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Cleveland Museum of Art, notebook, part 1, 1984.

ATTENDANCE at SPECIAL EXHIBITIONS

1919 - 1978

MAY SHOW	May 2 - June 29, 1919	54,910
MAY SHOW	May 20 - June 20, 1920	25,353
MAY SHOW	May 2 - June 6, 1921	45,205
MAY SHOW	May 1 - June 4, 1922	38,595
MAY SHOW	Apr. 30 - June 3, 1923	40,213
MAY SHOW	May 5 - June 8, 1924	33,059
MAY SHOW	May 4 - June 8, 1925	32,530
MAY SHOW	May 3 - June 7, 1926	39,530
MAY SHOW	Apr. 26 - June 5, 1927	46,227
MAY SHOW	Apr. 24 - June 3, 1928	45,975
MAY SHOW	Apr. 23 - June 2, 1929	43,827
MAY SHOW	Apr. 22 - June 1, 1930	49,698
GUELPH TREASURE	Jan. 10 - Feb. 1, 1931	76,751
MAY SHOW	May 5 - June 7, 1931	35,113
MAY SHOW	Apr. 26 - June 5, 1932	61,306
MAY SHOW	May 2 - June 11, 1933	62,535
WORKS OF JAMES WHISTLER	Nov. 3 - Dec. 10, 1933	52,337
MAY SHOW	Apr. 24 - June 3, 1934	58,922
MAY SHOW	Apr. 23 - June 2, 1935	55,383
VAN GOGH	Mar. 24 - Apr. 19, 1936	78,469
MAY SHOW	May 5 - June 9, 1936	42,813
TWENTIETH ANNIVERSARY	June 25 - Oct. 12, 1936	147,869
GERMAN ART	Nov. 12 - Dec. 13, 1936	24,184
MAY SHOW	May 4 - June 13, 1937	47,202

Attendance at Special Exhibitions
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AMERICAN PAINTINGS FROM 1860 UNTIL TODAY	June 22 - Oct. 4, 1937	60,727
SCULPTURE OF OUR TIME	Nov. 4 - Dec. 5, 1937	25,429
SWEDISH	Dec. 9, 1937-Jan. 2, 1938	14,051
MAY SHOW	May 3 - June 12, 1938	52,416
MAY SHOW	Apr. 30 - June 12, 1939	55,570
68 MASTERPIECES FROM THE NEW YORK and SAN FRANCISCO WORLD'S FAIRS	Feb. 7 - Mar. 7, 1940	49,533
MAY SHOW	Apr. 30 - June 9, 1940	55,128
PICASSO - FORTY YEARS OF HIS ART	Nov. 6 - Dec. 8, 1940	22,938
MAY SHOW	Apr. 29 - June 8, 1941	54,113
SILVER JUBILEE	June 23 - Sept. 28, 1941	49,357
MAY SHOW	Apr. 28 - June 7, 1942	42,324
CAN AMERICA BE BOMBED	July 13 - Sept. 13, 1942	40,526
BEQUEST OF JOHN L. SEVERANCE	Nov. 12, 1942-Mar. 14, 1943	52,287
ROAD TO VICTORY	Feb. 18 - Mar. 14, 1943	16,653
ART of the AMERICAS	Mar. 18 - Apr. 11, 1943	21,101
MAY SHOW	Apr. 27 - June 6, 1943	51,363
THORNE ROOMS - EUROPEAN	Oct. 1 - Nov. 28, 1943	83,552
TWO THOUSAND YEARS OF SILK WEAVING	Mar. 15 - Apr. 16, 1944	27,859
MAY SHOW	May 2 - June 11, 1944	64,800
LIFE WAR ART	Oct. 18 - Nov. 15, 1944	27,610
ISLAMIC ART	Nov. 3, 1944-Feb. 2, 1945	69,100
THORNE ROOMS - AMERICAN	Jan. 2 - Feb. 28, 1945	69,940
ARTISTS FOR VICTORY - PEPSI COLA	Mar. 15 - Apr. 10, 1945	37,807

Attendance at Special Exhibitions
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MAY SHOW	May 1 - June 10, 1945	69,331
ART of AMERICAS	Nov. 9, 1945-Jan. 6, 1946	54,096
MAY SHOW	Apr. 30 - June 9, 1946	89,116
WORKS of EDGAR DEGAS	Feb. 4 - Mar. 9, 1947	40,231
MAY SHOW	Apr. 29 - June 8, 1947	88,938
EXHIBITION of GOLD	Oct. 30, 1947-Jan. 11, 1948	74,839
CONTEMPORARY AMERICAN PAINTINGS-LA TAUSCA	Dec. 2, 1947-Jan. 4, 1948	27,391
MEMORIAL EXHIBITION WORKS of PIERRE BONNARD	Mar. 2 - Apr. 11, 1948	57,520
MAY SHOW	May 5 - June 13, 1948	95,679
MASTERPIECES FROM BERLIN MUSEUMS	Oct. 6 - Oct. 24, 1948	151,240
EXHIBITION OF WORK OF VINCENT VAN GOGH	Nov. 3 - Dec. 12, 1948	56,224
EXHIBITION OF THE ART OF LITHOGRAPHY	Nov. 11, 1948-Jan. 2, 1949	59,095
EXHIBITION OF MODERN WALLPAPER	Dec. 15, 1948-Jan. 5, 1949	17,489
GEORGES BRAQUE, A RETRO- SPECTIVE EXHIBITION	Jan. 27 - Mar. 13, 1949	64,209
LE COURBUSIER - NEW WORLD OF SPACE	Mar. 15 - Apr. 10, 1949	46,264
MAY SHOW	May 3 - June 12, 1949	96,114
AMERICAN PAINTING IN OUR CENTURY	Nov. 3 - Dec. 11, 1949	47,644
DONATELLO	Nov. 15 - Dec. 16, 1949	31,989
HENRY G. KELLER MEMORIAL EXHIBITION	Feb. 1 - Mar. 19, 1950	55,915
MAY SHOW	May 2 - June 11, 1950	127,924

Attendance at Special Exhibitions
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WILLIAM SOMMER MEMORIAL EXHIBITION	Nov. 1 - Dec. 10, 1950	38,764
NEW IRISH PAINTERS	Dec. 15, 1950-Jan. 15, 1951	26,657
EXHIBITION OF THE WORK OF TOULOUSE-LAUTREC	Jan. 5 - Feb. 11, 1951	34,471
MODIGLIANI - SOUTINE EXHIBITION	Jan. 31 - Mar. 18, 1951	57,311
MAY SHOW	May 1 - June 10, 1951	127,429
KNIFE, FORK and SPOON	Oct. 30 - Nov. 25, 1951	28,543
EXHIBITION of the WORK of LYONEL FEININGER	Nov. 2 - Dec. 9, 1951	42,322
EXHIBITION of the WORK of JAMES ENSOR	Nov. 15 - Dec. 15, 1951	29,568
EXHIBITION of the WORK of ODILON REDON	Nov. 29, 1951-Jan. 20, 1952	47,185
EXHIBITION of the WORK of HENRI MATISSE	Feb. 5 - Mar. 16, 1952	75,815
MAY SHOW	Apr. 29 - June 8, 1952	118,404
WASSILY KANDINSKY	Nov. 7 - Dec. 7, 1952	33,524
FRASCONI	Nov. 12, 1952-Jan. 4, 1953	51,224
FRENCH DRAWING	Dec. 7, 1952-Jan. 11, 1953	31,784
EXHIBITION OF GEORGES ROUAULT	Jan. 28 - Mar. 15, 1953	59,415
EXHIBITION OF INGRES	Mar. 5 - Mar. 29, 1953	33,415
MAY SHOW	May 5 - June 14, 1953	111,044
CARL GAERTNER MEMORIAL EXHIBITION	June 23 - Aug. 2, 1953	60,815
EXHIBITION of the WORK of JOSE CLEMENTE OROZCO	Nov. 10 - Dec. 13, 1953	33,423

Attendance at Special Exhibitions

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EXHIBITION of the WORK of EDOUARD VUILLARD	Jan. 25 - Mar. 14, 1954	54,813
MARISKA KARASZ EXHIBITION	Mar. 17 - Apr. 14, 1954	28,899
MAY SHOW	May 4 - June 13, 1954	130,766
DESIGN IN SCANDINAVIA	Sept. 1 - Oct. 3, 1954	57,055
CHINESE LANDSCAPE PAINTINGS	Nov. 4, 1954-Jan. 2, 1955	73,117
EXHIBITION of the WORK of JACQUES LIPCHITZ	Jan. 25 - Mar. 13, 1955	64,521
MAY SHOW	May 3 - June 12, 1955	108,117
EXHIBITION of GERMAN DRAWINGS	Nov. 11 - Dec. 18, 1955	56,134
MEMORIAL EXHIBITION OF THE WORK OF JOHN MARIN	Nov. 17, 1955-Jan. 1, 1956	53,658
THE FAMILY OF MAN - STEICHEN PHOTOS	Jan. 24 - Mar. 4, 1956	113,187
MAY SHOW	May 1 - June 10, 1956	117,230
THE VENETIAN TRADITION	Nov. 7, 1956-Jan. 1, 1957	61,201
TREASURES FROM THE PIERPONT MORGAN LIBRARY, 50th ANNI- VERSARY EXHIBITION	Jan. 29 - Mar. 3, 1957	55,810
MAY SHOW	May 15 - June 23, 1957	54,364
MAY SHOW	May 13 - June 22, 1958	95,204
SOME CONTEMPORARY WORKS OF ART	Nov. 12 - Dec. 31, 1958	40,270
DUTCH MASTERS - FIVE CENTURIES	Feb. 24 - Mar. 22, 1959	28,160
MAY SHOW	May 6 - June 14, 1959	72,443
TWENTIETH CENTURY DESIGN: U.S.A.	July 15 - Aug. 23, 1959	47,461
LYONEL FEININGER MEMORIAL	Feb. 17 - Mar. 20, 1960	33,091
MAY SHOW	May 2 - June 12, 1960	80,489

Attendance at Special Exhibitions

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PATHS OF ABSTRACT ART	Oct. 5 - Nov. 13, 1960	55,788
MAY SHOW	May 8 - June 11, 1961	87,100
JAPANESE DECORATIVE STYLE	Aug. 30 - Oct. 15, 1961	55,507
VINCENT VAN GOGH	Dec. 6, 1961-Jan. 14, 1962	53,826
BEN HELLER COLLECTION	Mar. 14 - Apr. 8, 1962	39,877
MAY SHOW	May 14 - June 17, 1962	75,382
MARK TOBEY RETROSPECTIVE and TUTANKHAMUN'S TREASURES	Dec. 14, 1962-Jan. 13, 1963	50,690
BARBIZON REVISITED	Jan. 22 - Feb. 20, 1963	28,162
OLD MASTER DRAWINGS FROM CHATSWORTH	Feb. 27 - Mar. 31, 1963	42,085
MAY SHOW	May 8 - June 16, 1963	75,275
STYLE, TRUTH AND THE PORTRAIT	Oct. 2 - Nov. 10, 1963	58,341
MAY SHOW	May 6 - June 14, 1964	96,155
THE PRIVATE WORLD OF JOHN SINGER SARGENT	July 7 - Aug. 6, 1964	43,335
NEO-CLASSICISM: STYLE AND MOTIF	Sept. 22 - Nov. 1, 1964	55,619
ANCIENT SCULPTURE FROM INDIA	Nov. 24, 1964-Jan. 3, 1965	46,545
7000 YEARS OF IRANIAN ART	Feb. 16 - March 28, 1965	61,727
MAY SHOW	May 5 - June 13, 1965	77,090
YEARS OF FERMENT: THE BIRTH OF 20TH CENTURY ART	July 13 - Aug. 22, 1965	62,437
JUXTAPOSITIONS	Sept. 10 - Oct. 10, 1965	37,352
SKETCHES BY CONSTABLE	Nov. 30, 1965 - Jan. 2, 1966	34,341
MASTER BRONZES FROM INDIA	Jan. 19 - Feb. 27, 1966	48,353
MAY SHOW	Apr. 20 - May 22, 1966	92,855
FIFTY YEARS OF MODERN ART	June 15 - July 31, 1966	72,207

