Yield 6/29/84</u>	<u>Yield 9/28/84</u>
<u>GENERAL FUNDS</u>		
CMA-Alliance	7.41%	7.09%
CMA-Nat'l City Bank	7.24%	6.81%
<u>AMERITRUST HELD FUNDS</u>		
Gen'l Endowment #2	7.39%	7.44%
J.L. Severance	7.32%	6.90%
J.H. Wade	8.09%	7.97%
<u>NAT'L CITY BANK HELD FUNDS</u>		
Elizabeth Prentiss	7.89%	7.33%
Wm. E. Ward	7.43%	6.91%
<u>NON BANK</u>		
Horace Kelley Art	7.68%	7.61%
<u>SPECIAL HANDLING</u>		
Huntington A & P	8.34%	7.94%

As mentioned above, it is now possible to show performance figures for a full four quarters. Here again these are capital value figures alone with no income factored in. This is dissimilar to bank statements which do add in income return.

<u>Portfolios</u>	<u>9/30/83</u>	<u>9/28/84</u>	<u>Gain</u>	<u>Loss</u>	<u>%</u>
<u>GENERAL FUNDS</u>					
CMA-Alliance	\$54,179,015	\$54,490,384	\$ 311,367		+0.57%
CMA-Nat'l City	60,460,124	61,816,756	1,356,632		+2.24%
<u>AMERITRUST HELD FUNDS</u>					
Gen'l Endowment #2	\$ 958,975	\$ 979,752	\$ 20,773		+2.16%
J.L. Severance	17,002,097	16,991,751		\$10,346	-0.06%
J.H. Wade *	7,939,103	7,788,046		151,057	-1.90%
<u>NAT'L CITY BANK HELD</u>					
Elizabeth Prentiss	\$11,850,339	\$11,809,024		\$ 41,315	-0.35%
Wm. E. Ward	not available	1,212,878	NA	NA	NA
<u>NON BANK</u>					
Horace Kelley Art	\$ 2,634,980	\$ 2,635,181	\$ 201		+0.008%
<u>SPECIAL HANDLING</u>					
Huntington A & P	\$33,520,663	\$34,538,016	\$1,017,353		+3.04%

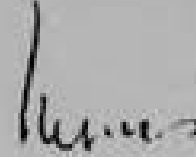
*It should be noted that the Wade Trust was penalized by a large holding of Cleveland Cliffs stock. This has since been reduced. This move is clearly reflected in the June/September quarter figures.

October 19, 1984

Page 2

I am not including comparative income yield percentages because not all the Trusts received the same instructions.

Best,



Morris Everett

Copies to: Mr. Alton Whitehouse
Mr. Sterling McMillan
Mr. Albert Grossman

WILLIAM B. ROE
Senior Vice President

December 4, 1984



National City Center
Post Office Box 5756
Cleveland, Ohio 44101
Phone 216/575-2591

Mr. Alton W. Whitehouse, Jr.
The Standard Oil Company
1750 Midland Building
Cleveland, Ohio 44115

Re: Cleveland Museum of Art

Dear Al:

In preparation for the next meeting of the Finance Committee, December 10, 1984, please find below performance figures and investment changes effected since the last meeting:

PERFORMANCE

(Including Income)

	12/31/80 to 09/28/84	12/31/83 to 09/28/84
Total Account	+ 61.7%	+ 7.4%
Bonds	+ 67.7%	+ 7.0%
Salomon Bond Index	+ 59.0%	+ 6.7%
Common Stocks	+ 63.4%	+ 8.1%
IBM	+ 103.1%	+ 4.3%
Standard & Poor's 500	+ 47.2%	+ 4.2%

ACCOUNT VALUE

<u>04/30/80</u>	<u>09/28/84</u>
\$41,188,000	\$61,698,000

Account Current Income

\$4,217,277

Best regards,

A handwritten signature in cursive script, appearing to read 'WBR'.

William B. Roe
Senior Vice President

WBR:sc

cc: S. Sterling McMillan III
Morris Everett
George M. Humphrey II
James D. Ireland
Albert Grossman

Daniel J. Silver
Paul J. Vignos, Jr.
Lewis C. Williams
James H. Dempsey, Jr.

CLEVELAND MUSEUM OF ART #42-4321-00-8

INVESTMENT CHANGES 9-25-84 to 11-13-84

Program I

<u>Sold</u>	<u>Price</u>	<u>Value</u>	<u>Income</u>
7,000 shs Dow Chemical common	27 7/8	\$195.1M	\$12,600
<u>Purchase</u>			
7,000 shs Church's Fried Chicken common	26 3/4	\$187.2M	\$ 5,600

Program II

<u>Sold</u>	<u>Price</u>	<u>Value</u>	<u>Income</u>
\$250,000 Consolidated Natural Gas 4 1/2% due 3-1-87	97.50	\$243.8M	\$11,250
<u>Purchased</u>			
\$250,000 U.S. Treasury 10 1/8% due 2-15-88	97.41	\$243.5M	\$25,312

Program III

<u>Sold</u>	<u>Price</u>	<u>Value</u>	<u>Income</u>
\$100,000 U.S. Treasury 14% due 12-31-84	100.19	\$100.2M	\$14,000
\$250,000 General Motors Accept. 4 1/2% due 11-1-85	94.64	236.6	11,250
\$20,000 U.S. Treasury 14 3/8% due 5-15-85	102.81	<u>20.6</u>	<u>2,875</u>
		\$357.4M	\$28,125
<u>Purchased</u>			
\$400,000 Wachovia Conv. 8 3/4% due 12-15-2009	100.52	\$402.1M	\$35,000

WBR:sc
12-4-84

The Cleveland Museum of Art
MEMORANDUM

DATE: 12/14/84

TO: BOARD OF TRUSTEES
FROM: DIRECTOR
SUBJECT: 1985 FISCAL YEAR BUDGET

I send you herewith the budget papers prepared for the December 17 Board meeting. They have been considered by the Budget Committee at its meeting of December 10.

The budget as presented is in balance.

Income:	\$9,449,081.72
Expenditures:	<u>9,447,779.49</u>
	\$ 1,302.23

Two important points, however. As a result of the recommendation of the Planning Committee, the budget has been significantly redesigned so that the Board will have a clearer understanding of the operation. Achieving this has been complicated since, as worked out with the auditors and the treasurer, the Museum must continue to use its former budget form and line numbers. Thus Al Grossman's office has had a heavy task to readjust the budget to the format presented herewith; no mean feat! As a result, however, this year's comparisons will not prove as meaningful as one might wish, which will probably prove frustrating at times.

Second, and perhaps more important, the new budget format presents a gross budget rather than a net budget as has traditionally been done at the Museum. In the past, each department's income was listed in the department budget as receipts so that the bottom line was a net figure. This year all sources of income are now shown on the income page. The apparent great increase in income and in expenditures is thus explained.

[Dec 14, 1984]

As to the actual expenditures, Mr. Grossman has redesigned the 1984 budget figures so that they are now done on a gross basis, thereby making a valid comparison:

1985	\$9,447,779.49
1984	<u>8,886,229.40</u>
	\$ 561,550.09

Of this figure of \$561,550.09 \$140,726.37 represents additional expenses that are covered by additional income.

and 63,135.27 represents such expenses as travel and library books formerly paid by restricted funds but now covered by transfer to income from those funds.

therefore \$357,688.45 represents actual increase in the budget.

The most important factors in the increases are:

\$112,000	cost-of-living and salary adjustments including a new person in the Oriental Dept. for one year & an addition in the Print Dept. for 1/2 year.
108,000	special exhibitions
45,000	projected word-processing system
20,000	increase in steam with new wing
23,000	increase in pension
12,000	social security

The line by line explanation requested by the Planning Committee should explain the increases and decreases further. The significant staff change is the first step in the reorganization of the Modern Department resulting from Ed Henning's partial retirement.

This is the alternate year for Union negotiations. As the result of negotiations, 25¢ an hour has been negotiated as the cost-of-living for the union members this year and again for next year. Traditionally that same increase is given the rest of the staff.

The primary goal of this year's budget has been to create a breakeven budget. No significant inroads have been made on the reorganization of extension of the professional staff (the one thing done is the first step in the Modern Department) and, perhaps of greater concern, no progress has been made on the systematic re-installation of the galleries which is, I believe, essential if we are to maintain the appearance of the Museum in the manner traditionally associated with it.

(Note: Most important, the 1984 budget figures are those estimated and approved at the beginning of the year. In fact, because of the increase in income and the decrease in expenses, the deficit figure of \$509,125.36 has been eliminated.)

THE CLEVELAND MUSEUM OF ART
1985
INCOME AVAILABLE FOR OPERATING EXPENSES

		<u>1984</u>	<u>1985</u>
I	UNRESTRICTED REVENUES		
1	Endowment Income-Operating	\$3,472,148.05	\$3,990,784.88
2	Trust Income	961,900.00	985,211.00
3	Foundation Trust Income:	2,748,430.50	2,797,736.39
	John Huntington Art		
	and Polytechnic	\$2,591,993.00	\$2,618,476.39
	Horace Kelley	<u>156,437.50</u>	<u>179,260.00</u>
4	Federal and State	313,270.00	356,874.00
	Ohio Arts Council	\$ 230,770.00	\$ 246,874.00
	Inst. of Museum Services	50,000.00	50,000.00
	Nat. Endowment for the Arts	<u>32,500.00</u>	<u>60,000.00</u>
5	Development and Membership	160,000.00	392,500.00
	Membership Dues	\$ 160,000.00	\$ 232,500.00
	Director's Circle		40,000.00
	Corporate		40,000.00
	Annual Giving		<u>80,000.00</u>
6	Program Income	486,345.15	602,471.00
	Restaurant	\$ 220,000.00	\$ 220,000.00
	Special Exhibition		
	Sale of Catalogues	64,445.15	73,100.00
	Expense Sharing		59,666.00
	May Show Sales	6,000.00	6,000.00
	Book Store	120,000.00	129,000.00
	Education Department		
	Fees & Admissions	18,000.00	50,105.00
	Musical Arts		
	Subscription Series	22,000.00	22,000.00
	Bulletin Subscriptions	5,000.00	11,000.00
	Outside Serv.-Bldg. & Grds.	9,750.00	9,750.00
	and Print Shop		
	Slide Sales and Rentals	7,150.00	7,850.00
	Photo Sales and Rentals	7,500.00	7,500.00
	Miscellaneous	<u>6,500.00</u>	<u>6,500.00</u>
7	Miscellaneous	146,300.00	149,400.52
	Helen Wade Greene Trust	\$ 49,000.00	\$ 50,000.00
	Musart Society	22,300.00	19,400.52
	Interest Income	<u>75,000.00</u>	<u>80,000.00</u>
8	General Reserve	509,125.36	-0-
	SUB TOTAL	<u>\$8,797,519.06</u>	<u>\$9,274,977.79</u>
II	RESTRICTED REVENUES		
1	Endowment Income-Spec. Purpose	\$ 103,677.66	\$ 128,303.93
	Library	\$ 14,967.32	\$ 17,335.27
	Musical Arts	88,710.34	95,945.16
	Fine Arts Garden		<u>15,023.50</u>
2	Endowment Income-Art Purchase		45,800.00
	Travel		\$ 40,000.00
	Transportation		<u>5,800.00</u>
	SUB TOTAL	<u>\$ 103,677.66</u>	<u>\$ 174,103.93</u>
	GRAND TOTAL	<u>\$8,901,196.72</u>	<u>\$9,449,081.72</u>

THE CLEVELAND MUSEUM OF ART

PROPOSED BUDGET FOR 1985

COMPARED WITH BUDGET FOR 1984

<u>DEPARTMENT</u>	<u>BUDGET FOR 1984</u>	<u>BUDGET FOR 1985</u>	<u>INCREASES AND (DECREASES) SALARIES</u>	<u>OTHER EXPENSES</u>	<u>TOTAL</u>
I ADMINISTRATION	\$1,069,424.81	\$1,200,909.07	\$ 31,125.00	\$100,359.26	\$131,484.26
II COLLECTIONS	2,306,756.77	2,406,608.06	63,437.50	36,413.79	99,851.29
III PROGRAMS	1,835,490.67	2,052,688.79	(20,928.75)	238,126.87	217,198.12
IV BUILDING AND GROUNDS	3,488,640.93	3,578,312.82	39,134.92	50,536.97	89,671.89
V BENEFITS	<u>185,916.22</u>	<u>209,260.75</u>	<u> </u>	<u>23,344.53</u>	<u>23,344.53</u>
GRAND TOTAL	<u>\$8,886,229.40</u>	<u>\$9,447,779.49</u>	<u>\$112,768.67</u>	<u>\$448,781.42</u>	<u>\$561,550.09</u>

THE CLEVELAND MUSEUM OF ART

PROPOSED BUDGET FOR 1985

COMPARED WITH BUDGET FOR 1984

		<u>BUDGET FOR 1984</u>	<u>BUDGET FOR 1985</u>	<u>INCREASES AND (DECREASES) SALARIES</u>	<u>OTHER EXPENSES</u>	<u>TOTAL</u>
I. ADMINISTRATION						
A. DIRECTOR						
(1)	Salaries	\$ 187,700.00	\$ 190,600.00	\$ 2,900.00	\$	\$
(2)	Benefits	26,516.37	23,863.54		(2,652.83)	
(3)	Organization Dues & Contributions	14,000.00	15,000.00		1,000.00	
(4)	Entertainment	9,000.00	11,000.00		2,000.00	
(5)	Travel	50,000.00	90,000.00		40,000.00	
(6)	Accounting & Legal Fees	52,655.00	68,800.00		16,145.00	
(7)	Contingency Fund	2,500.00	2,500.00			
	Total	<u>\$ 342,371.37</u>	<u>\$ 401,763.54</u>	<u>\$ 2,900.00</u>	<u>\$ 56,492.17</u>	<u>\$ 59,392.17</u>
B. FINANCE						
(8)	Salaries	\$ 172,950.00	\$ 176,950.00	\$ 4,000.00	\$	\$
(9)	Benefits	32,932.29	32,604.11		(328.18)	
(10)	Office Supplies	12,300.00	13,300.00		1,000.00	
(11)	Equipment	25,260.00	57,570.00		32,310.00	
(12)	Equipment-Rental	7,418.40	9,321.00		1,902.60	
(14)	Tele. & Tele.- Rental & Tolls	22,000.00	26,500.00		4,500.00	
(15)	Building Insurance	78,000.00	78,000.00			
(16)	Postage	34,000.00	34,000.00			
(17)	Maintenance Contr.	11,148.00	11,148.00			
(18)	Repairs	3,000.00	3,000.00			
(19)	Miscellaneous	19,000.00	15,000.00		(4,000.00)	
	Total	<u>\$ 418,008.69</u>	<u>\$ 457,393.11</u>	<u>\$ 4,000.00</u>	<u>\$ 35,384.42</u>	<u>\$ 39,384.42</u>
C. DEVELOPMENT & MEMB.						
(20)	Salaries	\$ 104,425.00	\$ 127,200.00	\$ 22,775.00	\$	\$
(21)	Benefits	18,075.55	21,394.11		3,318.56	
(22)	Supplies	6,000.00	6,000.00			
(23)	Collection Service	6,000.00	6,500.00		500.00	
(24)	Postage	6,500.00	8,000.00		1,500.00	
(25)	Printing	10,000.00	12,000.00		2,000.00	
(26)	Miscellaneous	10,000.00	12,000.00		2,000.00	
	Total	<u>\$ 161,000.55</u>	<u>\$ 193,094.11</u>	<u>\$ 22,775.00</u>	<u>\$ 9,318.56</u>	<u>\$ 32,093.56</u>
D. PUBLIC INFORMATION						
(27)	Salaries	\$ 109,550.00	\$ 111,000.00	\$ 1,450.00	\$	\$
(28)	Benefits	18,094.20	16,058.31		(2,035.89)	
(29)	Photographs	1,500.00	1,200.00		(300.00)	
(30)	Printing	10,200.00	12,000.00		1,800.00	
(31)	Transportation	900.00	1,100.00		200.00	
(32)	Miscellaneous	7,800.00	7,300.00		(500.00)	
	Total	<u>\$ 148,044.20</u>	<u>\$ 148,658.31</u>	<u>\$ 1,450.00</u>	<u>\$ (835.89)</u>	<u>\$ 614.11</u>
TOTAL ADMINISTRATION		<u>\$1,069,424.81</u>	<u>\$1,200,909.07</u>	<u>\$ 31,125.00</u>	<u>\$100,359.26</u>	<u>\$131,484.26</u>

THE CLEVELAND MUSEUM OF ART

PROPOSED BUDGET FOR 1985

COMPARED WITH BUDGET FOR 1984

II. COLLECTIONS	1984	1985	SALARIES	OTHER EXPENSES	TOTAL
A. CURATORIAL					
(33) Ancient Art Sal.	\$ 46,050.00	\$ 47,050.00	\$ 1,000.00	\$	\$
(34) Benefits	7,429.57	6,158.29		(1,271.28)	
(35) Early West. Art Sal.	115,150.00	117,150.00	2,000.00		
(36) Benefits	23,860.98	22,610.72		(1,250.26)	
(37) Later West. Art Sal.	77,050.00	79,000.00	1,950.00		
(38) Benefits	11,658.29	11,276.77		(381.52)	
(39) Modern Art Sal.	89,366.00	94,416.00	5,050.00		
(40) Benefits	14,026.87	13,701.18		(325.69)	
(41) Prints & Draw. Sal.	95,050.00	108,162.50	13,112.50		
(42) Benefits	14,846.35	15,535.79		689.44	
(43) Textile Arts Sal.	57,470.00	58,470.00	1,000.00		
(44) Benefits	9,342.03	9,058.39		(283.64)	
(45) Oriental Art Sal.	155,600.00	152,125.00	(3,475.00)		
(46) Benefits	25,852.82	24,187.73		(1,665.09)	
(47) Photographs	8,000.00	6,000.00		(2,000.00)	
Total	\$ 750,752.91	\$ 764,902.37	\$ 20,637.50	\$ (6,488.04)	\$ 14,149.46
B. REGISTRAR					
(48) Salaries	\$ 107,700.00	\$ 110,700.00	\$ 3,000.00	\$	\$
(49) Benefits	18,501.38	17,379.15		(1,122.23)	
(50) Transportation	10,000.00	5,800.00		(4,200.00)	
(51) Collection Insur.	30,000.00	30,000.00			
Total	\$ 166,201.38	\$ 163,879.15	\$ 3,000.00	\$ (5,322.23)	\$ (2,322.23)
C. INSTALLATION					
(52) Salaries	\$ 60,550.00	\$ 63,050.00	\$ 2,500.00	\$	\$
(53) Benefits	10,681.04	10,176.47		(504.57)	
(54) Supplies	25,000.00	36,000.00		11,000.00	
Total	\$ 96,231.04	\$ 109,226.47	\$ 2,500.00	\$ 10,495.43	\$ 12,995.43
D. CONSERVATION					
(56) Salaries	\$ 185,050.00	\$ 210,800.00	\$ 25,750.00	\$	\$
(57) Benefits	29,836.57	30,601.77		765.20	
(58) Supplies	16,700.00	18,185.00		1,485.00	
(59) Equipment	4,150.00	4,215.00		65.00	
(60) Outside Fees	25,000.00	31,000.00		6,000.00	
Total	\$ 260,736.57	\$ 294,801.77	\$ 25,750.00	\$ 8,315.20	\$ 34,065.20
E. LIBRARY					
(61) Salaries	\$ 435,650.00	\$ 431,400.00	\$ (4,250.00)	\$	\$
(62) Benefits	71,102.03	63,082.13		(8,019.90)	
(63) Books	85,000.00	109,835.27		24,835.27	
(64) Periodicals	45,000.00	49,500.00		4,500.00	
(65) Supplies	40,000.00	44,000.00		4,000.00	
(66) Binding	12,600.00	10,000.00		(2,600.00)	
(67) Photographs	25,000.00	27,500.00		2,500.00	
(68) Lantern Slides	8,000.00	8,000.00			
(69) Exchange Material	-0-	4,000.00		4,000.00	
(70) Miscellaneous	6,700.00	10,420.00		3,720.00	
Total	\$ 729,052.03	\$ 757,737.40	\$ (4,250.00)	\$ 32,935.37	\$ 28,685.37
F. PHOTOGRAPHY					
(72) Salaries	\$ 71,050.00	\$ 72,600.00	\$ 1,550.00	\$	\$
(73) Benefits	12,054.20	13,506.19		1,451.99	
(74) Supplies	19,000.00	18,000.00		(1,000.00)	
(75) Repairs-Equipment	1,950.00	1,825.00		(125.00)	
Total	\$ 104,054.20	\$ 105,931.19	\$ 1,550.00	\$ 326.99	\$ 1,876.99
G. PUBLICATIONS					
(77) Salaries	\$ 70,750.00	\$ 85,000.00	\$ 14,250.00	\$	\$
(78) Benefits	15,478.64	15,129.71		(348.93)	
(79) Printing	105,000.00	101,000.00		(4,000.00)	
(80) Postage	7,000.00	8,000.00		1,000.00	
(81) Miscellaneous	1,500.00	1,000.00		(500.00)	
Total	\$ 199,728.64	\$ 210,129.71	\$ 14,250.00	\$ (3,848.93)	\$ 10,401.07
TOTAL COLLECTIONS	\$2,306,756.77	\$2,406,608.06	\$ 63,437.50	\$ 36,413.79	\$ 99,851.29

THE CLEVELAND MUSEUM OF ART

PROPOSED BUDGET FOR 1985

COMPARED WITH BUDGET FOR 1984

III. PROGRAMS	1984	1985	SALARIES	OTHER EXPENSES	TOTAL
A. EDUCATION					
(83) Salaries	\$ 430,110.00	\$ 449,230.00	\$ 19,120.00	\$	\$
(84) Benefits	59,139.06	59,218.10		79.04	
(85) Supplies	10,000.00	10,000.00			
(86) Audio-Visual	7,500.00	7,500.00			
(87) Lecture Expenses	20,000.00	20,000.00			
(88) Research	12,000.00	6,000.00		(6,000.00)	
(89) Special Projects	10,300.00	11,300.00		1,000.00	
(90) Miscellaneous	3,000.00	2,500.00		(500.00)	
Total	\$ 552,049.06	\$ 565,748.10	\$ 19,120.00	\$ (5,420.96)	\$ 13,699.04
B. EXTENSIONS					
(92) Salaries	\$ 112,550.00	\$ 111,350.00	\$ (1,200.00)	\$	\$
(93) Benefits	22,683.75	21,959.48		(724.27)	
(94) Supplies	2,000.00	2,600.00		600.00	
(95) Repairs-Equipment	2,500.00	3,200.00		700.00	
(96) Miscellaneous	2,000.00	2,000.00			
Total	\$ 141,733.75	\$ 141,109.48	\$ (1,200.00)	\$ 575.73	\$ (624.27)
C. SPECIAL EXHIBIT.					
(97) Salaries	\$ 16,400.00	\$ 13,100.00	\$ (3,300.00)	\$	\$
(98) Benefits	1,148.00	923.55		(224.45)	
(99) Photographs	7,800.37	6,090.00		(1,710.37)	
(100) Printing	33,341.00	26,500.00		(6,841.00)	
(101) Catalogues	43,873.15	78,021.50		34,148.35	
(102) Rental Fees	8,946.00	131,400.00		122,454.00	
(103) Transportation	98,914.00	81,370.00		(17,544.00)	
(104) Travel	6,800.00	12,568.00		5,768.00	
(105) Insurance	16,756.80	35,100.00		18,343.20	
(106) Installation	27,993.25	60,210.00		32,216.75	
(107) Miscellaneous	55,071.00	72,209.00		17,138.00	
Total	\$ 317,043.57	\$ 517,492.05	\$ (3,300.00)	\$203,748.48	\$200,448.48
D. MUSICAL ARTS					
(109) Salaries	\$ 68,075.00	\$ 69,825.00	\$ 1,750.00	\$	\$
(110) Benefits	10,525.62	10,470.68		(54.94)	
(111) Repairs-Equipment	3,500.00	3,500.00			
(112) Program Expense	57,800.00	74,550.00		16,750.00	
(113) Musical Scores	750.00	1,000.00		250.00	
Total	\$ 140,650.62	\$ 159,345.68	\$ 1,750.00	\$ 16,945.06	\$ 18,695.06
E. SALES DESK					
(114) Salaries	\$ 46,000.00	\$ 46,500.00	\$ 500.00	\$	\$
(115) Benefits	7,061.57	16,058.31		8,996.74	
(116) Supplies	65,000.00	70,000.00		5,000.00	
Total	\$ 118,061.57	\$ 132,558.31	\$ 500.00	\$ 13,996.74	\$ 14,496.74
F. RESTAURANT					
(117) Salaries	\$ 239,563.51	\$ 197,296.92	\$ (42,266.59)	\$	\$
(118) Benefits	46,453.51	41,787.40		(4,666.11)	
(119) Supplies	130,000.00	130,000.00			
(120) Repairs-Equipment	19,200.00	27,200.00		8,000.00	
(121) Uniform-Rental	4,800.00	4,800.00			
(122) Miscellaneous	7,200.00	7,200.00			
Total	\$ 447,217.02	\$ 408,284.32	\$ (42,266.59)	\$ 3,333.89	\$ (38,932.70)
G. PRINTING					
(123) Salaries	\$ 73,568.80	\$ 78,036.64	\$ 4,467.84	\$	\$
(124) Benefits	12,216.28	13,064.21		847.93	
(125) Supplies	27,000.00	29,000.00		2,000.00	
(126) Repairs-Equipment	5,500.00	5,500.00			
(127) Miscellaneous	450.00	2,550.00		2,100.00	
Total	\$ 118,735.08	\$ 128,150.85	\$ 4,467.84	\$ 4,947.93	\$ 9,415.77
TOTAL PROGRAMS	\$1,835,490.67	\$2,052,688.79	\$ (20,928.75)	\$238,126.87	\$217,198.12