Attendance at Special Exhibitions

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GOLDEN ANNIVERSARY ACQUISITIONS	Sept. 10 - Oct. 16, 1966	62,775
TREASURES FROM MEDIEVAL FRANCE	Nov. 16, 1966-Jan. 29, 1967	100,526
CHINESE ART FROM THE COLLECTION H.M.KING GUSTAV VI ADOLF OF SWEDEN	March 1 - March 26, 1967	45,881
MAY SHOW	May 3 - June 18, 1967	96,387
CARPETS OF THE NEAR EAST	Sept. 20 - Nov. 12, 1967	70,824
GEORGE CALEB BINGHAM	Jan. 24 - March 10, 1968	44,148
LIGHT SCULPTURE	Feb. 27 - March 24, 1968	40,456
MAY SHOW RETROSPECTIVE	Apr. 23 - June 16, 1968	95,466
MAY SHOW	May 1 - June 16, 1968	94,334
POPULAR IMAGES & SENSIBILITY	July 2 - Sept. 15, 1968	84,126
OUTDOOR GARDEN COURT SCUL SCULPTURES	July 2 - Sept. 15, 1968	84,126
AFRICAN TRIBAL IMAGES	July 10 - Sept. 1, 1968	66,173
CHINESE ART UNDER THE MONGOLS	Oct. 1 - Nov. 24, 1968	12,900
DESIGN AND THE CITY, CLEVELAND NOW AND TOMORROW	Dec. 11, 1968-Jan. 12, 1969	21,185
MAY SHOW	Apr. 28 - June 16, 1969	76,280
THE ART OF HENRY O. TANNER	Sept. 30 - Nov. 2, 1969	23,054
JASPER F. CROUSEY	July 8 - Aug. 16, 1970	39,776
GERMAN PAINTING OF THE NINETEENTH CENTURY	Dec. 9-Jan. 24, 1971	4,777
COLOR & FIELD, 1890-1970	Feb. 3 - Mar. 14, 1971	5,753
MAY SHOW	May 3- June 13, 1971	91,653

Attendance at Special Exhibitions
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TEXTILE ARTS CLUB ANNUAL EXHIBITION	June 3 - June 20, 1971	25,988
THE POWERS COLLECTION	July 13 - Sept. 5, 1971	67,178
ART FOR COLLECTORS	Oct. 5 - Nov. 7, 1971	46,937
CARAVAGGIO & HIS FOLLOWERS	Oct. 29, 1971-Jan. 2, 1972	16,194
PICASSO: MASTER PRINTMAKER	Nov. 9 - Dec. 19, 1971	54,389
MIRO SCULPTURES	Feb. 2 - March 12, 1972	no attendance taken
MAY SHOW	May 1 - June 11, 1972	79,124
19TH AND 20TH-CENTURY PAINTINGS FROM THE COLLECTION OF SMITH COLLEGE MUSEUM OF ART	Sept. 10 - Oct. 22, 1972	no attendance taken
CONTEMPORARY CERAMIC ART OF JAPAN	Oct. 31 - Nov. 26, 1972	no attendance taken
MASTERPIECES FROM THE SOLOMON R. GUGGENHEIM MUSEUM	Nov. 14, 1972-Feb. 11, 1973	no attendance taken
THE SCULPTURE OF THAILAND	Jan. 10 - Feb. 11, 1973	no attendance taken
OLD MASTER DRAWINGS FROM CHRIST CHURCH, OXFORD	Mar. 7 - Apr. 8, 1973	no attendance taken
MAY SHOW	May 2 - June 10, 1973	74,445
DUTCH ART AND LIFE IN THE SEVENTEENTH CENTURY	July 10 - Sept. 2, 1973	no attendance taken
AFRICAN TEXTILES AND DECOR- ATIVE ARTS	Oct. 3 - Dec. 2, 1973	12,116
MAY SHOW	May 1 - June 9, 1974	88,045
POPPER & SACKLER SHOWS	July 10 - Sept. 1, 1974	6,121
ALBERTO GIACOMETTI	Sept. 25 - Oct. 27, 1974	5,948
NOFBERT SCHIMMEL COLLECTION OF ANCIENT ART	Nov. 13 - Dec. 24, 1974	15,721

Attendance at Special Exhibitions
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GEORGE BICKFORD COLLECTION OF INDIAN ART	Jan. 14 - Feb. 16, 1975	no attendance taken
NEVELSON: WOOD SCULPTURE	Jan. 29 - March 9, 1975	7,534
YEAR IN REVIEW	Mar. 11 - Apr. 6, 1975	no attendance taken
MAY SHOW	May 7 - June 15, 1975	84,929
JAPONISM: THE IMPACT OF JAPANESE ART ON FRANCE	July 9 - Aug. 31, 1975	no attendance taken
RENAISSANCE BRONZES FROM OHIO COLLECTIONS	Sept. 24 - Nov. 16, 1975	no attendance taken
THE ART OF JOHANN LISS	Dec. 17, 1975 - Mar. 7, 1976	8,653
DRAWINGS FROM THE COLLECTION OF MR. AND MRS. EUGENE V. THAW	Mar. 16 - May 2, 1976	no attendance taken
THE EUROPEAN VISION OF AMERICA	May 5 - Aug. 8, 1976	109,042
HERITAGE AND HORIZON AMERICAN PAINTING 1776-1976	Sept. 8 - Oct. 10, 1976	16,538
MAY SHOW	Nov. 24, 1976 - Jan. 2, 1977	46,121
TSUTSUMU: THE ART OF THE JAPANESE PACKAGE	Jan. 18 - Feb. 20, 1977	no attendance taken
THE YEAR IN REVIEW	Feb. 1 - March 6, 1977	13,777
JAPANESE SCREENS	Mar. 23 - May 8, 1977	33,450
ANAMORPHOSES: GAMES OF PERCEPTION AND ILLUSION IN ART	Mar. 30 - May 15, 1977	23,406
MAY SHOW	July 13 - Aug. 21, 1977	48,351
TURNER WATER COLORS FROM THE BRITISH MUSEUM	Sept. 27 - Nov. 27, 1977	no attendance taken
FIBERWORKS	Oct. 5 - Nov. 20, 1977	65,514
AFRO-AMERICAN TRADITION IN DECORATIVE ARTS	Feb. 1 - Apr. 2, 1978	26,478
THE GRAPHIC ART OF FEDERICO BAROCCI	Feb. 15 - Mar. 26, 1978	no attendance taken

Attendance at Special Exhibitions
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MAY SHOW	May 3 - June 4, 1978	45,619
KLEE FROM THE GUGGENHEIM SASANIAN SILVER	July 7 - Sept. 3, 1978 July 7 - Aug. 13, 1978	28,847
FOLK TRADITIONS IN JAPANESE ART	Sept. 20 - Oct. 29, 1978	22,314
MIRRORS AND WINDOWS: AMERICAN PHOTOGRAPHY SINCE 1960	Nov. 15 - Dec. 31, 1978	23,838
OBJECTS OF BRIGHT PRIDE: NORTHWEST COAST INDIAN ART	Nov. 22 - Dec. 31, 1978	17,902

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	<u>organizer</u>	<u>cat.</u>	<u>attendance</u>	<u>gross cost</u>	<u>net cost</u>	<u>grant</u>	<u>amount of grant</u>
NOGUCHI'S IMAGINARY LANDSCAPES Jan. 24 - March 4, 1979 also shown: Minneapolis, Denver, Detroit, San Francisco, Portland	Walker Art Center	yes	22,158	\$ 41,765	\$ 39,030		
IDEA TO IMAGE: PREPARATORY STUDIES FROM RENAISSANCE TO IMPRESSIONISM Jan. 31 - Apr. 1, 1979	CMA	yes	N/A	\$ 5,891	\$ 3,109		
THE YEAR IN REVIEW Feb. 13 - Mar. 18, 1979	CMA	yes	13,631	\$ 1,388	\$ 1,388		
THE DRAFTSMAN'S EYE: LATE ITALIAN RENAISSANCE SCHOOLS AND STYLES Mar. 6 - Apr. 22, 1979	CMA	yes	N/A	\$ 8,586.	\$ 2,063	OHIO PROGRAM IN THE HUMANITIES	\$ 6,523
SELECTIONS FROM THE HISTORY OF THE POSTER Mar. 13 - May 6, 1979	CMA	no	N/A	- -	- -		
MAY SHOW Apr. 11 - May 13, 1979	CMA	yes	58,191	\$ 13,172	\$ 7,629		
CHARDIN, 1699-1779 June 6 - Aug. 12, 1979 also shown: Paris Boston	CMA and Paris	yes	66,801	\$ 213,681	\$ 28,355	NEA	41,811.00 \$ 184,820
CHARDIN AND THE STILL LIFE TRADITION IN FRANCE June 6 - Aug. 12, 1979	CMA	yes	N/A	\$ 18,452	\$ 12,031		

Special Exhibitions
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	<u>organizer</u>	<u>cat.</u>	<u>attendance</u>	<u>gross cost</u>	<u>net cost</u>	<u>grant</u>	<u>amount of grant</u>
THE FACE OF CHINA AS SEEN BY PHOTOGRAPHERS AND TRAVELERS FROM 1860 TO 1912 July 11 - Aug. 26, 1979 also shown: Phila., St. Louis, UCLA Mus. of Art	Philadelphia Mus. of Art	yes	24,610	\$ 10,164	\$ 8,746		
THE MONET TRIPTYCH: WATER LILIES Sept. 18, 1979-Feb. 17, 1980 also shown: St. Louis, Kansas City	St. Louis	no	N/A	\$ 790	\$ 790		
THE SPIRIT OF SURREALISM Oct. 3 - Nov. 25, 1979	CMA	yes	48,443	\$ 107,792	\$ 23,761	NEA	\$50,000 \$56,050
SURREALISM IN PERSPECTIVE Oct. 3, 1979-Jan. 6, 1980	CMA	yes	N/A	\$ 3,798	\$ 2,552		
SCULPTURE FROM NOTRE-DAME, PARIS A DRAMATIC DISCOVERY Dec. 15, 1979-Jan. 27, 1980 also shown: Metropolitan Museum, New York City	Metropolitan Museum of Art New York City	yes	N/A	\$ 40,246	\$ 38,916		
TRANSFORMATIONS IN MODERN ARCHITECTURE Dec. 19, 1979-Jan. 27, 1980 also shown: 4 other sites	Museum of Modern Art, New York	yes	24,464	\$ 23,621	\$ 19,320		
SCIENCE WITHIN ART Feb. 13 - Apr. 20, 1980	CMA	yes	N/A	\$ 4,423	\$ 2,032		
CROSS CURRENTS: NEOCLASSICAL DRAWINGS & PRINTS FROM THE COOPER HEWITT MUSEUM Feb. 19 - Mar. 23, 1980 also shown: circulated by SITES to various other locations	Cooper-Hewitt Mus.	yes	N/A	\$ 5,071	\$ 4,366		

Special Exhibitions
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	<u>organizer</u>	<u>cat.</u>	<u>attendance</u>	<u>gross cost</u>	<u>net cost</u>	<u>grant</u>	<u>amount of grant</u>
YEAR IN REVIEW Feb. 13 - Mar. 9, 1980	CMA	yes	12,232	\$ 2,949	\$ 2,949		
MAY SHOW Apr. 16 - May 18, 1980	CMA	yes	45,013	\$ 18,979	\$ 12,980		
TEXTILE ARTS CLUB ANNUAL EXHIBITION Apr. 30 - May 25, 1980	Textile Arts Club	no	N/A	- 0 -	- 0 -		
GERMAN EXPRESSIONIST GRAPHICS May 3 - Oct. 5, 1980	CMA	no	N/A	- 0 -	- 0 -		
5,000 YEARS OF KOREAN ART June 11 - Aug. 10, 1980 also shown: 6 other locations	Asian Art Museum, San Francisco	yes	44,430	\$ 21,959	\$ 12,810		
KOREA: BRIDGE OF CULTURE June 11 - Aug. 10, 1980	CMA	no	N/A	\$ 2,537	\$ 2,537		
THE MOST REMARKABLE SCENERY: THOMAS MORAN'S WATERCOLORS OF THE AMERICAN WEST Aug. 5 - Oct. 5, 1980 also shown: Amon Carter Mus., Yale	Amon Carter Mus. Ft. Worth	yes	N/A	\$ 8,357	\$ 6,925		
OLD MASTER PAINTINGS FROM THE COLLECTION OF BARON THYSSEN- BORNEMISZA Sept. 3 - Oct. 26, 1980 also shown: 8 other locations	United Technologies Corporation	yes	51,387	\$ 96,115	\$ 64,921	NEA	\$10,000.
JAPANESE WOODBLOCK PRINTS: THEMES AND TRADITIONS Sept. 3 - Oct. 19, 1980	CMA	no	N/A	\$ 555	\$ 555		
ENGLISH DECORATIVE ARTS fall, 1980-Feb. 1981; also shown: Aug. 13 - Nov. 2, 1981	CMA	no	N/A	- 0 -	- 0 -		

Special Exhibitions
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	<u>organizer</u>	<u>cat.</u>	<u>attendance</u>	<u>gross cost</u>	<u>net cost</u>	<u>grant</u>	<u>amount of grant</u>
CLEVELAND COLLECTS MODERN ART Sept. 10 - Oct. 26, 1980	CMA	no	N/A	\$ 2,366	\$ 1,057	CENTRAL NAT'L BANK	\$ 1,000.00
THE REALIST TRADITION: FRENCH PAINTING AND DRAWING 1830-1900 Nov. 12, 1980-Jan. 18, 1981 also shown: Brooklyn, St. Louis, Glasgow	CMA	yes	74,342	\$196,764 \$510,949	\$17,214 \$144,319	NEH ASSOC. FRANCAISE D'ACTION ARTISTIQUE THE BUTKIN FOUNDATION	\$ 182,188 \$ 6,009 \$ 500
THE DRAWINGS AND WATERCOLORS OF LEON BONVIN Nov. 12, 1980-Jan. 18, 1981	CMA	yes	N/A	\$ 8,858	\$ 6,588		
AMERICAN REALISM AND THE INDUSTRIAL AGE Nov. 12, 1980-Jan. 18, 1981 also shown: Lakewood, Columbus	CMA	yes	N/A	\$ 52,091	\$ 19,533	NEA	\$ 25,895
EIGHT DYNASTIES OF CHINESE PAINTING: THE COLLECTIONS OF THE NELSON GALLERY- ATKINS MUSEUM, KANSAS CITY AND THE CLEVELAND MUSEUM OF ART Feb. 11 - Mar. 29, 1981 also shown: Kansas City, Tokyo, Asia Society, N.Y.	CMA and Kansas City	yes	101,880	\$270,126 \$273,826	\$65,149 \$60,133	C.B. BEULAH SUNG GEORGE GUND FND. CLEVELAND FOUNDATION NEH GRIES CHARITY FUND NELSON GALLERY FND.	\$ 3,500 \$ 2,000 \$ 6,000 \$ 15,000 \$ 2,000 \$ 20,965
CHINESE PAINTING: THEMES AND TECHNIQUES Feb. 11 - Mar. 29, 1981	CMA	yes	N/A	\$ 9,310	\$ 8,026 \$ 5,613		
TEXTILES ARTS CLUB ANNUAL EXHIBITION Apr. 8 - April 29, 1981	Textile Arts Club	no	N/A	- 0 -	- 0 -		

Special Exhibitions
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	<u>organizer</u>	<u>cat.</u>	<u>attendance</u>	<u>gross cost</u>	<u>net cost</u>	<u>grant</u>	<u>amount of grant</u>
MAY SHOW May 6 - June 7, 1981	CMA	yes	49,547	\$ 19,427	\$15,010		
ART AND THE STAGE May 8 - Aug. 16, 1981 also shown: Beck Center, Lakewood	CMA	yes	N/A	\$ 8,384	\$ 5,819		
YEAR IN REVIEW June 24 - Aug. 9, 1981	CMA	yes	N/A	\$	\$ 1,050		
SILVER IN AMERICAN LIFE June 24 - Aug. 16, 1981 also shown: Pittsburgh, Ft. Worth, Richmond, Los Angeles, Detroit	Yale Univ. Art Gal. Amer. Fed. of Arts	yes	28,590	\$ 35,918	\$33,333		
KANDINSKY WATERCOLORS: A SELECTION FROM THE SOLOMON R. GUGGENHEIM MUSEUM AND THE HILLA VON REBAY FOUND. July 21 - Sept. 27, 1981 also shown:	Guggenheim Museum	yes	N/A	\$ 16,224	\$14,861		
FREEDOM OF CLAY AND BRUSH THROUGH SEVEN CENTURIES IN NORTHERN CHINA: TZ'U-CHOU TYPE WARES, 960-1600 A.D. Aug. 5 - Sept. 6, 1981 also shown: Indianapolis, China House, N.Y.	Indianapolis Museum of Art	yes	N/A	\$19,592	\$17,854		

Special Exhibitions
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	<u>organizer</u>	<u>cat.</u>	<u>attendance</u>	<u>gross cost</u>	<u>net cost</u>	<u>grant</u>	<u>amount of grant</u>
PROMENADES, PAGEANTS, PROCES- SIONS, AND PILGRIMAGES Aug. 25, 1981-Jan. 3, 1982	CMA	no	N/A	— 0 —	— 0 —		
SELECTED DRAWINGS FROM THE COLLECTION Oct. 6 - Nov. 22, 1981	CMA	no	N/A	— 0 —	— 0 —		
THE TIEPOLOS AND THEIR WORLD Oct. 6 - Nov. 22, 1981	CMA	no	N/A	— 0 —	— 0 —		
CONTEMPORARY ARTISTS Oct. 21 - Nov. 29, 1981	CMA	yes	19,768	\$ 15,112	\$14,221		
ANIMALS IN ANCIENT ART FROM THE LEO MILDENBERG COLLECTION Oct. 21 - Nov. 29, 1981	CMA	yes	18,842	\$ 69,331	69,331 surplus } \$48,616 }		
A CLEVELAND BESTIARY Oct. 14 - Dec. 15, 1981	CMA	yes	N/A	\$ 1,191	1,191 \$ 71 }		
WHEN ANGELS BENT NEAR THE EARTH TO TOUCH THEIR HARPS OF GOLD: THE CHRISTMAS STORY Dec. 1 - Jan. 10, 1982	CMA	no	N/A	\$ 434	SURPLUS } \$ 434 }		
DRAWINGS BY GIANLORENZO BERNINI FROM THE MUSEUM DER BILDENDE KUNSTE, LEIPZIG Dec. 1 - Jan. 17, 1982	International Exhib. Foundation	yes	N/A	\$ 20,034	\$14,787 ⁶		
R. B. KITAJ Dec. 16, 1981-Jan. 24, 1982	Hirshhorn Museum	yes	24,069	\$24,089	\$23,737		
HENRI CARTIER-BRESSON: PHOTO- GRAPHER Dec. 16, 1981-Jan. 24, 1982	International Center for Photography, N.Y.	yes	23,754	\$ 2,946 2,969	\$ 1,831		

Special Exhibitions
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	<u>organizer</u>	<u>cat.</u>	<u>attendance</u>	<u>gross cost</u>	<u>net cost</u>	<u>grant</u>	<u>amount of grant</u>
MIRROR WITH A MEMORY Dec. 23, 1981-Mar. 7, 1982	CMA	no	N/A		\$ 497		
NORTH AMERICAN INDIAN WATERCOLORS Jan. 12 - Apr. 11, 1982	CMA	yes	N/A	— 0 —	— 0 —		
A GOLDEN AGE OF AMERICAN PRINTMAKING Jan. 12 - Apr. 11, 1982	CMA	no	N/A	— 0 —	— 0 —		
CLEVELAND SCHOOL Jan. 19 - May 30, 1982	CMA	no	N/A	— 0 —	— 0 —		
FRENCH PRINTS AND DRAWINGS FROM LOUIS XIII TO LOUIS XVI Feb. 2 - May 16, 1982	CMA	no	N/A	— 0 —	— 0 —		
YEAR IN REVIEW Feb. 17 - Mar. 21, 1982	CMA	yes	N/A		\$1,572		
VISIONS OF LANDSCAPE: EAST AND WEST Feb. 17 - Mar. 21, 1982	CMA	no	22,147		\$7,422		
TEXTILE ARTS CLUB ANNUAL EXHIBITION April 7 - May 9, 1982	Textile Arts Club	no	N/A	— 0 —	— 0 —		
MAY SHOW April 21 - May 30, 1982	CMA	yes	55,759	\$19,533	\$14,937		
17TH CENTURY NETHERLANDISH GRAPHICS Apr. 27 - Aug. 1, 1982	CMA	no	N/A	— 0 —	— 0 —		
GRAPHIC HUMOR June 1 - Aug. 29, 1982	CMA	no	N/A	— 0 —	— 0 —		
THE AGNES GUND SAALFIED COLLECTION June 15 - Aug. 31, 1982	CMA	no	N/A		\$1,452		