THE CLEVELAND MUSEUM OF ART

PROPOSED BUDGET FOR 1985

COMPARED WITH BUDGET FOR 1984

IV. BUILDING AND GROUNDS		1984	1985	SALARIES	OTHER EXPENSES	TOTAL
A. GENERAL ADMINISTRATION						
(129)	Salaries	\$ 118,002.92	\$ 145,684.94	\$ 27,682.02	\$	\$
(130)	Benefits	26,442.21	26,439.33		(2.88)	
(131)	Maintenance Contr.	44,000.00	54,000.00		10,000.00	
(132)	Repairs-Building	50,000.00	50,000.00			
(133)	Equipment	7,500.00	20,340.00		12,840.00	
(134)	Miscellaneous	6,500.00	5,500.00		(1,000.00)	
	Total	\$ 252,445.13	\$ 301,964.27	\$ 27,682.02	\$ 21,837.12	\$ 49,519.14
B. HEAT, LIGHT & VENTILATION						
(136)	Salaries	\$ 245,893.24	\$ 235,176.60	\$(10,716.64)	\$	\$
(137)	Benefits	50,010.82	43,615.15		(6,395.67)	
(138)	Supplies	23,000.00	23,000.00			
(139)	Steam	270,000.00	290,000.00		20,000.00	
(140)	Electric Current	500,000.00	500,000.00			
(141)	Lamps	12,000.00	13,000.00		1,000.00	
(142)	Water	13,000.00	20,000.00		7,000.00	
(143)	Repairs-Equipment	65,000.00	65,000.00			
	Total	\$1,178,904.06	\$1,189,791.75	\$(10,716.64)	\$ 21,604.33	\$ 10,887.69
C. ART HANDLERS						
(144)	Salaries	\$ 194,776.40	\$ 183,080.08	\$(11,696.32)	\$	\$
(145)	Benefits	39,621.05	35,649.90		(3,971.15)	
(146)	Supplies	12,000.00	10,500.00		(1,500.00)	
(147)	Uniform Rental	7,500.00	7,500.00			
	Total	\$ 253,897.45	\$ 236,729.98	\$(11,696.32)	\$(5,471.15)	\$(17,167.47)
D. SHOP						
(148)	Salaries	\$ 101,447.33	\$ 84,757.69	\$(16,689.64)	\$	\$
(149)	Benefits	16,632.12	12,929.17		(3,702.95)	
(150)	Supplies	25,000.00	35,000.00		10,000.00	
(151)	Repairs-Equipment	300.00	300.00			
	Total	\$ 143,379.45	\$ 132,986.86	\$(16,689.64)	\$ 6,297.05	\$(10,392.59)
E. CUSTODIANS						
(152)	Salaries	\$ 957,687.24	\$ 985,579.62	\$ 27,892.38	\$	\$
(153)	Benefits	169,548.58	170,100.34		551.76	
(154)	Miscellaneous	4,000.00	4,000.00			
(155)	Outside Security Pat.	45,946.32	45,946.32			
(156)	Outside Bus Service	5,046.42	5,046.42			
	Total	\$1,182,228.56	\$1,210,672.70	\$ 27,892.38	\$ 551.76	\$ 28,444.14
F. JANITORS						
(157)	Salaries	\$ 250,432.44	\$ 257,552.52	\$ 7,120.08	\$	\$
(158)	Benefits	47,790.24	51,674.00		3,883.76	
(159)	Supplies	10,000.00	15,000.00		5,000.00	
(160)	Window Washing	3,000.00	3,000.00			
(161)	Repairs-Equipment	300.00	300.00			
	Total	\$ 311,522.68	\$ 327,526.52	\$ 7,120.08	\$ 8,883.76	\$ 16,003.84
G. GROUNDS						
(162)	Salaries	\$ 107,867.84	\$ 123,410.88	\$ 15,543.04	\$	\$
(163)	Benefits	22,395.76	19,229.86		(3,165.90)	
(164)	Supplies	20,000.00	20,000.00			
(165)	Repairs-Equipment	8,000.00	8,000.00			
(166)	Oval Maintenance	8,000.00	8,000.00			
	Total	\$ 166,263.60	\$ 178,640.74	\$ 15,543.04	\$(3,165.90)	\$ 12,377.14
TOTAL BUILDING & GRDS.		\$3,488,640.93	\$3,578,312.82	\$ 39,134.92	\$ 50,536.97	\$ 89,671.89

THE CLEVELAND MUSEUM OF ART

PROPOSED BUDGET FOR 1985

COMPARED WITH BUDGET FOR 1984

	<u>1984</u>	<u>1985</u>	<u>SALARIES</u>	<u>OTHER EXPENSES</u>	<u>TOTAL</u>
<u>V. BENEFITS</u>	<u>\$ 185,916.22</u>	<u>\$ 209,260.75</u>	<u>\$</u>	<u>\$ 23,344.53</u>	<u>\$ 23,344.53</u>
<u>GRAND TOTALS</u>	<u>\$8,886,229.40</u>	<u>\$9,447,779.49</u>	<u>\$112,768.67</u>	<u>\$448,781.42</u>	<u>\$561,550.09</u>

THE CLEVELAND MUSEUM OF ART
1985
INCOME AVAILABLE FOR OPERATING EXPENSES

I. UNRESTRICTED REVENUES

1. Endowment Income-Operating
Unrestricted funds held by the Museum, the income being used for operations.
2. Trust Income
Income received from Trusts held by other agencies, the income only to be allocated to the Museum for operations.
3. The Foundation Trust
Traditionally the income from the two founding trusts of the Museum is always listed separately.
4. Federal and State
Grants received for general operations or special purposes from federal and state agencies:
 - a. Ohio Arts Council- which has remained essentially constant since 1977, is the largest grant made to an Ohio art museum.
 - b. Institute of Museum Services - the Museum successfully approached the IMS for its maximum grant of \$50,000 in 1984 and plan to do the same again in 1985.
 - c. National Endowment for the Arts - which will vary from year to year, is usually for special exhibitions.
5. Development and Membership
 - a. Annual (\$25) and Sustaining (\$50) membership dues are allocated to annual operations. While normally the Museum has a high retention rate (about 85%), this year we expect a greater drop rate given the higher fees, so have estimated income cautiously. Anticipated: 20% loss of Annual, 5% for Sustaining.
 - b. Director's Circle: The proposed new classification for annual giving (\$1,000 per couple) with a modest beginning projected.
 - c. Corporate: Presently the Museum receives \$10,000 from seven corporate donors. The new figure projects the beginnings of a more aggressive pursuit of corporate donations.
 - d. Annual Giving: For the first time the monies received as the result of year-end giving by Museum members is projected as part of annual income from operations. The figure is based upon returns to date in 1984.
6. Program Income:
 - a. Projected income from Restaurant. Necessarily, given the fact that the Cini-Grissom study on the reorganization of the Restaurant is still underway, income is an estimate based upon previous returns. Should the income be reduced as the result of new cuts, as needed expenses will be reduced as well.
 - b. Special Exhibitions:
 - i. Sale of Catalogues: The printing of catalogues is part of the exhibition costs; as long as the account remains open, the income from sales is returned to the operating budget. Thereafter the income goes to the Publications Fund.
 - ii. Expense Sharing: From time to time (as will be the case with the Kushan exhibition) the Museum is responsible for organizing the exhibition and the costs are shared with other institutions (in this case Asia House and the Seattle Art Museum). Such income is cited here.
 - iii. May Show Sales: The Museum receives 10% of any sales made from the May Show.

- c. Book Shop: The Book Shop sales fall into three areas: sale of general stock (recorded here), sale of Museum publications (allocated to Publications Revolving), and sale of special exhibition catalogues (income allocated to Special Exhibition income).
- d. Education Dept. Fees & Admissions: \$41,000 income from Saturday and summer classes. (Note: This amount is based on increase of fees in winter members \$10 to \$15, others \$15 to \$20, and in summer respectively \$10 to \$20 and \$15 to \$25); Lincoln Electric grant for scholarships \$8,000; University Circle grant for Cleveland Public Schools \$7,000.
- e. Musical Arts Subscription Series: Income received from ticket sales.
- f. Bulletin Subscriptions: Income from subscriptions to the Bulletin. (Note: With the increased rates, estimation of income is difficult, the budgeted figures presuming a 50% drop-off.)
- g. Outside Services - Bldg. & Grounds and Print Shop: Such miscellaneous charges as packing and shipping objects for other institutions, guard overtime, printing for the Junior Council to cite a few.
- h. Slides Sales and Rentals: Monies received from the sale and renting of slides.
- i. Photo Sales and Rentals: Monies received from the sale of photographs and reproduction rights and the rental of transparencies for purposes of reproduction.
- j. Misc. Income: Such scattered small amounts as return on coin phones, Coke machine.

7. Miscellaneous

- a. Helen Wade Greene Trust: The income from this trust is allocated each year by Mrs. A. Dean Perry; she appears to make a grant annually, but it cannot be presumed.
- b. Musart Society: Monies raised by the Society and given to the Museum to help underwrite the concert program.
- c. Interest Income: Interest received from operating monies on hand.

II. RESTRICTED REVENUES

1. Endowment Income - Special Purpose

- a. Library: Endowment funds whose income is allocated specifically for the purpose of library books. Should the money not all be spent in one year, it must be held over.
- b. Musical Arts: The income from endowment funds specifically allocated for the concert program.
- c. Fine Arts Garden: 1/2 of the salary of Superintendent of Grounds is paid by income from the John and Francis Sherwin Fund.

2. Endowment Income - Art Purchase

- a. The Board has established that certain expenses in connection with acquisitions may reasonably be charged against acquisition funds; In the past such charges were made directly against the funds. This year, as recommended by the Planning Committee, the monies to be used are to be indicated as part of the income.

MINUTES OF THE MEETING OF THE BOARD OF
TRUSTEES OF THE CLEVELAND MUSEUM OF ART
held at the Museum on Monday, November 5,
1984 in the Trustees' Room

Present: James H. Dempsey, Jr., George P. Bickford,
James D. Ireland, E. Bradley Jones, Jack W.
Lampl, Jr., S. Sterling McMillan III, George
Oliva, Jr., Mrs. Alfred M. Rankin, Mrs. Donna
S. Reid, Daniel J. Silver, Mrs. Frances P.
Taft, Paul J. Vignos, Jr., Alton W. Whitehouse,
Jr., Norman W. Zaworski, and Mrs. Norman S.
Jeavons, ex officio. Also present were Evan
H. Turner, Secretary and Director, William S.
Talbot, Assistant Secretary and Assistant Director
for Administration, and Albert J. Grossman,
Assistant Treasurer and Assistant Director for
Operations and Finance

Presiding: Mr. Dempsey

A quorum being declared present, the meeting was called to order by the President.

The President suggested that the Code of Regulations should be modernized and recommended that he be given authority to have a new Code prepared for submission to the annual meeting. Upon motion duly made and seconded, it was

VOTED: that the President undertake to revise the
Code of Regulations for presentation to the
Board at the Annual Meeting.

The Minutes of the meeting of the Board of Trustees held on May 5, 1984 having been distributed, were approved.