Special Exhibitions
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	<u>organizer</u>	<u>cat.</u>	<u>attendance</u>	<u>gross cost</u>	<u>net cost</u>	<u>grant</u>	<u>amount of grant</u>
CONTEMPORARY GRAPHICS: A CURATOR'S CHOICE June 1 - Aug. 29, 1982	CMA	no	N/A	— 0 —	— 0 —		
MARCEL BREUER: FURNITURE AND INTERIOR DESIGN June 16 - July 25, 1982 also shown: MOMA, Winnipeg, Baltimore, Montréal	Mus. of Mod. Art New York	yes	18,164	\$15,919	14,281 14,281		
THE PORCELAIN CONNECTION June 22 - Aug. 15, 1982	CMA	no	N/A		\$ 957		
THE WORLD OF CERAMICS: MASTER- PIECES FROM THE CLEVELAND MUSEUM OF ART June 30 - Sept. 5, 1982	CMA	yes	33,127	\$28,246	17,831 17,831		
THE ART OF BRONZE July 13 - Oct. 17, 1982	CMA	no	N/A		\$ 1,160		
THE IMPRESSIONIST ESTHETIC Aug. 10 - Oct. 31, 1982	CMA	no	N/A	— 0 —	— 0 —		
TAPA: PATTERNS OF PARADISE Aug. 18 - Oct. 17, 1982 also shown:	Field Mus., Chicago	yes	20,392	\$20,154	\$19,624		
PAPER: THE CONTINUOUS THREAD Aug. 31 - Oct. 24, 1982	CMA	yes	N/A	\$11,270	6,761 6,761		
GEORGE BELLOWS PRINTS: CENTENNIAL EXHIBITION Sept. 7 - Oct. 31, 1982	CMA	no	N/A	— 0 —	— 0 —		

Special Exhibitions

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	<u>organizer</u>	<u>cat.</u>	<u>attendance</u>	<u>gross cost</u>	<u>net cost</u>	<u>grant</u>	<u>amount of grant</u>
A CENTURY OF MODERN DRAWING Oct. 20 - Dec. 5, 1982 also shown: British Mus., Boston	Museum of Modern Art, N.Y.	yes	25,415	\$42,283	\$38,800		
PAUL TRAVIS, AFRICA 1927-1928 Nov. 2, 1982-Jan. 2, 1983 also shown: Beachwood Mus., Beck Center, Lakewood	CMA	yes	N/A	— 0 —	— 0 —		
MASTER GOLDSMITHS OF THE RENAISSANCE, THEIR MODELS AND DESIGNS Nov. 2, 1982-Mar. 20, 1983	CMA	no	N/A		\$ 833		
CONTEMPORARY ART Nov. 3 - Dec. 12, 1982	CMA	no	N/A	— 0 —	— 0 —		
DURER TO CEZANNE: NORTHERN EUROPEAN DRAWINGS FROM THE ASHMOLEAN MUSEUM Nov. 16, 1982-Jan. 2, 1983 also shown: Rutgers, Ashmolean Mus., Oxford	Ashmolean Mus.	yes	N/A	\$15,171	\$14,545		
THE CLEVELAND INSTITUTE OF ART: 100 YEARS Dec. 22 - Jan. 30, 1983	CMA	yes	23,286	\$13,748	\$12,117		
YEAR IN REVIEW Jan. 5 - Feb. 6, 1983	CMA	yes	13,041		\$ 3343		
SEVEN AMERICAN ARTISTS Jan. 11 - Feb. 13, 1983	CMA	yes	N/A	\$7,036	\$5,378		
GOYA, GERICAULT, AND DELACROIX Jan. 25 - Apr. 24, 1983	CMA	no	N/A	— 0 —	— 0 —		

Special Exhibitions
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	<u>organizer</u>	<u>cat.</u>	<u>attendance</u>	<u>gross cost</u>	<u>net cost</u>	<u>grant</u>	<u>amount of grant</u>
THE LESSONS OF THE ACADEMY Feb. 8 - May 29, 1983	CMA	no	N/A	— 0 —	— 0 —		
JAPANESE PRINTS: REALITIES OF THE "FLOATING WORLD" Mar. 8 - May 8, 1983	CMA	yes	N/A	\$ 12,248	\$ 5,916		
REFLECTIONS OF REALITY IN JAPANESE ART Mar. 16 - May 1, 1983	CMA	yes	75,200	\$ 286,949	\$ 128,531	NEA Japan Found. Japan-U.S. Friendship Comm. Asian Cult. Council	\$ 48,690 \$ 17,210 5,000
CA. 1930 Apr. 12 - Aug. 21, 1983	CMA	no	N/A	— 0 —	— 0 —		
THE PERENNIAL GARDEN: 18TH AND 19TH CENTURY BOTANICAL PRINTS May 3 - Aug. 2, 1983	CMA	no	N/A	— 0 —	— 0 —		
FOCUS:FIBER June 1 - July 17, 1983	Textile Arts Club	no	N/A	— 0 —	— 0 —		
MAY SHOW June 8 - July 17, 1983	CMA	yes	53,017	\$ 21,506	\$ 13,413		
NATIONAL SCHOOL OF STYLE June 14 - Sept. 18, 1983	CMA	no	N/A	— 0 —	— 0 —		
CONSUMING PASSIONS: THE ART OF FOOD AND DRINK July 26 - Oct. 9, 1983 also shown: Beck Center, Lakewood; Beachwood Mus.; Toledo Mus. of Art	CMA	yes	N/A	\$ 5,884	\$ 4,475		

Special Exhibitions
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	<u>organizer</u>	<u>cat.</u>	<u>attendance</u>	<u>gross cost</u>	<u>net cost</u>	<u>grant</u>	<u>amount of grant</u>
IMAGES OF AMERICA: PRECISIONIST PAINTING AND MODERN PHOTOGRAPHY Aug. 17 - Oct. 9, 1983 also shown: San Francisco, St. Louis, Baltimore, Des Moines	San Francisco Mus. of Modern Art	yes	21,097	\$ 26,676	\$ 23,952		
CONTEMPORARY COLLECTION Aug. 17 - Nov. 6, 1983	CMA	no	N/A	—	—		
15TH CENTURY PRINTS Aug. 16 - Nov. 20, 1983	CMA	no	N/A	—	—		
DURER: GERMAN MASTER PRINTMAKER Sept. 26, 1983-Jan. 8, 1984	CMA	no	N/A	—	—		
THE FIGURE: DEKOONING TO WARHOL Nov. 1, 1983-Jan. 8, 1984	CMA	no	N/A		\$ 213		
FAIRFIELD PORTER (1907-1975): REALIST PAINTER IN AN AGE OF ABSTRACTION Nov. 9,-Dec. 31, 1983	Mus. of Fine Arts, Boston	yes	25,842	\$ 17,290	\$ 12,641		
PORTRAITURE: THE IMAGE OF THE INDIVIDUAL Nov. 22 - Jan. 22, 1984	CMA	no	N/A		\$ 1,354		
HIGHLIGHTS OF THE ROCOCO Nov. 8 - June 3, 1984	CMA	no	N/A	—	—		
FRANK STELLA, A PRINT RETRO- SPECTIVE 1967-1982 Dec. 13, 1983-Feb. 5, 1984	American Federation of Arts, Univ. of Mich. Mus. of Art	yes	N/A	\$ 8,505	\$ 7,292		
REMBRANDT ETCHINGS Jan. 24 - April 22, 1984	CMA	no	N/A	—	—		

Special Exhibitions
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	<u>organizer</u>	<u>cat.</u>	<u>attendance</u>	<u>gross cost</u>	<u>net cost</u>	<u>grant</u>	<u>amount of grant</u>
TWENTIETH CENTURY LITHOGRAPHS: PROCESS AND IMAGE Jan. 31 - Mar. 25, 1984 also shown: various local locations	CMA	yes	N/A	— 0 —	— 0 —		
I AND THOU Feb. 21 - May 27, 1984	CMA	no	N/A	— 0 —	— 0 —		
CLARENCE WHITE PHOTOGRAPHS Feb. 21 - May 27, 1984	CMA	no	N/A	— 0 —	— 0 —		
YEAR IN REVIEW Feb. 22 - April 8, 1984	CMA	yes	24,473		\$ 2,084		
PHOTO SECESSION Feb. 22 - Apr. 1, 1984	Currier Gal. New Hampshire	yes	18,320		\$ 11,541		
LOIE FULLER Apr. 10 - June 3, 1984	CMA	yes	N/A		\$ 922		
LEPERE, LEGROS, AND BUHOT May 1 - Sept. 23, 1984	CMA	no	N/A	— 0 —	— 0 —		
MAY SHOW May 23 - July 1, 1984	CMA	yes	44,916	\$ 25,994	\$ 20,323		
EASTWARD FROM THE RHINE: ROMANTICISM TO ABSTRACTION, 1800-1924 June 12 - Sept. 9, 1984	CMA	no	N/A	— 0 —	— 0 —		
FOCUS: FIBER June 20 - Aug. 5, 1984	Textile Arts Club	no	N/A	— 0 —	— 0 —		
MIRRORS: ART AND SYMBOL July 3 - Nov. 18, 1984	CMA	no	N/A		\$ 457		

Budget Ideas

- 1) 70/50T DEFECT Dining Room - not due to ✓
Employees
- 2) PARKING COST TO NON MEMBERS ✓
- 3) BUDGET TAKING PHOTOS FOR TICKETS
- 4) LOWER PARKING LOT - AUTOMATIC DOWN
- 5) ALLOCATION OF ACQUISITION COSTS.
- 6) Change for music, ^{best} COST OF OPERATING BLDG
- 7) CURU - Allocation of costs - CONTINUATION OF PROGRAM
- 8) 1-34 sometimes are unattached costs - sometimes all
LMA cost
- 9) GET SCHEMATIC OUTLINE = Table of ORGANIZATION
- 10) Code of Personnel Practices - RECOMMENDATION
- 11) REGISTRATION - Charge SERVICE FEE ✓
- 12) CUT RELATION TO 6 HOURS GOT
- 13) Hospitalization - Double - COST REFINANCING
- 14) 79 Refused Renewal TO ELECTURE NEXT YEAR -
- 15) Final report - MCC decision ✓
- 16) Found 55% defect membership of staff - '83
- 17) Private insurance LINE IT #5 - NOVA
COST TO PRIVATE OWNERS
- 18) General uniform - For all ✓
- 19) Try union circle - For help on FIVE HOUR GARDEN
- 20) Separate Abc travel from consumption
- 21) ALL NON EMPLOYEES - only Single MORT. INSURANCE
- 22) Membership REQUIRED - Thank Thursday ✓
- 23) ACTION Photography
- 24) Policy Review: CURU
- 25) Where are members from? Current travel - Study
It to change to ADQUISITION
- 26) Ed. dept overstuffed - GOT COMPARATIVE FIGURES
- 27) Where is redundancy for LMA program costs
Ed left only Ed
- 28) Better lighting for slide tapes
- 29) Location of Film responsibility
- 30) Too much research in Ed Dept
- 31) Do introductions on outline - From our people
- 32) REVIEW ALL AFFILIATES - new groups -
- 33) Advisory Council - plus to A25
- 34) Ed. Comm. & Trustees Take more tasks
ownership of our identity

point

MASTER COPY - PALM BEACH, FLORIDA, U.S.A. 10226 PAINI

1) edit of Beck Center Grant! only one

2) PA, & EXTENSIONS TO WORK TOGETHER -

3) Volunteers at extension exhibition / Beedwork / Beck

4) Review Publications Fund

5) Portable Insurance Lists

Summary

Bulletin Production Costs

A. Printing			
Keylining, printing, binding, inserting	\$	83,737.50	
Color work		3,670.00	
Type		<u>8,206.00</u>	
	\$		95,613.50
B. Publication staff			
MW		6,000.00	
JZ		<u>19,100.00</u>	
			25,100
C. Mailing			
Envelope	\$	1,649.75	
Postage		5,477.17	
Addressograph		<u>2,771.48</u>	
	\$		<u>9,898.40</u>
Total annual costs for 10 <u>Bulletins</u>	\$		<u><u>130,611.90</u></u>

Total press run 65,990. Unit cost \$1.98; Annual cost for 1 subscription \$19.80.

Distribution:

Ave. Month (Sept. 84)

Members (Sustaining and higher)	3,365
Members (Annual members who subscribe)	298
Subscribers	392
Complimentary (Libraries, staff)	968
Bookstore	50
Misc. (Reserve)	<u>335</u>
	5,408

Handwritten calculation:

$$\begin{array}{r} 320 \\ 195 \\ \hline 515 \\ 195 \\ \hline 710 \\ 195 \\ \hline 905 \end{array}$$

AVERAGE COST PER COPY OF THE CMA BULLETIN

Issue	Number of pages	Edition Size	Total Expense*	Cost per copy
June 1984 (Annual Report)	64	12,994	\$16,170	\$1.25
May 1984 (May Show Catalogue)	24	7,535	5,220	.69**
April 1984	40	5,600	8,628	1.54
March 1984	20	5,800	5,181	1.02+
February '84 (Year in Review Catalogue)	44	6,000	11,093	1.97+
January '84	36	5,700	8,293	1.58+
December '83	52	5,600	11,142	2.11+
November '83	28	5,400	6,095	1.26+
October '83	40	5,400	7,996	1.48
September '83	40	5,400	8,907.25	1.65
AVERAGE				1.45

*Expense is defined as those direct, out-of-pocket costs for typesetting, keylining, printing, binding, and inserting into envelopes for mailing by outside suppliers.

**The May Show catalogue is typeset by the Museum's Printing Department, and hence is 'cheaper' to produce.

+Indicates color cover or insert, which costs approximately \$.15 each unless the cards which are printed at the same time for sale at the Museum Bookstore are subtracted which could yield a \$.09 cost per copy. I arbitrarily chose \$.13 as a factor in determining these figures since the cards may or may not be printed with all color covers.

October 1984

CMA PLANNING COMMITTEE

Pro Gross Report I

Subject: A number of matters which would impact planning of 1985 budget.

Status: The committee has met eleven times since last May and has received written statements from most CMA departments. In addition, we commissioned specialized studies from:

- a) Ernst & Whinney - Museum operations - largely completed.
- b) Savage Engineering - energy use - completed
- c) Cini-Grissom Restaurant Inc. - Food management and costs - in process - due late November.
- d) Hospitalization coverage and cost - staff - with aid of Sohio-TRW - in process.

e) Library -

RECOMMENDATIONS

The Budget Itself.

1. A review of the budget format be undertaken so that a clearer picture of income (by sources) and expenditures (by department) would be presented.

2. A written explanation of costs involved in each line of budget be prepared for use of Finance Committee and Board.

3. Department heads be required to consider the cost of the fringe package (hospitality, security, pension) in making their annual budget submissions to Director and Finance Committee. These costs will continue to be combined into separate budget lines, but department heads must be aware of the true costs of their operations.

4.(?) A special travel line be developed to guarantee adequate travel monies for curators. One half of this sum to be provided from Accessions budget.

Action:

a) Al Whitehouse has agreed to prepare such a budget format.

b) The Director's written explanation of 1984 budget can be used as basis for the written explanation which will accompany future budgets.

IN EARLY
DEPT.

TWILKA

RECOMMENDATIONS

Operations

Results Ernst & Whinney Report

1. Upgrade office of Plant Manager by hiring first-rate engineer-administrator. Request E & W to prepare job and skills description for this job. Establish pay scale (Yenko 35,000) commensurate with responsibilities. E & W estimate 30-50,000 can be saved by efficiency measures which could be established by right person in that office. Should CMA use a personnel search outfit?
2. Reverse supervision of plant operations from Associate Director for Finance and Operations and assign to new Associate Director for Operations who would report directly to Director.
3. Centralize purchasing and require use of single purchase system and order form for all items except books and perishables. Acquisition of art objects represent an entirely other matter and are not within scope of this committee.
4. Review work hours of various operations departments (grounds, painters, carpenters, guards, engineers, janitors, utility). These people are now brought in an hour before professional staff. Apparently some of these groups can operate fully only when curatorial or other supervision is available and such personnel should have an appropriate work schedule.
5. Mandate weekly meetings of Plant Manager and building crews.
6. Special attention be given to engineers, janitors and utility groups to correct lacks as indicated in E & W report.
7. Establish appropriate work order and schedule procedures for Print Shop.
8. Planning Committee to supervise feasibility study of possible enlargement of Print Shop (staff-equipment) to see if long term savings are possible by bringing more of CMA printing in house and to obviate backing of orders which run as much as several years in arrears (Museum guides etc.). This report to be prepared with validating data by June 1985.
9. A joint staff-planning committee review of sales desk stock selection policies and display procedures. Sales desk to be put under new Associate Director for ~~Operations~~ ^{Print} Operations.

RECOMMENDATIONS-Operations, cont'd.

10. Membership and Development offices to be moved into a single space -
Membership and contribution records to be centralized.

GET MONEY
WAP
~~A-1002~~ 11. With the exception of Far Eastern and Prints and Drawing curators,
other curatorial offices to be moved near each other in old library space. This
would permit greater flexibility in use of assistants on telephones etc. and
perhaps make possible a secretarial pool.

12. An annual review of comparative long distance costs (AT&T, MCI,
Sprint) should be made to make sure that CMA is using cheapest available service.

13. Planning Committee should commission study work processing and elec-
tronic processing needs of CMA and prepare a report for Board by October 1985.

14. The various calendars of CMA activities prepared for internal con-
sumption to be coordinated.

15. On duty guards to be in recognizable uniforms.

16. Food service to be extensively reviewed not only for pricing but for
presentation. The budget deficit for this operation should be strictly limited
to subvention of staff meals.

17. Competitive recommendations and bids to Savage Engineering's museum
energy use proposal should be gathered and evaluated and a proposal made to
Finance Committee by March 1985. Finance Committee to determine whether cost/us
payback is worth our doing.

RECOMMENDATIONS

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Membership

1.(?) Regular membership fees to be increased from 15 to 25/year; sustaining from 35 to 50; and Fellows from 100 to ²⁵⁰~~200~~. Present membership 5,322 regular; 1,696 sustaining; and 388 Fellows. *Director's circle \$1,000⁰⁰*

2. A regular program be devised to solicit those who now qualify as life (\$250) or higher category members (1,410) and are presently now solicited on an annual basis.

3. Endowment categories be separated from membership categories and Article 6 of CMA Code of Regulations be rewritten to a) so indicate; b) establish the setting of dues as a prerogative of Board rather than requiring revision of the Code; c) make the settings of dollar amounts for enrollment in Life and Benefactor categories a prerogative of the Board rather than a stipulation of Code.

4. Mandate Board to review dues structure annually and to review benefactor categories periodically. It is far easier to increase membership dues by small amounts on a regular basis than erratically by sizeable sums.

5.(?) A special committee of the Board be appointed to supervise Membership and Development Departments. As a first task (we have not yet reviewed development activities) this group should investigate cost, benefits and feasibility of a mass mailing program and report conclusions to Board before such a program is attempted. *SBT Soak*

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

- a) Free parking in upper parking lot. *+ when R.M. down*
- b) Free advice by curators on objects (Trash Thursday). It follows that in the future this advice will be given only to CMA members.
- c) Use of a members room. Staff to study feasibility of using Green Room for this purpose. *|| Feasibility Study -*
- d) Priority in making reservations for meals (summer, Wednesdays etc.). *L.A. GUNNILL*
- e) Membership materials to be featured prominently in front lobby. Perhaps as a result of redesign of Information Desk. A properly prepared brochure of CMA benefits should be on display.

Miscellaneous Fees

1. Charge of \$25.00/item for handling of ~~a TRANSACTION~~ by Registrar. This fee should be reviewed every 3 years.
2. Charge ~~parking~~ fee for non-members for use of upper lot. This fee to be set in line with ~~rates~~ in other University Circle lots.
- 3.(?) Raise 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.
- 4.(?) Raise charge for transparencies from \$25.00 three months use non-profit; \$80/3 months rental for commercial to \$35/3 months use non-profit; \$80. commercial - 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.) raised to minimum of ~~\$200~~²⁵⁰.00.
5. Increase rate of Bulletin subscription to \$25.00. —

HOSPITALIZATION

CMA hospital service costs rose from \$382, 437 in '83 to \$516, 969 in '84.. We await the report of CMA staff and Sohio-TRW advisors as to appropriate hospitalization-medical cost containment program for CMA keeping in mind. 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.

RECOMMENDATIONS

Construction

1. New signs in front lobby.
2. Rethink use of display case on way to Book Shop - could that area be turned into a small gallery?
3. Green Room turned into Members' Room.
4. Move curators and aides into old library space.
5. Move Membership and Development into single office.
6. Review storage in central arts storage areas. Get cost of such changes for Board.

PROGRESSION OF MEMBER AND DONOR CATEGORIES:

CURRENT AND PROPOSED (WITH REVISIONS)

CURRENT CATEGORIES

PROPOSED CATEGORIES

Annual dues-paying membership categories:

Annual	\$	15	Annual	\$	25
Sustaining		35	Sustaining		45
Fellow		100			
			Supporting		250
			Director's Circle		1,000

Life memberships:

Life (Individual)		250
Special Life		500

Donor categories (elected by reason of gifts):

Fellow for Life		1,000		
Fellow in Perpetuity		5,000	Patrons	10,000
Endowment Fellows		10,000	Endowment Fellows	25,000
Benefactors		50,000	Benefactors	50,000
Endowment Benefactors		100,000	Endowment Benefactors	100,000
Benefactor Fellows		250,000	Benefactor Fellows	250,000
Foundation Benefactors		500,000	Foundation Benefactors	500,000
			(to be named)	1,000,000

Membership Endowment Funds (amounts necessary to establish Funds):

Contributing		500	Contributing		800
Individual		1,100	Individual		3,000

Sept. 30, 1984

Dan,

Here are my thoughts on membership based on our recent deliberations.

I do feel that we must decide at the Board level, following the wishes of our present Director whether we would like to increase the total number of annual members. I myself favor broadening the base of active members in the community and making them feel welcome and of real value to the Museum.

We cannot continue to have membership fees that do not cover the cost of carrying the membership, but I would like to continue a relatively low cost membership that covers costs and invites a diversity of people to join. I don't think dollars alone should be the measure of respect one has for the Museum. Many of the people I know in teaching and similar professions care the most for the Museum and cannot afford a high priced membership.

Consequently I suggest the following:

- | | | |
|------------------------------|---------|---|
| Annual membership | \$25.00 | This would entitle the member to all the present privileges and also to free parking if this suggestion to charge for parking is instituted. |
| Annual Family membership | \$35.00 | This would entitle the family to two membership cards which would entitle the two adult members to all the privileges including free parking and would also include minor children. If parking fees are instituted this would include two windshield stickers. |
| Annual sustaining membership | \$50.00 | This would entitle member and spouse to all the privileges of regular membership plus the subscription to the <u>Bulletin</u> . |

I would also like to see us provide some kind of publication that comes from our Museum included as a bonus, whether a catalogue or something one of our staff has published. I don't think this can be guaranteed, but perhaps it could be stated as publications from time to time. The other idea would be a CMA calendar which would go to Annual sustaining members free and be on sale for others, with members getting a slight discount over the public. It is a good way to make more visible our collection and highlight certain objects.