The Director then reported the following Endowment Fund contributions:

Board of Trustees Meeting
November 5, 1984

Endowment Fund Contributions

THE LOUISE BROWN INDIVIDUAL MEMBERSHIP ENDOWMENT FUND Mrs. Willard W. Brown	\$ 2,000.00
THE ELAINE DAVIS MEMORIAL INDIVIDUAL MEMBERSHIP ENDOWMENT FUND Miss Helen V. Zink	50.00
THE MR. & MRS. NELSON S. TALBOTT FUND IN MEMORY OF MR. & MRS. EDWIN KIRK LARGE The Nelson Talbott Foundation	3,500.00
THE JOHN AND FRANCES W. SHERWIN INDIVIDUAL MEMBERSHIP ENDOWMENT FUND The Sherwick Fund	1,500.00
THE SILVIA AND JUSTIN ZVERINA FUND IN MEMORY OF LILLIE AND ADOLPH WUNDERLICH INDIVIDUAL MEMBERSHIP ENDOWMENT FUND Silvia Zverina	5,000.00
THE SADA D. WATTERS MEMORIAL CONTRIBUTING MEMBERSHIP ENDOWMENT FUND (NEW) Estate of Sada D. Watters	500.00
THE MR. AND MRS. A. DEAN PERRY INDIVIDUAL MEMBERSHIP ENDOWMENT FUND Mr. A. Dean Perry	200.00
THE ELIZABETH R. ARMINGTON INDIVIDUAL MEMBERSHIP ENDOWMENT FUND Mrs. Raymond Q. Armington	100.00
THE FRANK J. AND ANASTASIA M. GROSSMAN MEMORIAL CONTRIBUTING ENDOWMENT FUND (NEW) Mr. Albert J. Grossman	400.00

Special Purpose Endowment Funds

ROBERT A. MANN SPECIAL PURPOSE ENDOWMENT FUND (NEW) Mr. Robert A. Mann	5,000.00
WALTER BLODGETT SPECIAL PURPOSE ENDOWMENT FUND Mr. Richard W. Cochran	100.00
THE BUTKIN FUND, SPECIAL PURPOSE ENDOWMENT FUND The Butkin Foundation	10,000.00
THE ROSE E. ZVERINA SPECIAL PURPOSE LIBRARY ENDOWMENT FUND Mr. and Mrs. Justin Zverina	3,000.00
ANTON & ROSE ZVERINA MUSIC SPECIAL PURPOSE ENDOWMENT FUND Mr. and Mrs. Justin Zverina	2,000.00
Miss Frances S. Zverina	1,500.00

Operating Endowment Funds

THE ELEANOR & MORRIS EVERETT OPERATING ENDOWMENT FUND (NEW)	
Mr. Morris Everett	\$ 31,950.00
THE ETHEL C. AND RAYMOND T. JACKSON OPERATING ENDOWMENT FUND (NEW)	
Estate of Ethel Curry Jackson	81,670.46
Estate of Ethel Curry Jackson	376.78

Upon motion duly made and unanimously carried, it was

VOTED: to make these funds a matter of record and
to thank the donors for their generosity.

The Director reported the receipt of the following Gifts and Funds:

Gifts and Funds

	Sundry Purchase Art	
Mr. & Mrs. Joseph T. Meals	" (Prints & Drawings)	400.00
Dr. & Mrs. Gerard Seltzer	" (" " ")	500.00
Tom E. Hinson	" (Modern Art Dept.)	300.00
William S. Leizman	" (memory of Tracy Louise Cusack)	100.00
Helen W. Harris	" (memory of Mr. & Mrs. John H. Harris)	25.00
Mr. & Mrs. S. Arthur Harris	" (" " " " " " ")	25.00
Mrs. Harold T. Tasker	" (" " Mrs. Jane M. Harris)	25.00
Arielle Kozloff Brodkey	" (honor of Jerald Brodkey)	67.50
Arielle Kozloff Brodkey	" (" " " ")	85.00
Arielle Kozloff Brodkey	" (" " " ")	85.00
Dr. & Mrs. Herman K. Hellerstein	" (" " " ")	50.00
Citibank N.A.	" (" " " ")	50.00
Anonymous	" (" " " ")	75.00
Loretta B. Vaiksnoras	" (memory of Lillian Steinberg)	50.00
Mr. & Mrs. John F. Kren	" (" " " ")	15.00
Thomas Kren	" (" " " ")	25.00
Mrs. Max H. Edwards	" (" " " ")	200.00
Paul A. Nelson	" (" " " ")	25.00
Dr. Jane Glaubinger	" (" " " ")	20.00
Mr. & Mrs. Robert C. Lewis	" (" " " ")	50.00
Louise S. Richards	" (" " " ")	100.00
Phyllis Seltzer	" (" " " ")	100.00
Mrs. Albert Wade Laisy	" (" " " ")	50.00
Mr. & Mrs. James D. Ireland	" (memory of Virginia Hosford Mathis)	50.00
Miss Joan Karnosh	" (" " " " ")	10.00
Mr. & Mrs. Tinkham Veale II	" (" " " " ")	50.00
Mr. & Mrs. Thomas H. Paterson	" (" " " " ")	25.00
The Cleveland Foundation		
The Sarah Stern Michael Fund	" (May Show purchase)	500.00
The Print Club of Cleveland	" (Engr. by Milan, Fates with Masks)	8,522.17
Mrs. Sibley W. Hoobler	" (Etching by Pennell, Bushey Park)	315.00
Mr. & Mrs. Robert C. Lewis	" (Lith. by Buhot, Le Petit Chasseur)	535.65
Mrs. H. Theodore Meyer	Sundry Purchase, Special (Junior Council)	1,600.00
The Treuhaft Foundation	" (May Show Award)	1,000.00
The Mundane Club	" (Book, memory of Mrs. Norweb)	60.00
The Junior Council	" (" " " ")	45.95

Board of Trustees Meeting
November 5, 1984

GIFTS AND FUNDS (continued)

Sundry Purchase Special
BUILDING & DEVELOPMENT FUND

W. B. Harwood, Jr.	"	(Scholarship, memory, W.Von Weise)	\$ 100.00
The Lincoln Electric Foundation	"	(Educational activities)	4,000.00
The College Club of Cleveland	"	(Library Books)	25.00
The Garden Club of Cleveland	"	(The Fine Arts Garden)	150.00
Women's City Club	"	(Education Dept.)	175.00
Mr. & Mrs. Walter S. Gibson	"	(Library Books)	500.00
Mrs. J.D.A. Barr	"	" "	40.00
Mr. & Mrs. Crede C. Calhoun	"		15.00
Dr. & Mrs. Robert B. Daroff		(pledge payment)	330.00
Mrs. Sheldon G. Grubb	"	"	100.00
Dr. & Mrs. F. J. Hruby	"	"	25.00
Ohio Bell	"	(matching gift)	35.00
Mr. & Mrs. David Warshawsky		(honor of birthday, S. Burns Weston)	10.00
Mr. & Mrs. Francis R. Zuppan	"	(pledge payment)	150.00
The Junior Council	"	"	6,000.00
Mr. & Mrs. Herbert E. Bill	"		50.00
The Hon. Leonard Goldstein	"	(pledge payment)	50.00
Mr. & Mrs. Kenneth F. Hegyes	"	"	30.00
Dr. Robert L. Alexander	"	(honor of Dr. Norman Zaworski)	300.00
Elizabeth O. Blazy	"		500.00
Amalia Brescia	"	(pledge payment)	50.00
Mr. & Mrs. W. E. Butler	"		10.00
Mrs. G. C. DeVenne	"	(pledge payment)	250.00
Mr. & Mrs. Norman S. Jeavons	"	"	150.00
The Kresge Foundation	"	"	400,000.00
Mr. & Mrs. George A. Maurath	"		5.00
The Samuel Rosenthal Foundation	"	(pledge payment)	10,000.00
The J. M. Smucker Company	"		1,000.00
Mrs. Harold Fallon	"	(pledge payment)	1,994.13
Mr. & Mrs. Joseph B. Clough	"		50.00
Emhart Corporation	"	(matching gift)	100.00
The Lubrizol Foundation	"		4,000.00
Mr. & Mrs. William C. Johnson, Jr.	"		5.00
Mr. & Mrs. Richard C. King	"		15.00
Andrew Rosenfeld	"		15.00
Mr. & Mrs. Robert C. Ruhl	"		10.00
Mrs. F. B. Taber	"		15.00
Mr. & Mrs. Alfred M. Rankin, Jr.	"	(pledge payment)	496.75
Maurita M. Bauer	"		15.00
Mr. & Mrs. Robert L. Bond	"		10.00
Mrs. David L. Grund	"	(pledge payment)	50.00
Miss Nancy A. Johnson	"		15.00
Dr. & Mrs. Jack Lissauer	"		200.00
Mrs. Paul R. Rusch	"		5.00
Agnes G. Saalfeld	"	(pledge payment)	20,040.00
The Watterson Foundation	"		15.00
The Jewish Community Federation of Cleveland (Dr. Marvin L. & Nancy L. Whitman Philanthropic Fund)	"	(pledge payment)	300.00

Board of Trustees Meeting
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GIFTS AND FUNDS (continued)

	Sundry Purchase Special BUILDING & DEVELOPMENT FUND	\$	
Thomas Stepwith		20.00	
White Consolidated Industries, Inc., Fdn.	"	4,000.00	
Alcan Aluminum Corporation	"	1,000.00	
BancOhio National Bank	(pledge payment)	426.00	
Mr. & Mrs. Richard D. Conway	"	50.00	
Elizabeth M. Floyd	"	100.00	
James I. Lader	"	100.00	
The Mary & Louis S. Myers Foundation	"	1,500.00	
Omer Franklin Spurlock	"	75.00	
Mary E. Weber	"	200.00	
National City Bank Charitable Contributions Trust	"	6,099.00	
Parsons & Co., Inc.	"	300.00	
The Tremco Foundation & B. F. Goodrich	(pledge payment)	8,333.33	
Mr. & Mrs. Robert G. Wilson	"	15.00	
Amalia Brescia	"	15.00	
Mr. & Mrs. Clark E. Bruner	(pledge payment)	300.00	
Mr. & Mrs. Frank B. Carr	"	500.00	
Jean Cohn	"	200.00	
Mr. & Mrs. Kenneth F. Hegyes	(pledge payment)	30.00	
The Huntington National Bank of Northeast Ohio	"	1,869.00	
Robert O. Boyer	"	10.00	
Mr. Charles R. Bruml	"	15.00	
Mr. & Mrs. George J. Dunn	(pledge payment)	150.00	
Jules Bayer (J & L Associates)	"	10.00	
Mr. & Mrs. Ralph D. Maier	"	10.00	
The North American Coal Corporation	(pledge payment)	10,000.00	
Society National Bank	"	4,161.00	
Mr. & Mrs. P. Thomas Austin	"	100.00	
The Elizabeth & Ellery Sedgwick Fund	"	5,000.00	
International Business Machines Corp.	"	6,000.00	
International Business Machines Corp.	(matching grant)	496.50	
The Standard Oil Company (Ohio)	"	2,750.00	
Judith Rosen-Glauber	"	5.00	
Central National Bank	(pledge payment)	4,887.00	
The Jewish Community Federation of Cleveland	"	100.00	
Milford & Lillian Harris Family Philanthropic Fund	"	15,000.00	
TRW Foundation	"	250.00	
Silvia W. Zverina	"	1,063.10	
Dr. & Mrs. John A. Hadden, Jr.	(pledge payment)	100.00	
Ann Koblitz Bassett	"	3,400.00	
Hahn, Loeser, Freedheim, Dean & Wellman	"	200.00	
A. J. Kaufman	"	15.00	
David E. Rowe	"	500.00	
Ben S. Stefanski, II	(pledge payment)	903.00	
Bank One, Cleveland, NA	"	15.00	
Gay M. Barrett	"	50.00	
Norman W. Goldston, M.D.	(pledge payment)	500.00	
Mr. & Mrs. Elmer Jagow	"		

Board of Trustees Meeting
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GIFTS AND FUNDS (continued) Sundry Purchase Special
BUILDING & DEVELOPMENT FUND

Barbara J. Hamilton	"	\$ 10.00
Mr. & Mrs. Charles Mangus	"	10.00
The S. Livingston Mather Charitable Trust	" (pledge payment)	7,500.00
Mrs. James G. Rayburn	" "	100.00
Alcoa Foundation	" "	5,000.00
Britton Fund	" "	4,000.00
Mr. & Mrs. Irwin Feldman	"	15.00
Mr. & Mrs. Stuart M. Henderson	"	10.00
Mrs. Edward H. Fitch	" (pledge payment)	50.00
Mr. & Mrs. Edward M. Martens	"	10.00
Ohio Bell	" (matching grant)	25.00
Premier Industrial Foundation	" (pledge payment)	3,300.00
Dr. & Mrs. Gerard Seltzer	" "	500.00
The Wuliger Foundation, Inc.	" "	500.00
Miss Eugenia Zyga	"	100.00
Mr. & Mrs. Neville A. Chandler	" (pledge payment)	100.00
Tom Corrigan	"	5.00
Virginia Q. Foley	" (pledge payment)	500.00
Mr. & Mrs. Ralph C. Gray	"	10.00
Mr. & Mrs. Kenneth F. Hegyes	" (pledge payment)	30.00
Midland-Ross Foundation	" "	4,000.00
Dr. & Mrs. Edward R. Cerutti	"	10.00
Mr. & Mrs. Joseph P. Fitzgerald	"	5.00
Michael Gutterman	"	5.00
M. K. Lottman	"	15.00
Alan G. Poorman	"	15.00
Mr. & Mrs. Ott Scarponi	"	15.00
Dr. & Mrs. Paul Pipik	"	15.00
Alfred L. Vermes	"	10.00
Mr. & Mrs. James C. Hageman	" (pledge payment)	2,164.13
AT&T Foundation	" (matching grant)	100.00
Mr. & Mrs. Edward DeConingh	" (pledge payment)	150.00
Dorothy T. Fairbank	" "	100.00
The First National Bank of Chicago	"	300.00
Mrs. Hugh R. Gibson	" (pledge payment)	300.00
Dr. & Mrs. F. J. Hruby	" "	50.00
Miriam J. Greene	" "	500.00
Mr. & Mrs. Seth C. Taft	" "	500.00
Mary E. Weber	" "	100.00
Mary E. Croxton	" "	1,270.00
Dr. & Mrs. John Collis	" "	300.00
Mr. & Mrs. Kenneth F. Hegyes	" "	30.00
Elizabeth Ring Mather and William Gwinn Mather Fund	" "	33,000.00
(Mr. & Mrs. James D. Ireland)	"	5.00
Mr. & Mrs. Albert Michelson	"	100.00
Mrs. Edward Oberndorf	" (pledge payment)	15.00
Mr. & Mrs. Martin Rosskamm	"	15.00
The Harry K. Fox and Emma R. Fox Charitable Foundation	" (pledge payment)	10,000.00
Mr. & Mrs. Timothy J. Jones	"	15.00
Dorothy Kappan	"	5.00