I don't know that it will take any Board action at this time, but I do hope we can move ahead with the addition of appropriate computerization in areas where it will be most essential such as membership, development and registration, but the system should have accessibility for most departments. In some areas word processing typewriters should be added immediately.

I think that a few things we've suggested are already underway and in other areas I don't think we are ready to finalize our thinking into specifics.

MEMORANDUM

DATE: 10/1/84

TO: PLANNING COMMITTEE MEMBERS

FROM: EVAN H. TURNER

SUBJECT: RESULTS

Herewith a list of the various matters that have directly or indirectly emerged as a result of the Planning Committee discussions:

I. Action and/or Decisions Essentially Agreed Upon to Date; for confirmation.

Centralize purchase orders (exceptions: works of art, library books, and perishables)

Establish more method in work order procedures for building crews; plus follow up (i.e. weekly meetings)

Establish work order procedures and scheduling in Print Shop

Centralize giving records and move Membership & Development offices into one space

Create new budget format, more clearly reflecting income and expenditures; circulate to Board/Finance Committee on quarterly basis

Establish more realistic subscription rate for Bulletin (\$22.00 if remains ten issues annually)
Write subscribers explaining change

Fee for Registrar's handling fee of art works passing through the Museum: (i.e. for Conservation, shipping, etc.)
\$25 per transaction

New signage at entrance area to create greater awareness of special exhibitions and activities throughout Museum

Coordinate Special Exhibitions implementation (including appropriate staff meetings) and financial supervision under A.D. for Administration

Allocate Yuji Abe costs for conservation to Conservation; costs for travel connected with acquisitions to appropriate acquisitions fund

Photograph fees: currently the Museum charges \$5.00 per photo for non-profit purposes and \$10.00 for commercial purposes, the \$10.00 includes reproduction rights. Staff proposes the following new rates:

- \$5.00 for students
- \$8.00 for non-profit (includes university presses)
- \$25.00 for commercial with rights

As to transparency rental, staff proposes \$25.00 goes to \$35.00 for non-profit but the present \$80.00 for three months rental for commercial purposes be maintained. If transparency is lost, renter is charged \$150 to replace. Use of transparencies for calendars, cards, & related publications produced in great numbers are negotiable but always higher.

II. Next Steps for Discussion and/or Agreement (1984)

A. Current matters requiring decisions

Pros and cons of charging in parking lots (Note: If done, would need two stations)

"Trash Thursdays" as a membership inducement (see attachment)

Role of Bulletin: consistency in size of Bulletin to hold budget, reduce costs. Role of May Show Bulletin; Annual Report more modest?

Pros and cons of a Members Room - if so, the Green Room?

A. Current matters requiring decisions (cont.)

Desirability of "portable" pension plan (i.e. TIAA - EREF)

Mass mailing in pursuit of new members

- Establish
- (1) Membership categories, distinguishing between Annual and Permanent. Amounts must cover all costs, re-examine benefits
 - (2) Create "Director's Circle": \$1,000 annual donors to become base for further development efforts
 - (3) Corporate Memberships (Note: Have other museums found them practical--or, as Philadelphia and Hartford found, better to seek annual contributions?)

The title "Art History & Education" was created to respond to the needs of Ohio Sales Tax Bill in 1967. The law has now changed so the Museum can change the name of the Department.

Costs of Musical Arts program to be entirely self-supporting (i.e. including benefits)

B. Further Research

Organize initial meeting of Public Information professionals to advise; try to make it a group?

Analyze potential income from education programs - re-access

Successor for John Yencho

Restaurant alternatives - to be decided as part of fiscal '85 budget (Note: Study by Ciri-Grisson Associates, Inc. already underway; expect completion mid to late November)

B. Further Research (cont.)

Staff medical program alternatives (discussions underway; results expected mid-November)

CWRU/CMA Program

Choose Word Processing system - reorganize to take advantage?

Are there any advantages to coordinating slide making of Photography-Slide Library-Education? Any financial savings?

Library hours

Analyze relation of Museum to the Fine Arts Garden for budget

III. Further Study and/or Discussion (1985)

Examine financial implications of expanding Print Shop (i.e. capital expenditures; annual operating increase) to achieve savings through Shop's doing more of Museum's printing, for example, all of Bulletin rather than just May Show issue

Phase out Assistant Photographer and replace with person who can do candid shots for Public Information and special (non-slide) work for education as needed

Investigate projection equipment for film program; should it be updated - and for how much

Financial implications of computerization of such records as those of Registrar

III. Further Study and/or Discussion (1985) (cont.)

Phase out Sales Desk assistants and start up use of volunteers

Establish volunteer office - person in charge to be part of Director's office staff (or Assistant Director); examine volunteer usage throughout Museum (for example, Musical Arts to answer 'phones - sell tickets). (Note: EHT will discuss at mtg.)

Library study (to be done after new librarian is appointed)

Reorganize Personnel Office to handle more complex needs of today

Role of Extensions: new funding sources?, develop use of labels to make exhibiting in such areas as local libraries more involving for public; use of volunteers. Discuss this with Cleveland Foundation. Eliminate guard at Beck?

Development endowment for publications of collection (not for special exhibitions). Foundation challenge grant a possibility?)

Issue of labels, i.e. a central editor to assure consistency with which material is presented as well as in _____

CODE OF REGULATIONS OF
THE CLEVELAND MUSEUM OF ART

ARTICLE I

BOARD OF TRUSTEES

Section 1. In accordance with its Article of Incorporation, the property of the Corporation shall be held and controlled, and its affairs managed, by the Board of Trustees named in said Articles, and their successors chosen by the said Board.

Section 2. The Board of Trustees shall be a self-perpetuating body, and shall from time to time fill any vacancies in its number caused by death or resignation. The Trustees shall be the only "Members of the Corporation" who are authorized to meet and to exercise as such members any rights and powers in behalf of this Corporation under any statutory provision or rule of law relating to corporations not for profit.

ARTICLE II

OFFICERS AND AGENTS

Section 1. The Board of Trustees shall elect the following officers, to wit: a President, one or more Vice-Presidents, a Secretary and a Treasurer, all of said officers to be chosen from Members of the Board, excepting that the Secretary may but need not be a Trustee. The Board of Trustees may elect a Chairman of the Board who shall be chosen from the Board of Trustees. All such officers shall hold office for one year, or until their successors shall be chosen respectively and assume office. The said Board of Trustees may create such other offices and appoint such other officers as may from time to time be found necessary or advisable, and prescribe their tenure of office and duties.

Section 2. The Board of Trustees may also appoint a Director and such other agents and appointees as may from time to time be found desirable in the administration of the affairs of the Corporation. [No person shall be eligible for appointment as Director if he has reached the age of sixty-five years prior to the appointment date.]

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Section 3. The President shall be the chief executive officer of the Corporation. It shall be the duty of the President to exercise general supervision of the affairs of the Corporation and to enforce the provisions of the Articles of Incorporation and of the Regulations, By-Laws or Rules, with discretionary power and authority in all cases not provided for therein. If there be no Chairman of the Board of Trustees, or in the absence of the Chairman of the Board of Trustees, the President shall preside at meetings of the Board of Trustees. The President shall, from time to time, call attention to such subjects as in his or her opinion require official action.

Section 4. In case of the death, absence, disability or resignation of the President, the Vice Presidents, in the order of their election, shall be charged with the powers and duties of the President.

Section 5. The Chairman of the Board, if there be a Chairman of the Board, shall preside at all meetings of the Board, and in addition thereto shall render such advisory and consultative services pertaining to the conduct, management and affairs of the Corporation as the Board of Trustees or the President may designate or request. In case of the death, absence, disability or resignation of the President and all the Vice-Presidents, then the Chairman of the Board shall be charged with the duties and powers of the President for the time being.

Section 6. The Secretary shall cause notice to be issued of all meetings of the Corporation and the Board of Trustees and Executive Committee, and a record shall be made of the proceedings thereof. He, with the

President or one of the Vice Presidents, shall execute all contracts and instruments on behalf of the Corporation. He shall keep the seal, archives, and correspondence of the Corporation, and affix the seal when authorized to do so by the President, Board of Trustees, or Executive Committee.

Section 7. The Treasurer shall receive and disburse the funds of the Corporation under the direction of the Board of Trustees or Executive Committee. He shall keep the accounts of the Corporation and books belonging to it, which shall at all times be open to the inspection of the Board of Trustees, and shall report the financial condition of the Corporation annually and at such other times as he may be requested so to do by the President, Board of Trustees, or the Executive Committee.

Section 8. The President or any Vice-President and the Secretary or the Treasurer of the Corporation are authorized to sell, assign and transfer any securities standing of record in the name of the Corporation, and any and all corporations issuing such securities, transfer agents and depositaries are authorized to rely on endorsements, transfers and deposits of securities in the name of the Corporation by such officers without requiring evidence of authority to act.

Section 9. The compensation of such officers and agents as the Board of Trustees decide should be entitled to receive compensation shall be fixed by the Board of Trustees or by the Executive Committee if authorized by the Board.

Section 10. The appointment of the curatorial staff shall be made by the Trustees or the Executive Committee on the recommendation of the Director.

ARTICLE III

ADVISORY COUNCIL

Section 1. The Board of Trustees may create, by annual appointment, an Advisory Council, composed of such persons,--Contributors to the Museum,-- as will in its judgment, by counsel and advice, assist in advancing the interests of the Museum.

Section 2. The Advisory Council shall hold such meetings as are called by the Board of Trustees, shall meet with the Board when so requested, shall receive such reports as to the affairs of the Museum as the Board shall submit, and shall consider and report to the Board upon all such questions as shall be submitted to it by the Board.

ARTICLE IV

COMMITTEES

EXECUTIVE COMMITTEE

Section 1. The Board of Trustees shall elect annually from its own number an Executive Committee of not less than five (5), to hold office until their successors are elected and assume office. The President and First Vice-President shall be ex-officio members of the Executive Committee.

Section 2. When the Board of Trustees is not in session, the Executive Committee shall have immediate charge, control and regulation of the Museum, and general charge of appropriations and of the affairs of the Corporation but neither the Executive Committee nor any officer or agent of the Corporation shall incur any expense, liability or indebtedness for the Corporation except pursuant to an appropriation or to a vote of the Board of Trustees at a regular or special meeting.

Section 3. At all meetings of the Executive Committee three (3) members shall constitute a quorum.

ACCESSIONS COMMITTEE

Section 4. The Board of Trustees shall elect annually not less than four (4) members of the Board who with the President and the Director, acting *ex officio*, shall constitute the Accessions Committee. This Committee shall have the following authority:

- (a) It shall have power to make purchases of works of art, or to employ experts for the purpose of making such purchases or reporting on objects offered for purchase or as gifts; provided that the Committee shall at no time exceed the appropriations made to it for such purposes by the Board.
- (b) It shall have power, on behalf of the Trustees, to decline or accept any gifts or bequests of works of art or books which may be offered without condition.
- (c) It shall report all other gifts or bequests of works of art or books to the Trustees for their action thereon.