Sundry Purchase Special
BUILDING & DEVELOPMENT FUND

Mr. & Mrs. Robert J. Roth	"	(pledge payment)	\$ 125.00
Freda M. Haxton	"		15.00
Mr. & Mrs. Charles A. Smith	"		5.00
Ernst & Whinney	"	(pledge payment)	5,000.00
Cynthia S. Wickwire	"	"	30.00
Mr. & Mrs. David R. Buschman	"	"	200.00
The Cleveland Electric Illuminating Foundation	"	(matching grant)	55.00
Mr. & Mrs. Henry F. Eaton	"	(pledge payment)	250.00
Mr. & Mrs. Douglas Wick	"	"	1,000.00
Mr. & Mrs. John B. Calfee, Jr.	"	"	250.00
Jean Cohn	"		300.00
Evelyn Galetovich	"		15.00
Mr. & Mrs. David Morgenthau	"	(pledge payment)	10,000.00
The Hon. Leonard Goldstein	"	"	50.00
The Kangesser Foundation	"	"	8,333.00
Mr. & Mrs. John S. Wilbur	"	"	3,068.52
Carol M. Cercek	"		5.00
Mr. & Mrs. W. Ray Everett	"		5.00
Harshaw/Filtrol Partnership	"		1,500.00
Diana Tittle and Tom Hinson	"	(pledge payment)	100.00
Frederick D. Johnson, II	"		5.00
Mr. & Mrs. Harley C. Lee	"		15.00
Mrs. Myron Guren	"		10.00
Harry R. Schanck	"		10.00
Mr. & Mrs. Robert R. Broadbent	"	(pledge payment)	500.00
Ohio Bell	"	(matching grant)	100.00
The Kelvin and Eleanor Smith Foundation	"	(pledge payment)	10,000.00
James E. Chapman	"		15.00
Elizabeth Daunton	"		15.00
Mrs. Franklin B. Floyd	"	(pledge payment)	100.00
Mr. & Mrs. Kenneth F. Hegyes	"	"	30.00
Reliance Electric Charitable, Scientific and Educational Trust	"	"	5,000.00
The Laub Foundation	"	"	5,000.00
Ohio Edison	"	"	1,000.00
Mildred M. Listerman	"		15.00
Ann G. Possehl	"		25.00
Mrs. Julia N. McCoy	"	(pledge payment)	1,650.00
CIGNA Foundation	"	(matching grant)	50.00
CIGNA Foundation	"	(")	35.00
Myrtle Givelber	"		10.00
Mr. & Mrs. Kenneth F. Hegyes	"	(pledge payment)	30.00
Nicholson Foundation	"	"	1,000.00
L. Beaumont Parks	"		15.00
Mr. & Mrs. Robert R. Ruggles	"		15.00
The Rev. & Mrs. G. Kenneth Shafer	"		5.00
Elizabeth C. Stevenson	"		10.00
Mr. & Mrs. Peter L. Galvin	"	(pledge payment)	500.00
Mr. & Mrs. George A. Gothot	"	"	100.00

Board of Trustees Meeting
November 5, 1984

GIFTS AND FUNDS (continued)

John Huntington Art & Polytechnic Trust	2nd Quarter Appropriation	\$ 600,000.00
John Huntington Art & Polytechnic Trust	3rd Quarter Appropriation	500,000.00
The Horace Kelley Art Foundation	2nd Quarter Appropriation	35,000.00
The Horace Kelley Art Foundation	3rd Quarter Appropriation	35,000.00
The Helen Wade Greene Charitable Trust	Sundry Gifts, Operating	15,196.96
The Helen Wade Greene Charitable Trust	"	9,906.40
Mr. & Mrs. Howard B. Schreibman	" (honor of Mrs. Schreibman-Salk)	20.00
Mr. & Mrs. David Warshawsky	" (honor of H. Jack Lang, birthday)	10.00
National Council of Jewish Women, Cleveland Section	" (Education)	25.00
	Sundry Gifts, Operating	
Roger Even Bove	"	5.00
Mr. & Mrs. Charles W. Landefeld	" (memory of Mr. Spencer)	25.00
Peter Paul Mechanical Service, Inc.	"	75.00
Stern Special Events Inc.	" (European Folk Art Exhibit)	500.00
Mr. & Mrs. Frank M. Stieger	"	7.50
Mr. & Mrs. Robert Rhodes	"	5.00
The China Music Project, Inc.	" (young people's scholarships)	150.00
Mr. & Mrs. David Gotteherez	"	20.00
James A. Rosenberg	"	5.00
Miss Jean Rouvel	"	15.00
Fellowship of Friends, Inc.	" (Cavallino Exhib. catalogue)	1,050.00
Anonymous	"	1.00
Anonymous	"	1.00
Anonymous	"	6.00
Anonymous	"	10.00
Anonymous	"	1.00
	Sundry Gifts, Other than Cash	
Mrs. Norman S. Jeavons	" (9 Cleveland Blue Books)	90.00
Estate of Mrs. R. Henry Norweb	" (Plants, step benches)	3,019.00

Corporate Membership

Ford Motor Company	600.00
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Grants

Ohio Arts Council	(#S-84-11/13 for operating expenses)	230,770.00
The Institute of Museum Services	(#IG 40743-84 for operating expenses)	12,500.00
The Cleveland Foundation	(#1120 800, Chinese Orchestra)	2,500.00
National Endowment for the Arts	(#32-4420-00245, 17th, 18th c. sculpt. cat.)	15,052.00
The Institute of Museum Services	(#IG 40743-84 for operating expenses)	12,500.00

Upon motion duly made and unanimously carried, it was

VOTED: to accept these gifts for the purposes indicated,
to express to the donors the appreciation of the
Trustees, and to allocate sums contributed for
works of art to the Accessions Committee.

Board of Trustees Meeting
November 5, 1984

The Director reported following transfer of funds:

TRANSFER OF FUNDS

On December 19, 1983, the contribution of \$100.00 by Albert J. Grossman was listed in the Trustees Meeting to establish THE FRANK J. & ANASTASIA M. GROSSMAN MEMORIAL SUSPENSE CONTRIBUTING MEMBERSHIP ENDOWMENT FUND, #98. On February 20, 1984, this fund was cancelled until such time that the amount in the fund reached the required total of \$500.00. With the contribution of \$400.00 as listed above in these minutes, this previous \$100.00 amount will be transferred from Suspense to establish the Memorial Contributing Endowment Fund, #99.

On May 7, 1984, the contribution of \$15,000.00 by The Jewish Community Federation, the Morris Stone Family Philanthropic Fund, was listed in Sundry Purchase Special (Conservation Equipment). On April 10, 1984, this contribution was transferred to THE BUILDING & DEVELOPMENT FUND.

The Director reported the receipt of the following requests for loans and recommended their approval:

Asia Society New York, NY 10/10/85-1/5/86	32.36	TARIKH-I ALFI, page, India, Mughal School, 1582-1590
Fogg Art Museum, Harvard University Cambridge, MA 2/10/86-3/20/86	67.244	A YOUNG ASCETIC WALKING BY THE BANK OF A RIVER, India, Mughal, end of 16th c., color on paper, attr. to Basavana
Houston Museum of Fine Arts Houston, TX 5/2/86-6/29/86	62.279/ f 32r	TUTINAMA, page, "The Parrot Mother Cautions Her Young," India, Mughal, ca. 1560, color and gold on paper
	62.279/ f 207r	TUTINAMA, page, "A Donkey in Tiger's Skin," India, Mughal, ca. 1560, color and gold on paper
New Orleans Museum of Art for exhibition at the Asian Art Museum of San Francisco San Francisco, CA 10/8/85-11/19/85	76.8	PORTRAIT OF KOSUKOKU, Watanabe Kazan, Japanese, 1793-1841, fan painting
Walters Art Gallery Baltimore, MD 11/15/85-12/31/85	81.49	HAIR ORNAMENT, horn, enamel and gold, ca. 1900, French, by Ren� Lalique
Kimbell Art Museum Fort Worth, TX 1/25/86-3/9/86		
Los Angeles County Museum of Art Los Angeles, CA 6/26/86-8/18/86		

REQUESTS FOR LOANS - Recommended (cont.)

Taft Museum Cincinnati, OH 5/2/85-6/30/85	70.161	POINT JUDITH, RHODE ISLAND, Martin Johnson Heade, oil on canvas
	52.538	FIFTH AVENUE NOCTURNE, Childe Hassam, oil on canvas
Detroit Institute of Arts Detroit, MI 10/12/85-2/9/86	50.89	THE ARTIST'S SISTER, MME. PONTILLON, SEATED ON THE GRASS, Berthe Morisot, 1873, oil on canvas
	58.39	LA CAPELINE ROUGE, Claude Monet, oil on canvas, ca. 1870
Duke University Museum of Art Durham, NC 2/20/85-4/20/85	52.587	SHIVA AND PARVATI ON AN ELEPHANT SKIN, India, Punjab Hills, Basohli School, ca. 1700
Dixon Gallery and Gardens Memphis, TN 5/1/85-6/1/85	60.46	RAGINI KANHARA, India, Rajasthan, Bikaner, early 18th c.
J. B. Speed Museum Louisville, KY 7/10/85-8/30/85	66.143	SITA IN THE GARDEN OF LANKA WITH RAVANA AND HIS DEMONS, India, Punjab Hills, Guler School, ca. 1720
	62.279/72r	TUTINAMA, page, India, Mughal, Reign of Akbar, ca. 1560
	62.279/60v	TUTINAMA, page, India, Mughal, Reign of Akbar, ca. 1560
The Jewish Museum New York, NY 9/85-9/86	51.357	STILL LIFE WITH RAYFISH, Chaim Soutine, oil on canvas
University of Kentucky Art Museum Lexington, KY 3/24/85-5/26/85	50.314	DON QUIXOTE, pencil on transfer paper, 1950
	50.308	DON QUIXOTE, woodcut printed in green and black
Madison Art Center Madison, WI 12/8/84-2/2/85	66.387	NUDE OUTDOORS, Otto Henry Bacher, oil on canvas
Museum of Fine Arts Boston, MA 10/9/85-1/6/86	58.47	THE APPLE SELLER, Pierre Auguste Renoir, c. 1890, oil on canvas
	42.1065	Mlle. Romaine Lacaux, Pierre Auguste Renoir, 1864, oil on canvas

REQUESTS FOR LOANS - Recommended (cont.)

Metropolitan Museum of Art New York, NY 4/1/85-6/9/85	27.388	WINTER, CLOSE OF DAY, George Inness, oil on canvas
Cleveland Museum of Art Cleveland, OH 8/14/85-10/6/85		
Minneapolis Institute of Arts Minneapolis, MN 11/4/85-1/12/86		
Los Angeles County Museum of Art Los Angeles, CA 2/20/86-5/11/86		
National Gallery of Art Washington, DC 6/22/86-9/7/86		
Art Institute of Chicago Chicago, IL 10/25/86-1/4/87		
Florida International University Miami, FL 1/18/85-2/20/85	78.17	STILL LIFE WITH KETTLE, Lennart Anderson, 1977, oil on canvas
Blount-Bridgers House Tarboro, NC 27886 4/1/85-5/31/85	43.63	SOUTHERN SPRING, Hobson Pittman, 1938, oil on canvas
National Gallery of Art Washington, DC 5/3/85-9/2/85	82.64	LOVERS (MITHUNA), India, Madhya Pradesh, Khajuraho style, 11th c., rust colored sandstone
Art Institute of Chicago Chicago, IL 10/19/85-4/5/86	63.104	BHU DEVI (Vaishnava Trinity), South India, early Chola Dynasty, 1st half 10th c., granite
	63.105	SHRI DEVI OR SHRI LAKSHMI (Vaishnava Trinity, South India, early Chola Dynasty, 1st half 10th c., granite
	63.106	VISHNU (Vaishnava Trinity), South India, early Chola Dynasty, 1st half 10th c., granite
	71.18	BUDDHA ATTACKED BY THE EVIL FORCES OF MARA, Kashmir, ivory

REQUESTS FOR LOANS - Recommended (cont.)

National Gallery of Art
Washington, DC
11/2/86-3/29/87

46.444 CARNIVAL AT NICE, Henri Matisse,
ca. 1923, oil on canvas

By Maurice B. Prendergast

Williams College Museum of Art
Williamstown, MA
4/19/85-10/13/85

51.422 ITALIAN SKETCHBOOK, 1898-99,
91 pencil sketches
51.424 THE GRANITE SHORE HOTEL, ROCKPORT,
after 1914, 72 pen or pencil
drawings
51.425 THE DELLS, 1896, 59 pencil drawings
and 16 watercolor pages

Rijksmuseum
Amsterdam, Netherlands
3/14/85-6/9/85

52.465 GOSPEL BOOK, parchment, 216 leaves
which includes four miniatures by
the Master of Amsterdam Print
Cabinet (also called Hausbuch Master)
Germany, ca. 1480

Isetan Museum
Tokyo, Japan
3/15/85-4/15/85
Fukuoka Art Museum
Fukuoka, Japan
4/20/85-5/20/85
Nara Prefectural Museum
Nara, Japan
5/25/85-6/30/85

61.262 SAINT-MAMMES, LOING CANAL Alfred
Sisley, oil on canvas

P & D Colnaghi & Co., Ltd.
London, England
11/7/84-12/15/84

84.59 LANDSCAPE, Thomas Gainsborough,
English, oil on canvas

National Museum
Stockholm, Sweden
2/7/85-5/12/85

58.34 PORTRAIT OF BERTHE MORISOT, Edouard
Manet, ca. 1869, oil on canvas

Board of Trustees Meeting
November 5, 1984

REQUESTS FOR LOANS - Recommended (cont.)

Museum of Fine Arts Boston, MA 11/20/85-2/9/86	71.79	A PRINCE VISITING A HERMITAGE, India, Mughal School, Shah Jehan Period, ca. 1635, attr. to Govardhan
Dallas Museum of Art Dallas, TX 3/14/86-5/9/86	55.48	PALACE LADIES HUNTING FROM A PAVILION, India, Rajasthan, Kotah School, ca. 1810
China Institute in America New York, NY 10/20/84-1/27/85	84.45, a-o	TREATISE ON THE PAINTINGS AND WRITINGS OF THE TEN BAMBOO STUDIO, China, Ch'ing Dynasty, late 17th- 18th century, color woodblock book, 16 volumes in 2 folios

Upon the recommendation of the curators concerned and the Director, and upon motion duly made and unanimously carried, it was

VOTED: to approve the loans with the understanding that the usual expenses and other conditions required by the Museum would be met.

The Director reported the receipt of the following requests for loans which had been declined:

REQUESTS FOR LOANS - Not Recommended

Kunsthalle Tübingen Tübingen, West Germany 11/85-3/86	58.54 394.25	MAY BELFORT, Toulouse-Latrec, 1893, gouache on cardboard MONSIEUR BOILEAU AT THE CAFE, Toulouse-Latrec, 1893, gouache on cardboard
Oklahoma Museum of Art Oklahoma, OK 1/21/85-4/29/85	62.29 23.1051 50.574/ .577	VIRGIN AND CHILD, Limoges, gilt-copper and champlevé enamel, ca. 1220, France CROSS, Limoges, gilt-copper and enamel, ca. 1190-1200 France FOUR PLAQUES WITH PROPHETS, gilt-copper and champlevé enamel, Germany, Hildesheim, ca. 1190

REQUEST FOR LOANS - Not Recommended

Musee St. Georges Liege, Belgium 2/21/86-4/20/86	57.144	TWO WOMEN, Henri Matisse, bronze
Museum Villa Stuck Munich, Germany 9/20/84-11/25/84	53.136	THE TOILET, Aubrey Beardsley pen and ink
Art Gallery of New South Wales Sydney, Australia The National Gallery of Victoria Melbourne, Australia Queensland Art Gallery Brisbane, Australia 2/85-8/85	66.333	GLORIA, Robert Rauschenberg, oil and paper collage on canvas, 1956
Centre Culturel du Marais Paris, France 10/16/84-1/27/85	67.167	CONVERSATION, Edgar Degas, monotype
Norton Gallery West Palm Beach, FL Pensacola Museum of Art Pensacola, FL Arkansas Art Center Little Rock, AR Museum of Fine Arts Springfield, MA 3/23/85-1/19/86	56.725	HEAD OF A WOMAN, Thomas Wilmer Dewing, silverpoint
Musee & Galerie Des Beaux-Arts Bordeaux, France May thru September 1985	35.233 1976.26 58.46	VASE OF FLOWERS, Odilon Redon, ca. 1905, oil on canvas PORTRAIT OF MADEMOISELLE VIOLETTE HEYMANN, Odilon Redon, 1910, pastel VASE OF FLOWERS, Odilon Redon, 1916, pastel

Upon the recommendation of the curator concerned and the Director, and upon motion duly made and unanimously carried, it was

VOTED: to approve the action of the Director in
declining these loan requests.

The Director then reported the following changes in loan requests:

		<u>By Otto H. Bacher</u>
CMA for Exhibition at One Cleveland Center Cleveland, OH 10/15/84-11/2/84	21.193	TOWER OF THE CHIMES, 1878, etching
	21.185	SOUTHWEST CORNER, PUBLIC SQUARE, CLEVELAND, 1878, etching
	15.426	LAKE ERIE, 1878, etching
	15.434	WEST PIER, 1878
	21.190	SHIP AND ELEVATOR, 1878, etching
	15.416	WEST PIER, SUNSET, 1878, etching
	21.192	EAGLE STREET AND WOODLAND AVENUE, 1878, etching
	38.141	GRAND CANAL, VENICE, 1888, etching
	20.23	MERLATRICE (THE LACE MAKERS), etching
	38.143	POINTE DEL PISTOR, etching
	66.387	NUDE OUTDOORS, 1893, oil
	66.388	PORTRAIT OF MRS. OTTO H. BACHER, 1891, oil

	<u>By Frederick C. Gottwald</u>
43.324	HEAD OF A WOMAN, oil
15.88	THE UMBRIAN VALLEY, ITALY, oil
42.123	ITALIAN LANDSCAPE, oil
25.801	DOWN TO THE HARBOR, 1925, by George G. Adomeit, oil
41.50	BEAUTIFUL ISLE OF SOMEWHERE, 1940, by Walter A. Sinz, ceramic

The above loan was approved at the Accessions Meeting of 9/24/84. It is now requested to delete HEAD OF A WOMAN (43.324) because it was determined by Conservation to be unsuitable for travel. It is also requested to add the following objects for loan:

	<u>By George G. Adomeit</u>
83.1052	STANDING WOMAN, charcoal
83.1053	SEATED MAN IN A BERET, HOLDING A PALETTE, charcoal
83.1057	SEATED WOMAN IN A WIDE-BRIMMED HAT, charcoal and white chalk
83.1058	WOMAN AND INFANT, charcoal
83.1063	YOUNG MAN DRAWING, pencil on tracing paper
83.1064	STANDING MALE FIGURE, colored chalk and charcoal
83.1065	COUNTRY LANE, oil on canvas
83.1066	ROLLING HILLS, oil on canvas
83.1067	VILLAGE STREET, oil on canvas

REQUESTS FOR LOANS - Changes (cont.)

CMA for Exhibition at
One Cleveland Center (cont.)

By George C. Adomeit

83.1069	SEMI-NUDE WOMAN, oil on canvas
83.1071	BEARDED MAN PRAYING, oil on canvas
83.1072	WOMAN IN A PINK HAT, oil on canvas
83.1073	DOUBLE PORTRAIT, oil on canvas
1320.27	IN PORT, 1926, oil on canvas
TR 16944/17	THE BRIDGE, 1927, oil on canvas
TR 16944/16	HARPER'S FERRY, 1918, oil on canvas

Museum für Kunsthandwerk
Frankfurt, Germany
4/85-11/85

44.492	DRAGON COMBAT DRAWING, Turkey, mid-16th century, ink on paper
44.525	TUGHRA, Turkey, mid-16th c., paint on paper

The above loan was approved at the Trustees Meeting of 9/12/83. It is now requested to delete TUGHRA (44.525) from the request.

Los Angeles County Museum of Art
Los Angeles, CA
3/6/84-5/27/84
The Art Institute of Chicago
Chicago, IL
8/1/84-10/10/84
The Brooklyn Museum
Brooklyn, NY
12/1/84-2/10/85

71.18	BUDDHA ATTACKED BY THE EVIL FORCES OF MARA, India, Kashmir, 8th c., ivory
64.93	FINIAL WITH THE TEMPTATION OF BUDDHA BY MARA, Cambodia, late 12th-early 13th c., bronze
66.30	STANDING BUDDHA, Kashmir, Reign of Lalitaditya, ca. 724-760, brass
57.358	BARBARIAN ROYALTY WORSHIPPING BUDDHA, trad. of Chao Kuang-fu, N. Sung, China, handscroll
71.68	SAKYAMUNI UNDER THE BODHI TREE, China, Ming Dynasty, hanging scroll
70.2	SAKYAMUNI COMING DOWN FROM THE MOUNTAINS, China, S. Sung, 1170-1251, hanging scroll
	<u>To be exhibited at Chicago only</u>
73.214	SEATED BUDDHA, India, Mathura, Gupta Period, 5th c., sandstone sculpture

The above loan was approved at the Trustees Meeting of 5/2/83. It is now requested to change the dates as follows:

Los Angeles County Museum of Art	- change to 3/1/84-5/20/84
The Art Institute of Chicago	- change to 6/30/84-8/26/84
The Brooklyn Museum	- change to 11/1/84-2/10/85

REQUESTS FOR LOANS - Changes (cont.)

State Historical Society of Wisconsin
Madison, WI

8/21/83-10/23/83

Milwaukee Public Museum

Milwaukee, WI

11/83-1/84

Six other institutions handled by

Association of Science & Technology Centers

Washington, DC

1/84-12/85

20.1992

FRAGMENT FROM TOMB OF A WORKER
AT KHUFU'S PYRAMID, Dynasty VI

16.2009

ARRETINE BOWL FRAGMENT, Roman,
Augustan Period

The above loan was approved at the Trustees Meeting of 5/2/83. It is now requested to approve an additional object, PAPYRUS OF A CHANTRESS OF AMON (14.725), Egypt, Dynasty XXII, to join the tour in Phoenix, AZ. It is also requested to approve the six additional institutions on the tour as follows:

Texas Memorial Museum

Austin, TX

2/11/84-5/6/84

The Arizona Museum of Science & Technology

Phoenix, AZ

5/26/84-9/9/84

Fort Worth Museum of Science & History

Fort Worth, TX

9/22/84-12/2/84

Horn Archaeological Museum

Berrien Springs, MI

12/22/84-3/17/85

Denver Museum of Natural History

Denver, CO

4/13/85-7/7/85

Maryland Science Center

Baltimore, MD

7/27/85-10/20/85

(tentative)

The following loan was originally approved as an Extensions Exhibition for display at The Beck Center in Lakewood and at the Beachwood Museum in Beachwood at the Trustees Meeting of 12/19/83. It is now requested that the loan be extended to The Toledo Museum of Art from September 15, 1984 through November 18, 1984.

48.146

THE FRUIT MARKET, Richard
Earlom, mezzotint

51.278

FALL OF ADAM AND EVE, Hans
Burgkmair (copy of), woodcut

71.113

GLUTTONY, James Ensor, etching

26.260

BACCHANALIAN GROUP WITH WINE
PRESS, Andrea Mantegna, engraving

80.284

STILL LIFE WITH ASPARAGUS,
Philippe Rousseau, French, oil
on canvas

REQUESTS FOR LOANS - Changes - (cont.)

The Toledo Museum of Art (cont.)
Toledo, OH
9/15/84-11/18/84

71.301	KRISHNA DINES WITH THE GOPAS, India, Kangra, ca. 1800, color on paper
71.303	DINING SCENE, India, Mughal, ca. 1600, color on paper
40.1029	BEGINNING OF A CELEBRATION, Kitagawa, 1789-1829, Japanese woodblock print
47.537	JADE BOWL, China, Ch'ing Dynasty
18.427	CELADON CUP AND STAND, Korea
18.430	(stand)
55.299	TEAPOT, I-Hsing ware, China, Ch'ing Dyansty
56.703	TEABOWL, Sung Dynasty, China, 960-1279 AD
30.199	COURTESAN MAKING TEA, Koriusai, 1765-1784, Japanese woodblock print
44.175	DISH, Famille Rose, Ch'ing Dynasty, 1736-1795, one of a set
40.939	TEA CADDY WITH STORAGE BOX AND BAGS, Japan, 18th c.
60.42	LIBATION VESSEL (chüeh), China, late Shang Dynasty, 12th-11th c. BC
51.180	MOCHE WATER VESSEL
40.238	MOTE SPOON
50.152	MARROW SCOOP
53.378	BOWL IN THE FORM OF A BEAVER
72.305	TIFFANY FAVRILE LIQUEUR GLASS
66.497	Enamel KOVSH
43.329	TEAPOT, IN THE FORM OF A HOUSE, Staffordshire
72.345	TEAPOT, H. Lewis, American, silver
40.169	PAP BOAT, silver
60.271/	SALT AND PEPPER SHAKERS, F.A.
.272	Miller, silver
49.173	HITCHCOCK TYPE CHAIR
43.188	DOUBLE BRIDAL CUP, silver
77.77	COCONUT CUP IN SILVER MOUNT
43.663	OVERDOOR DECORATION, Gibbons, Grinling, British, 1648-1721
19.172	CUP AND SAUCER, Fr., porcelain
83.52	COVERED DISH IN THE FORM OF GAME, Faience, Fr., ca. 1760
83.53	PLATE OF OLIVES, Faience, Fr.
40.21	SAUCEBOAT, Dandrieux, Fr.
80.303	CHALICE, rock crystal, Austria
80.79	SILVER GILT COMMUNION CUP, England, 1671

REQUESTS FOR LOANS - Changes (cont.)