FINANCE COMMITTEE

Section 5. The Board of Trustees shall elect annually not less than three (3) members of the Board to serve as a Finance Committee. This Committee shall be charged with the management, control, sale, purchase, exchange, investment and reinvestment of all funds, securities and other property of the Museum. The actual custody of securities may be entrusted to any bank or trust company selected as fiscal agent by the Board of Trustees or by the Finance Committee and there may be one or more such fiscal agents. The Finance Committee may also delegate other administrative duties in connection with the foregoing as it may from time to time deem advisable. The word "management" as used herein shall include the right to give proxies and to consent to mergers, sales and reorganizations and all proceedings in connection therewith respecting any securities or property owned by the Museum or in which it may have any interest.

For convenience in handling, the Finance Committee may authorize and cause any of the securities or property of the Museum to be registered or held in the name of a nominee which nominee may be one of their number or may be an officer or employee or other designee of the bank or trust company selected to act as fiscal agent.

The Finance Committee may act at any time upon resolution adopted at a meeting or upon written consent of a majority of its members without a meeting.

EDUCATION COMMITTEE

Section 6. The Board of Trustees shall elect annually not less than three (3) members of the Board to serve as an Education Committee. The President and the Director shall be members ex officio. This Committee shall be charged with supervision of all of the various educational activities of the Museum, including the operation of the Museum's Department of Art History and Education and the functioning within that Department of a regular faculty and curriculum for the teaching of the appreciation and history of the fine and useful arts to a body of regularly enrolled students to whom diplomas or certificates shall be conferred upon successful completion of the prescribed curriculum.

This Committee shall serve at the pleasure of the Board of Trustees, may act in the intervals between meetings of the Board of Trustees and shall be subject to the control and direction of the Board of Trustees.

The Education Committee may act by a majority of its members at a meeting or by a writing or writings signed by all of its members. An act or authorization of an act by the Education Committee within the authority hereby, or hereafter by the Board of Trustees, delegated to it shall be as effective for all purposes as the act or authorization of the Board of Trustees.

OTHER COMMITTEES

Section 7. The Board of Trustees may also elect such other Committees as they may deem proper and fix their duties.

ARTICLE V**MEETINGS**

Of Members of the Corporation:

Section 1. The annual meeting of Members of the Corporation shall be held on the Third Thursday of November or on any day thereafter to which said annual meeting shall be adjourned.

Section 2. Special meetings of Members of the Corporation shall be called at any time by the Secretary upon the order of the President or upon the written request of any three (3) such Members. At least five (5) days' written notice of any annual meeting and at least three (3) days' written notice of any special meeting of Members of the Corporation shall be given by letter or telegram, unless such notice be waived.

Section 3. At all meetings of Members of the Corporation five (5) Members shall constitute a quorum.

Of The Board of Trustees:

Section 1. Regular meetings of the Board of Trustees shall be held at the Museum on the Third Thursday of each month unless some other time and place is designated in the notice thereof by authority of the President.

Section 2. Special meetings of the Board of Trustees shall be held at such time and place as is designated in the notice thereof by authority of the President or of any three (3) Trustees.

Section 3. At least five (5) days written notice of any regular meeting and at least three (3) days written notice of any special meeting shall be given by letter or telegram, unless such notice be waived.

Section 4. At any regular or special meeting of the Board of Trustees, five (5) Trustees shall constitute a quorum.

ARTICLE VI
CONTRIBUTORS
CLASSES OF CONTRIBUTORS

(Note: In accordance with the provisions of Article 7 of the Articles of Incorporation as amended on September 17, 1962, the Contributors shall be known as "Members of the Museum" as distinguished from "Members of the Corporation" and shall not as such be legal Members of the Corporation, nor shall they as such have any right to vote or exercise any other legal powers with respect to the Corporation.)

Section 1. Contributors of money, securities, or other property to the Museum, or in trust for its use, whether by gift, devise or bequest, shall be eligible to election by the Board of Trustees of the Museum to the following classes, corresponding to the value and nature of their respective contributions:

Founders: Those who were originally instrumental in providing for and promoting the foundation of the Museum.

Foundation Benefactors: Those whose contributions are of the value of not less than Five Hundred Thousand Dollars.

Benefactor Fellows: Those whose contributions are of the value of not less than Two Hundred and Fifty Thousand Dollars.

Endowment Benefactors: Those whose contributions are of the value of not less than One Hundred Thousand Dollars.

Benefactors: Those whose contributions are of the value of not less than Twenty-five Thousand Dollars.

Endowment Fellows: Those whose contributions are of the value of not less than Ten Thousand Dollars.

Fellows in Perpetuity: Those whose contributions are of the value of not less than Five Thousand Dollars.

Fellows for Life: Those whose contributions are of the value of not less than One Thousand Dollars.

Special Life Members: Those contributing the sum of Five Hundred Dollars in cash.

Life Members: Those contributing the sum of Two Hundred Fifty Dollars in cash, each membership to be deemed to belong to the person in whose name it is taken. To qualify both a husband and wife, the contribution shall be Five Hundred Dollars in cash.

Fellows: Those contributing the sum of One Hundred Dollars per year in cash.

Sustaining Members: Those contributing the sum of Thirty-Five Dollars per year in cash.

Annual Members: Those contributing the sum of Fifteen Dollars per year in cash.

Special Sustaining Corporation Members: Those corporations contributing the sum of One Thousand Dollars per year in cash.

Sustaining Corporation Members: Those corporations contributing the sum of Five Hundred Dollars per year in cash.

Annual Corporation Members: Those corporations contributing the sum of Two Hundred and Fifty Dollars per year in cash.

Organization Members: Those clubs and other organizations which shall contribute Fifty Dollars per year in cash.

Contributing Endowments: A member whose contributions in cash are of the value of not less than Five Hundred Dollars (and credited to the Membership Endowment Fund) may have these transferred to a Contributing Endowment Fund, in the name of the donor or such other person as he may designate.

Membership Endowment Fund: A member whose contributions in money are of the value of not less than One Thousand One Hundred Dollars (and credited to the Membership Endowment Fund) may have same transferred to a Membership Endowment Fund in the name of the donor or such other person as he may designate.

PRIVILEGES OF CONTRIBUTORS

Section 2. Annual Members shall have:

- (a) Invitations to receptions and previews of special exhibitions given by the Trustees.
- (b) Reservation in auditorium on Friday and Wednesday evenings and Sunday afternoons until ten minutes before each program begins.
- (c) Ten guest tickets each year for concerts and programs in the auditorium.
- (d) Study courses and clubs for adults, Saturday classes for children in art and appreciation.
- (e) An illustrated Bulletin which is mailed to each member ten months of the year.
- (f) Saturday afternoon entertainments for children (over 6 years old) in the auditorium.
- (g) Registration of members and families of members in educational classes shall be restricted to those contributing fifteen dollars (\$15.00) or more per year.

*See attached
section of
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Section 3. Life Members shall have all the privileges of Annual Membership during life.

Section 4. Sustaining Members shall be entitled to the same privileges as Annual Members with the same privileges for their families and two guests.

Section 5. Fellows shall be entitled to all of the privileges of Sustaining Members and, in addition thereto, to invitations for themselves and members of their families to special receptions given in the Museum by its Trustees.

Section 6. Fellows for Life shall be entitled to all the privileges of Fellows during life, and their names shall be carried perpetually upon the records of the Corporation as Contributors to the Museum.

The Board of Trustees may from time to time, in its discretion, elect Honorary Fellows of the Museum. They shall have the privileges of Fellows for Life.

Section 7. Founders, Foundation Benefactors, Endowment Benefactors, Benefactors, and Fellows in Perpetuity shall be entitled to all privileges accorded to other contributors and, in addition thereto, Founders and all classes of Benefactors shall have their names inscribed upon a tablet or tablets to be erected in or upon the Museum for that purpose. The names of Founders, all classes of Benefactors, Endowment Fellows and Fellows in Perpetuity shall be recorded and carried perpetually upon the records and publications of the Corporation under their respective classes, and any contributor in each of the said classes shall have the privilege of appointing a successor to all the privileges of his class, which said successor may in turn appoint a successor to such privileges and so on in perpetuity. No designation of a successor to such privileges shall, however, be valid unless the same shall be in writing and filed with the Secretary of the Museum, or provided for by Last Will and Testament; provided, however, that in case neither of these conditions shall be complied with, the executor or executors or administrator or administrators of the deceased may nominate a successor to such privileges, subject to the approval of the Board of Trustees.

Section 8. Each Special Sustaining Corporation Member shall be entitled to twenty (20) transferable individual memberships (the recipients of which shall be designated by such Special Sustaining Corporation Member), each such membership to confer all the privileges of an Annual Member; provided, however, that only one copy of each Museum Bulletin and only one copy of each Museum Calendar will be mailed to such Special Sustaining Corporation Member unless it shall request additional copies of the same not to exceed twenty (20) copies of the Bulletin and twenty (20) copies of the Calendar.

Section 9. Each Sustaining Corporation Member shall be entitled to ten (10) transferable individual memberships (the recipients of which shall be designated by such Sustaining Corporation Member), each such membership to confer all the privileges of an Annual Member; provided, however, that only one copy of each Museum Bulletin and only one copy of each Museum Calendar will be mailed to such Sustaining Corporation Member unless it shall request additional copies of the same not to exceed ten (10) copies of the Bulletin and ten (10) copies of the Calendar.

Section 10. Each Annual Corporation Member shall be entitled to five (5) transferable individual memberships (the recipients of which shall be designated by such Annual Corporation Member), each such membership to confer all the privileges of an Annual Member; provided, however, that only one copy of each Museum Bulletin and only one copy of each Museum Calendar will be mailed to such Annual Corporation Member unless it shall request additional copies of the same not to exceed five (5) copies of the Bulletin and five (5) copies of the Calendar.

Section 11. Each Organization Member shall be entitled to five (5) copies of all publications issued to annual members; to five (5) transferable individual membership cards which shall entitle any employee or member of the organization to admission to lectures; and to one hundred guest tickets for the use of such employees, members or their friends.

MISCELLANEOUS PROVISIONS

Section 12. Membership in all classes shall depend upon election by the Board of Trustees.

Section 13. Proper certificates or receipts, in form to be approved by the Board of Trustees, shall be issued to all classes of contributors hereinbefore mentioned, evidencing their respective contributions.

Section 14. The right to determine the value of all contributions to the Museum shall reside in the Board of Trustees. All classes of Fellows and Benefactors shall be credited with the value of their respective gifts until the same shall amount to the minimum value constituting eligibility to a higher class of contributors, at which time they may be elected to such higher class by the Trustees; provided, however, that this section shall not be applicable to election to the class of Founders, and provided further that annual payments by Fellows shall not be so credited unless the same are paid regularly in consecutive years. The Board of Trustees may, however, in its discretion and upon proper cause shown, reinstate lapsed fellowships and give such credits for contributions of all classes as it may deem just.

Section 15. Any contributor of Five Hundred Dollars or more may ask to have established a membership which shall exist not only through the life of the contributor, but also continue during that of the contributor's wife or husband.

ARTICLE VII

REGULATIONS AND BY-LAWS

Regulations or By-Laws not inconsistent with the Articles of Incorporation may be adopted, amended or repealed at any annual, regular or special meeting of the Members of the Corporation or of the Board of Trustees, as the case may be, by the vote of a majority of the Members or of the Board present at such meeting, provided that the proposed Regulations or By-Laws shall have been proposed at a previous regular or special meeting.