The Toledo Museum of Art (cont.)	59.338	KNIFE AND FORK, Italian, 16th c.
Toledo, OH		rock crystal, gold and enamel
9/15/84-11/18/84	45.126	SALT CELLAR, Italy, late 16th c.
		ceramic
	42.862	TAZZA AND COVER, French, Limoges
		1566
	48.232	BEAKER, German, 1568, enameled
		glass
	75.91	FEEDING VESSEL IN FORM OF SHREW,
		painted terracotta, Sicily
	14.654	LIBATION TABLE OF HARSIESE,
		stone, Egypt, Dynasty XVIII or
		XIX
	73.19	HALF OF PYXIS, Steatite,
		Anatolia, Hittite, ca. 850-800 B.C.
	54.700	THE LAST SUPPER, anonymous, Fr.,
		17th century, pen & brown ink
	82.41	BULL-HEADED RHYTON, Italy,
		(Magna Graecia, Apulia)
		ca. 340 BC, red-figure pottery
	60.80	STILL LIFE WITH A SILVER WINE
		JAR AND A REFLECTED PORTRAIT OF
		THE ARTIST, Abraham van Beyeren,
		Dutch, ca. 1655, oil on canvas

National Gallery of Art	28.661	STUDY FOR "THE ROMANCER,"
Washington, DC		Jean Antoine Watteau, red and
6/17/84-9/23/84		black chalk
Charlottenburg Palace		
Berlin (B.R.D.)		
2/85-4/85		

The above loan was approved at the Trustees Meeting of 12/19/83. It is now requested to delete the Charlottenburg Palace from the request.

Ordrupgaard Smalinger	58.32	POPLARS ON A HILL, Vincent
Copenhagen, Denmark		van Gogh, 1889, oil
12/6/84-2/3/85		

The above loan was approved at the Accessions Meeting of 9/24/84. It is now requested to change the dates to December 11 or 12, 1984 through February 10, 1985.

REQUESTS FOR LOANS - Changes (cont.)

		<u>By J.M.W. Turner</u>
Philadelphia Museum of Art	42.647	BURNING OF THE HOUSES OF
Philadelphia, PA		PARLIAMENT, oil, 1834
11/23/84-1/6/85	19.124	THE WOMAN AND THE TAMBOURINE,
		etching and mezzotint
Note: Also to be exhibited at	19.135	THE FIFTH PLAGUE OF EGYPT,
The Cleveland Museum of Art		etching and mezzotint
9/26/84-11/4/84	19.137	LITTLE DEVIL'S BRIDGE OVER THE
		RUSS, ABOVE ALTDORFT, SWISS,
		etching and mezzotint
	19.141	COAST OF YORKSHIRE NEAR WHITBY,
		etching and mezzotint
	19.143	LONDON FROM GREENWICH, etching
		and mezzotint
	46.17	WESTMINSTER FROM WATERLOO
		BRIDGE, 1842, by Thomas Shotter
		Boys, lithograph

The above loan was approved at the Accessions Meeting of 9/24/84. It is now requested to delete from the Philadelphia showing:

19.124	THE WOMAN AND THE TAMBOURINE,
19.135	THE FIFTH PLAGUE OF EGYPT
19.137	LITTLE DEVIL'S BRIDGE OVER THE
	RUSS, ABOVE ALTDORFT, SWISS
19.141	COAST OF YORKSHIRE NEAR WHITBY
19.143	LONDON FROM GREENWICH

Upon the recommendation of the curators concerned and the Director, and upon motion duly made and unanimously carried, it was

VOTED: to approve the requests for changes
in the aforementioned loans.

Board of Trustees Meeting
November 5, 1984

The Director requested the following transfer of objects:

TRANSFER OF OBJECTS FROM PRIMARY ORIENTAL COLLECTION TO EXTENSIONS DIVISION

It has been recommended by the Curator of Japanese Art, Michael Cunningham, and approved by the Director that the following be transferred from the primary collection of the Oriental Department to the Extensions Division collection:

- TR 25.166 thru 25.254 - 88 Japanese stencils for printing textiles
- TR 25.255 thru 25.272 - 17 sketches for stencils
- TR 25.273 thru 25.424 - 151 printed sheets which were probably fastened together to make a pattern book for customers

These were purchased in 1925 for \$750. They are of limited interest for the primary collection but would be very useful for the Extensions Division collection.

Upon motion duly made and unanimously carried, it was

VOTED: to approve the transfer of objects of
aforementioned works of art.

Board of Trustees Meeting
November 5, 1984

The Director then asked the Trustees to appropriate the following sums approved by the Accession Committee on the dates listed below, from the income of the funds allocated to the purchase of works of art:

MAY 21, 1984

LEONARD C. HANNA, JR. BEQUEST	\$708,640.00
MR. AND MRS. WILLIAM H. MARLATT FUND	48,752.50
THE SEVERANCE AND GRETA MILLIKIN PURCHASE FUND	6,977.50
JOHN L. SEVERANCE FUND	220,000.00
NORMAN O. STONE AND ELLA A. STONE MEMORIAL FUND	17,000.00
PURCHASE FROM THE J. H. WADE FUND	24,350.00
EDWARD L. WHITTEMORE FUND	4,500.00
SUNDRY PURCHASE ART	15,000.00

SEPTEMBER 24, 1984

LEONARD C. HANNA, JR. BEQUEST	\$230,320.60
DELIA E. HOLDEN FUND	5,327.50
MR. AND MRS. WILLIAM H. MARLATT FUND	184,065.00
THE SEVERANCE AND GRETA MILLIKIN PURCHASE FUND	6,000.00
EDWIN R. AND HARRIET PELTON PERKINS MEMORIAL FUND	14,000.00
JOHN L. SEVERANCE FUND	533,156.00
NORMAN O. STONE AND ELLA A. STONE MEMORIAL FUND	4,015.00
J. H. WADE FUND	239,082.90
EDWARD L. WHITTEMORE FUND	2,515.00
ANNE ELIZABETH WILSON MEMORIAL FUND	5,073.03
WISHING WELL	700.00
SUNDRY PURCHASE ART	13,407.82

Upon motion duly made and unanimously carried, it was

VOTED: to appropriate for the use of the Accessions Committee
the amounts requested from the income of the funds named.

Board of Trustees Meeting
November 5, 1984

Mr. Grossman reported that 1984 expenses were \$266,139.72 under estimate and income was over budget by \$196,176.15. Thus, the 1984 budgeted \$500,000 shortfall has been reduced to less than \$40,000 and may be eliminated by the end of the fiscal year.

The Director reported that liability insurance for the Trustees and Officers was being arranged.

The Director requested authorization to purchase and install television cameras for better security in the upper and lower parking lots at a cost of \$15,000. Having been moved and seconded, it was

VOTED: to approved the purchase and installation of
such equipment.

The Chairman of the Planning Committee, Rabbi Daniel Silver presented the recommendations to date of his committee. He reported that the committee had met sixteen times since March 8, 1984. They had reviewed written reports from most departments and discussed operations with department heads. The committee, with the authorization of the Board, had retained three consulting firms: Ernst & Whinney to study the operation of the physical plant, staff, and office procedures; Savage Engineering to report on energy management; and Cini-Grissom to investigate the operation of the restaurant.

The Committee's report is attached (Appendix A) and all its recommendations were accepted.

The Planning Committee intends to proceed with the additional studies suggested in the report and such other matters as require investigation.

The Director reported that while in London he had recently met with the heads of the painting departments at Sotheby's and Christie's in an attempt to establish closer relations.

The Director reminded Trustees of the dinner on November 12 to inaugurate the Cavallino exhibition and noted that a sheet of notes on the exhibition, a list of prominent out of town guests, and information on other events and press attention had been distributed.

Board of Trustees Meeting
November 5, 1984

Mr. Dempsey confirmed that the 1984 Annual Meeting will be held 17 December. There being no further business to come before the meeting, upon motion made and seconded, it was voted to adjourn.

Evan Hopkins Turner
Secretary

BUDGET

1) We have worked closely with present budget format and at the beginning of our deliberations were presented a line-by-line explanation by the Director. Over time, several issues became clear: a) income figures were not clearly presented; b) few of us understood what was included in each budget line; c) some budget lines involved sums too small to be so listed; d) the Book Store lines did not fully reflect its income; e) and budget was not arranged by operational departments.

The committee recommended that the budget format be redesigned to present a clearer picture of income (by source) and expenditures (by department) and that each department be charged the full cost of its personnel, including fringe benefits. Al Whitehouse, the Director; and Al Grossman have this change already under way. The expense side of the new format will arrange listings under four operational headings and one area of ongoing responsibility.

- a) Administration
- b) Collections
- c) Programs
- d) Building and grounds
- e) Benefits (Pensioners)

It is recommended that income and expense be reviewed quarterly by the Finance Committee against estimated figures; that a status overview be given the Board at its quarterly meetings and that a complete review be made when the annual budget is presented.

2) It is recommended that the Assistant Director-Finance prepare annually a line-by-line explanation of the budget for submission to the Finance Committee and the Annual Meeting of the Board. This review can be based on the excellent line-by-line explanation prepared by the Director for our Committee.

3) It is recommended that an annual review of comparative long distance costs (AT&T, MCI, Sprint) be made to make sure the CMA is using cheapest available service.

4) It is recommended that a special line be added under Collections to provide an adequate pool of travel monies for curators. An appropriate amount of this sum is to be provided from Accessions budget.

OPERATIONS

Ernst & Whinney's thorough report of Museum operations suggests the following changes:

1) The elimination of the Plant Manager's job upon retirement of the incumbent and the upgrading of that post to Manager/Assistant Director Plant Operations. Ernst and Whinney emphasized the importance of proper supervision of the hourly staff, weekly meetings of manager and crews, proper coordination of work schedules, scheduling procedures and coordination of work time of utility support staff with curators when these groups work together in the galleries. This executive will be responsible for all operation of plant, operational personnel, centralized purchasing, general oversight of cafeteria, coordination of work assignments, day-to-day maintenance and long range protective maintenance. To accomplish these many tasks, we need to hire a first-rate person.

The new Assistant Director for Plant Operations shall initiate a review of work schedules of various operations (ground, painters, carpenters, guards, janitors, utility). The craft people now begin work an hour before professional staff, but certain of their duties require the presence of curators or other senior staff and work schedules should be coordinated.

2) As a result of this change, three executives, in addition to the curators, would be directly responsible to the Director.

- a) Assistant Director/Finance
- b) Assistant Director/Support Operations
- c) Assistant Director/Plant Operations

The responsibilities of the Assistant Director/Finance are clear (Budget, Fiscal Control, Investments, Accounting). That of the Assistant Director/Support Operations needs to be clarified, but obviously includes governmental grants, relationships with arts support groups and special exhibitions.

It is recommended that the Assistant Director/Support Operations hold regular staff meetings to implement all special exhibitions and keep "encumbrance" type controls over costs of these exhibitions. (Ernst & Whinney point out that controls appear to be initiated after the fact.)

3) Ernst & Whinney recommended the development of a personnel policy practices statement which would be made known to all CMA personnel. A general guidelines statement, developed by the Director, has been issued. The Committee recognizes the importance of a Personnel Policy Statement but cautions that it be phrased and promulgated with care, recognizing that scholars are accustomed to quite different work controls than custodial staff.

4) All purchasing orders (excluding library, cafeteria food supplies and art works) should be centralized in Purchasing Office.

5) The Print Shop should develop a scheduling procedure based on a agreed-on priorities (of Ernst & Whinney suggestions). The Planning Committee intends to explore in Phase II the feasibility of enlarging Print Shop (staff-equipment) to see if long-term savings are possible if more CMA printing is done in house.

6) Care should be taken that on-duty guards are in recognizable uniforms.

DEVELOPMENT AND MEMBERSHIP

- 1) Development and Membership now occupy separated offices. A single office space should be found to make possible effective direction by the Manager.
- 2) Development and Membership records and record-keeping are archaic and should be computerized and coordinated. If possible, a single master file for Development and Membership activities should be kept.
- 3) Because of the importance of these activities, the Planning Committee recommends that a standing Board Committee on Development and Membership be appointed. As a first task, this group should investigate goals, cost, benefits and feasibility of a proposed mass mailing membership program and report conclusions to Board before such a program is attempted. The Committee has not yet reviewed development activities.
- 4) Membership dues have not been raised in over a decade. We recommend that in the future dues be raised at more frequent intervals in order not to face overly large increases in any one year. It is far easier to increase membership dues by small amounts on a regular basis than erratically by sizeable sums. We recommend that the Board review dues structure annually and benefactor categories periodically. In order to facilitate this process, Article 6 of the CMA Code of Regulations must be revised.
 - a) Endowment categories should be separate from membership categories.
 - b) The setting of dues should be a simple prerogative of the Board rather than, as now, an act which requires a revision of the Code.
 - c) The setting of dollar amounts for enrollment in the various endowment categories should be a simple prerogative of the Board and not require, as now, a revision of the Code.
- 5) Specifically for fiscal 1985, we recommend that Regular membership fees be increased from \$15 to \$25/year; Sustaining from \$35 to \$50; and Patron (Fellows) from \$100 to \$250 (present membership 5,322 Regular; 1,696 Sustaining; and 275 annually paying Fellows). We further recommend that the category of Fellows be abandoned and a new category of Patrons be established. This will

avoid any unhappiness from Fellows who may not want to upgrade from \$100 to \$250/year.

6) At present, certain dues categories carry the benefit membership for life. Those who qualify for the Life Endowment category, \$250 and above, have been granted Life membership and are not solicited on an annual basis. Because of past practices, 1,410 of our approximately 9,000 members pay no annual dues. We recommend that in the future no dues category carry the benefit of membership for life.

7) The Director has recommended the creation of a Director's Circle membership category with annual dues of \$1,000. The Committee recommends that the proposed Membership and Development Committee study this proposal and if found feasible and desirable, make the necessary plans to give it a proper launching.

8) In order to make membership benefit package more attractive, the following benefits be added:

a) Free advice by curators on objects (Trash Thursday). It follows that in the future this advice will be given only to CMA members.

b) Use of a Members' Room. Committee will study feasibility of using Green Room for this purpose.

c) Priority in making reservations for meals (Summer Wednesdays etc.).

9) We recommend that a membership desk be set up in front lobby which will offer membership materials and an effectively designed brochure of CMA activities and benefits.

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DIRECTOR'S OFFICE

1) The Director has suggested the assignment to his office of an intern to assist in such ways as he may require in much the same way a law clerk assists a justice. The Committee concurs.

2) The Director has suggested the assignment to his office of a person whose task will be to secure and properly utilize volunteers. This Volunteer Administrator should be responsible for reaching into the community to find people willing to commit considerable time to help CMA in specific areas or on significant projects. One of our goals is to open up the CMA to the community in ways which both serve the Museum and the community. Examples of Volunteer opportunities include sales desk, management of Members' Room, freeing of Assistant ^{*Auditor*} ~~Director~~ of Musical Arts from ticket-taking chores, support of curators working on special exhibitions. It is assumed that a slot can be freed so the Volunteer Administrator will not add to the number of CMA employees.

CMA Board

- 1) We recommend the purchase of Legal Liability Insurance for Trustees and the Museum Officers as recommended by AAM and other professional museum bodies.
- 2) We recommend that a Development and Membership Committee become a regular committee of the Board.
- 3) Article 6 of Code of Practice be revised as suggested.

HOSPITALIZATION

CMA hospital service costs rose from \$382, 437 in '83 to \$516, 969 in '84. We await the report of group comprised of CMA staff and Sohio-TRW advisors as to appropriate hospitalization-medical cost containment program. Our hope is that such a program will not diminish the level of coverage now available to staff. After adoption, a careful program of explanation to CMA staff and negotiation with union must be undertaken.

ENERGY USE

1) The CMA purchased a review of its energy needs, usage and controls from Savage Engineering. This review was completed in September at a cost of \$23,500. Subsequently, Al Whitehouse was kind enough to have Sohio's Engineering Department review this proposal. They described it as "a high quality analysis at a reasonable cost."

The Savage report involves expenditures estimated at \$788,000 which would result in a payback to CMA within 3.5 years. The Sohio analysis recommends certain specific exceptions and/or clarifications to the Savage report and that a contract be negotiated with Savage to act as Project Manager, secure competitive bids from mechanical contractors, assist in final job definition and oversight of installation (estimated cost \$50,000)

Given the size of this investment and the complexity of the program, we recommend that this energy conservation program be approved in principle, but that its implementation be delayed until the new office of Assistant Director for Plant Operations is filled. The delay should be only for a few months and the CMA at present does not have in house anyone capable of handling the details of this important project.

WORD PROCESSING

The Ernst and Whinney study makes clear a pressing need for office automation and word processing, and the danger of approaching this task piecemeal. E & W estimate that at least half of the typing currently being done could be done on a more cost effective basis using modern equipment. The Planning Committee requests permission from the Board to hire an outside source to draw up a plan which will insure:

- a) That the various user's needs are met.
- b) That software can be used on the existing or a replacement computer.
- c) That an intelligent and coordinated planning, purchase and training program be developed.

LIBRARY

1) Our library employs 10.4% of CMA staff and spends 8% of our operations budget. The committee met with the Chief Librarian, but has not dealt as yet in sufficient depth on the question of hours, staff, accessibility, etc. to make recommendations. We had decided to invite an outside professional to review library operations, but this decision was not implemented because of the unexpected resignation of the Library Director. This task remains to be done in Phase II of our work.

2) Phase II must also address a separate issue which involves the Library, our curators, the CMA as an institution and CWRU - the future scope and operation of the joint CMA-CWRU art history program. This is a complex issue which involves a tradeoff of costs and benefits and will be reported on at a subsequent meeting.

3) One recommendation can now be made; that the CMA will no longer be responsible for the cost of opening the library on Saturday afternoon and Sundays.

SALES DESK

- 1) All income earned by Sales Desk should be reported in budget.

At present, income from certain internal purchases is not recorded and goes directly into Publication's fund or the Special Exhibitions' budget. This can still be done, but Finance Committee and Board must be aware of any such transfer.

- 2) An attempt should be made to replace sales staff as these retire or resign with volunteers. We look to new Volunteer Coordinator to work out feasibility, incentives, etc. of such a program, recognizing that volunteers must work on a regular basis (i.e. once a week/half day shift).

- 3) Better and more attractive use of the display case in corridor which leads to Sales Desk.

- 4) Further discussion should be held between Sales Desk Manager, curators and interested members of Planning Committee as to stock selection.

EDUCATION DEPARTMENT

We recommend that the name of the Art History and Education-Extensions Department be changed to Education-Extensions Department. The old title came about as a result of requirements in an Ohio Sales Tax Law of 1967 which is no longer determinative. The change would signal a more appropriate focus for this department's activities which are concerned primarily with the interpretation of the Museum collection and not art historical scholarship. This will help the Director and staff as they work through this department's duties.

MISCELLANEOUS FEES

- 1) A charge of \$25.00/item for handling of a privately owned work of art by Registrar has been initiated. This fee to be reviewed every three years.
- 2) We recommend raising charge for photographs from current \$5.00/photo for non-profit, \$10.00/photo for commercial purposes (includes reproduction rights) to
 - \$5.00/photo to students - no reproduction rights
 - \$8.00/photo to non-profit, no reproduction rights
 - \$15.00/photo to university presses - reproduction rights
 - \$25.00/photo to commercial press - reproduction rights.
- 2) We recommend raising charge for transparencies from \$25.00 for three months use by non-profit and \$80.00 for three months rental for commercial uses to \$35.00 for three months use by non-profit; \$100.00 for commercial use. If transparency is lost, the borrower currently is charged \$150.00, this to be increased to \$175. Use of transparencies for major printings (calendars, cards etc.) shall be appropriately priced.
- 4) We recommend increase in rate of Bulletin subscription to \$25.00 which more nearly covers per copy cost.

INFORMATION RE CAVALLINO EXHIBITION

The Exhibition:

Bernardo Cavallino: b. Naples 1616
Died probably in great plague of 1656 which within weeks wiped out more than half of the population of Naples, then the second largest city in Europe.

Thus a career essentially of twenty years. Virtually no contemporary references about the artist. However, the originality of his artistic personality is such that once methodical study of 17th century Neapolitan painting began in this century, scholars became increasingly aware of his work. Today on stylistic grounds, 85 paintings are identified as by Cavallino of which only one is signed and dated while only eight are signed or monogrammed. It is clear that he was influenced by the various trends evident in early 17th century Neapolitan painting, that he created a kind of small intimate picture quite different from the large flamboyant pictures associated with the Neapolitan school, and, surprisingly, given his originality, that he had no followers. (In this respect he has been likened to Vincent van Gogh.) The exhibition is particularly welcomed by the scholarly world as the first opportunity ever to study Cavallino's achievement.

The Exhibition:

Conceived by Sherman E. Lee and Raffaello Cause (then Director of Capodimonte in Naples) while traveling in Germany in 1980. (Causa's sudden death in April threatened the realization of the exhibition but fortunately the commitment of Nicolo Spinosa persuaded the Italian government to maintain the loans.)

Realized by Ann T. Lurie, Ann Percy (Curator of Drawings at the Philadelphia Museum of Art--the leading authority on Cavallino), and Nicolo Spinosa (the present Acting Director of Naples).

Catalogue:

Cleveland the Kimbell published a major catalogue raisonné of all of Cavallino's work, illustrating everything now accepted, so that those shown in the exhibition can be seen in a greater context. There will be an Italian edition as well.

The exhibition opens in Cleveland November 14 through December 30, 1984, goes to the Kimbell Art Museum at Fort Worth from January 26 through March 24, 1985, and ends at the Pignatelli Cortes in Naples from April 24 through June 26, 1985. More than half of Cavallino's work will be shown. Loans to Cleveland come from not only Italy but also Austria, Great Britain, Germany, Holland, Sweden, Poland, Switzerland, and Australia (the French government would permit its loans to go only to Fort Worth and Naples).

The Dinner:

Guests of Honor: Mr. and Mrs. Spinosa (speaks halting English)

Ann Percy

Ann T. Lurie

Mr. and Mrs. Jeffrey Cole (Chairman of the Ohio Arts Council. The \$230,770 the CMA receives from the Council is its largest single grant made to an art museum. Since there is some feeling the Museum does not express its appreciation sufficiently and since the Museum publicly identifies that grant as a significant factor in the funding of the special exhibitions program, this evening has seemed a fine opportunity to express thanks.

Out of town guests (Note: The rediscovery of Cavallino owes much to dealers. Thus a number of major dealers come to the dinner):

Alfred Cohen of Trafalgar Galleries, London: Three years ago The Cohen Trust lent The Cleveland Museum of Art on an indefinite basis four major works (by Baschenis, Sassoferratto, Carlo Dolci, and Berchem to the Museum's 17th century galleries.

Richard L. Feigen, New York. He has lent "The Triumph of Amphitrite;" he will speak at 20th Century Club Tuesday evening.

Patrick Mattiesen, London, lender of "Mattathias." Also Mr. Mattiesen was most useful in the Italian negotiations.

Dr. Wolfgang Prohaska, Curator of Paintings, Kunsthistorisches Museum in Vienna.

Mr. Guy Stair-Sainty, other lender of "Mattathias."

The Hon. Vice Consul Stella Maria Zannoni representing Italy in Cleveland and Mr. Gene Zannoni.

Dr. M. Kirby Talley, Jr., the new Director of the Allen Art Museum in Oberlin.

Staff invited includes those who have worked on the creation of the exhibition over the past four years, all full curators, and assistant directors. (Note: two major new members of the staff not yet known to many Board members are the new Conservator of Paintings, Bruce Miller and Jim Lord, in charge of membership and development.)

Other events:

John Schaffer of the Education Dept. has created an exhibition on Baroque art for the Education Gallery, one which deals with 17th century art, the goal being to explain the era which produced Cavallino. This exhibition has a modest publication.

The Education Department has been having a series of visiting lecturers every four weeks discussing some aspect of 17th century art.

A two day symposium, funded with the income from a fund created in memory of Thomas Munro, will deal with Cavallino problems on Friday and Saturday, November 16 and 17. An impressive number of scholars from Europe as well as the United States are attending. In contrast to the general programs organized by the Education Department, the symposium, which is open to the public, is intensely scholarly

To encourage Wednesday evening attendance, special events, films, and talks as well as a special menu in the Restaurant has been organized and publicized.

Press Attention:

We are pleased with the press interest that seems to be shaping up. There has already been an excellent piece in Northern Ohio Live. The Burlington Magazine in London will have one review of the exhibition and another of the symposium. The New Criterion sends Creighton Gilbert from Yale to review the symposium, and John Russell will come from the New York Times to review the show. Clearly other publications plan major pieces as well.