B 276 613

IN WITNESS WHEREOF, said EMERY MAY NORWEB, President, and
SHERMAN E. LEE, Secretary of THE CLEVELAND MUSEUM OF ART, acting for
and on behalf of said Corporation have hereunto subscribed their names
and caused the seal of said Corporation to be affixed this 14th day of
September, 1962.

THE CLEVELAND MUSEUM OF ART

By Emery May Norweb President

And Sherman E. Lee Secretary

B 276 608

By.....
Date..... SEP 17 1962
Amount.....
224-41

CERTIFICATE OF AMENDED ARTICLES OF INCORPORATION

of

THE CLEVELAND MUSEUM OF ART,
A Non-Profit Corporation.

EMERY MAY NORWEB, President, and SHERMAN E. LEE, Secretary,
THE CLEVELAND MUSEUM OF ART, an Ohio non-profit corporation, with its
principal office located at Cleveland, Ohio, do hereby certify that at
meetings of the Board of Trustees and of the Voting Members of said
Corporation, duly called and held on the 14th day of September, 1962,
at each of which meetings a quorum was present, the following resolutions
were unanimously adopted:

WHEREAS, the Articles of Incorporation of The Cleveland
Museum of Art dated June 25, 1913, which were filed in the
Office of the Secretary of State of the State of Ohio on July
2, 1913 and recorded in Volume 170, Page 690 of the Records
of Incorporation, contained a Preamble stating the reasons
for the incorporation of the Museum, and

WHEREAS, said Articles were amended in certain respects by
a Certificate of Amendment dated December 27, 1948, recorded
in Volume 563, Page 683, by a Certificate of Amendment dated
April 25, 1955, recorded in Volume 706, Page 240, which con-
tained another Preamble stating the reasons for such Amendment,
and by a Certificate of Amendment dated November 28, 1956, re-
corded in Volume 755, Page 359 of the Records of Incorporations,
and

WHEREAS, it is the desire of the Trustees of The Cleveland
Museum of Art and of all the Voting Members of the Corporation
to adopt at this time these amended Articles and hereby consol-
idate the original Articles and all amendments thereto hereto-
fore and herein adopted,

NOW, THEREFORE, BE IT RESOLVED; That the following Amended
Articles of Incorporation be and the same are hereby adopted to
supersede and take the place of the existing Articles of Incor-
poration and all amendments thereto:

PREAMBLE "A"

(Excerpt from Preamble to Articles of Incorporation dated June 25, 1913)

"WITNESSETH, THAT WHEREAS, John Huntington, late of Cleveland, Ohio, did by his Last Will and Testament provide for and establish a trust, therein designated as the 'John Huntington Art and Polytechnic Trust', whereby he provided means for, and directed the Trustees of such Trust by him appointed to erect and maintain in the City of Cleveland, a museum of fine arts; and

"WHEREAS, Horace Kelley, late of the City of Cleveland, by his Last Will and Testament, did also establish a trust fund, and provide and direct that the Trustees by him appointed should cause to be erected and maintained in the City of Cleveland a museum of fine arts; and

"WHEREAS, it has been found legally impossible to consolidate the two said trusts, but to the end that they may be most advantageously administered for the benefit of the public of Cleveland, it has been arranged between the Boards of Trustees of said respective trusts that they shall unite in the erection and maintenance of a museum of art building upon land which has been donated by Mr. J. H. Wade of Cleveland, respective parts of which said building shall be owned in severalty by said Boards of Trustees, but which building shall be maintained and operated as a unit for museum purposes; and

"WHEREAS, to have said museum of art building so administered as a unit, it is necessary that said Boards arrange for and agree upon some common agency to manage and conduct said museum in behalf of said two trusts;

"NOW, THEREFORE, for the purpose of accomplishing the objects aforesaid and the carrying-out of said two trusts in a manner most conducive to the public interest, and which will, as well, give effect to the wishes and intentions of the founders, John Huntington and Horace Kelley, the undersigned, all of whom are, directly or indirectly, trustees of said trusts, have associated themselves together for the purpose of forming a corporation under the laws of the State of Ohio, with appropriate powers, to maintain and conduct said Museum of Art on behalf of said Boards of Trustees, and, as well, to accept any trusts of a similar character which may be committed to its charge; and to accept gifts and donations of works of art for exhibition purposes in said museum; and do, for such purpose unite to form a corporation."

PREAMBLE "B"

(Excerpt from Certificate of Amendment to Articles of Incorporation dated April 28, 1955).

"WHEREAS, the Trustees of The John Huntington Art and Polytechnic Trust created under the Will and Codicil of John Huntington, who died January 10, 1893, and the Trustees of

The Horace Kelley Art Foundation, an Ohio corporation not for profit, associated themselves together for the purpose of forming The Cleveland Museum of Art, an Ohio corporation not for profit under Articles of Incorporation dated June 25, 1913 recorded in Volume 170, Page 690 of the Records of Incorporations in the Office of the Secretary of State of Ohio, which Articles were amended as to Article 7 thereof by a Certificate of Amendment dated December 27, 1948, recorded in said Office in Volume 563, Page 683 of the Records of Incorporations, and

"WHEREAS, in accord with said Articles of Incorporation said Trustees of The John Huntington Art and Polytechnic Trust and The Horace Kelley Art Foundation erected a museum of art building in the City of Cleveland which was opened to the public on June 6, 1916, which building, although owned in severalty by said Foundation and by said Trust, has been operated continuously as a unit for museum purposes by The Cleveland Museum of Art as agent for said owners and also acting as a principal in its own behalf as owner of the service building and the appurtenances thereto, and of articles of personal property, including especially works of art, which have been acquired by the Museum for the carrying out of its corporate purposes, and

"WHEREAS, acting under authority given by its Articles of Incorporation to receive gifts, devises or trust funds for art purposes, The Cleveland Museum of Art, during the period of nearly forty-two years since its incorporation, has received various gifts, devises or trust funds which together with other promised gifts will enable the Museum to construct a much needed addition to the present museum building, together with appurtenant parking facilities, as well as to make various changes in the present museum building and in the service building and in certain facilities connected therewith, and

"WHEREAS, with the approval of the Trustees of The John Huntington Art and Polytechnic Trust and of The Horace Kelley Art Foundation, The Cleveland Museum of Art will make the improvements hereinabove mentioned and thereafter conduct and manage as an integrated unit for museum purposes the present museum building and service building, together with said addition and said appurtenant parking and other facilities, acting as agent for the Trustees of The John Huntington Art and Polytechnic Trust and The Horace Kelley Art Foundation and also acting for itself as owner of part of the property involved.

"WHEREAS, on August 11, 1953, by reason of certain proceedings in the Court of Common Pleas of Cuyahoga County, Ohio, in Case No. 650,055, the Trustees and Successor Trustees of The John Huntington Art and Polytechnic Trust were authorized to establish and administer a fund for charitable educational purposes to be known as The John Huntington Fund for Education in lieu of operating an industrial training school as provided by the last Will and Testament of John Huntington,"

FIRST: The name of said Corporation shall be, THE CLEVELAND MUSEUM OF ART.

SECOND: Said Corporation shall be located at Cleveland, Cuyahoga County, Ohio, and its principal office there maintained and its principal business there transacted.

THIRD: The purposes for which said non-profit Corporation is formed are:

- (a) To maintain in the City of Cleveland a museum of art of the widest scope for the benefit of the public;
- (b) To manage and conduct as agent for the Trustees of The John Huntington Art and Polytechnic Trust and The Horace Kelley Art Foundation the museum building heretofore erected which is owned in severalty by them;
- (c) To manage and conduct as owner all additions to said building which may be erected by this corporation, together with appurtenant parking facilities, service buildings, improvements and facilities connected therewith;
- (d) To manage and conduct all the buildings and facilities hereinabove mentioned as an integrated unit for museum purposes;
- (e) To use said buildings and facilities in developing an ever widening public knowledge and appreciation of all branches of the fine and useful arts;
- (f) To acquire paintings, sculpture and other objects and works of art by gift, bequest or purchase or through loans, and to exhibit them to the public;
- (g) To receive in trust or otherwise gifts, bequests and devises of any property which will be useful in the carrying out of its corporate purposes;
- (h) To provide and maintain various educational activities, with a regular faculty and curriculum for teaching the appreciation, history and practice of the fine and useful arts to a regularly enrolled body of pupils or students, and in its discretion to award to such students appropriate certificates of the completion of certain courses of study;
- (i) In furtherance of its purposes, to acquire by deed or to lease for any term any land or interests therein which the Board of Trustees of the Corporation may find to be necessary or desirable;

- (j) To do all things necessary or incidental to the foregoing generally expressed purposes; and
- (k) To exercise any and all other powers, rights and privileges which are, or shall in the future, be permitted by law.

FOURTH: The Trustees shall be the only Members of the Corporation for the purpose of any statute or rule of law relating to corporations and as such shall be entitled to exercise all the voting power of the Corporation. Any person who is elected a Trustee shall also become and remain a Member of the Corporation until for any reason he ceases to be a Trustee.

The Board of Trustees shall be composed of not less than nine (9), nor more than eighteen (18) Trustees to be elected by the Members of the Corporation at the Annual Meeting of such Members in each year. Vacancies which may occur in said Board of Trustees may be filled by action of the Board of Trustees until the next Annual Meeting of the Members of the Corporation.

FIFTH: The Board of Trustees may elect the following Officers, to-wit: a Chairman of the Board, a President, one or more Vice Presidents, a Secretary and Treasurer, all of said Officers to be chosen from Members of the Board, excepting that the Secretary may but need not be a Trustee; may create such other offices and elect or appoint such other Officers as may from time to time be found necessary or advisable, and prescribe their tenure of office and duties; may appoint such agents from time to time as may be found desirable in the administration of the affairs of the corporation; and from its own number may create an Executive Committee, with such powers as the Board may delegate thereto.

SIXTH: Said Board may, in its discretion, appoint an Advisory Council or Board, of such number of persons as it may determine, and made up of persons having such qualifications as that, in the judgment of the Board, their advice and counsel would be of material aid in successfully carrying out the objects of the association, and may, by regulation, or by resolution, fix the tenure of office of such Advisory Council, or Board, provide stated meetings of the same, and the duties of its Members.

SEVENTH: The Board of Trustees may establish a class of persons (natural as well as artificial) to be known as Members of the Museum, as distinguished from Members of the Corporation referred to in Article Fourth. Members of the Museum shall not as such be legal Members of the Corporation, nor shall they have any right to vote or exercise any other legal powers with respect to the Corporation.

B 276 613

IN WITNESS WHEREOF, said EMERY MAY NORWEB, President, and
SHERMAN E. LEE, Secretary of THE CLEVELAND MUSEUM OF ART, acting for
and on behalf of said Corporation have hereunto subscribed their names
and caused the seal of said Corporation to be affixed this 14th day of
September, 1962.

THE CLEVELAND MUSEUM OF ART

By Emery May Norweb President
And Sherman E. Lee Secretary

CURATORIAL DEPARTMENTS

Ancient: Non Christian antiquity of the Mediterranean area including the entire Arabian peninsula, North Africa, and the far reaches of the Roman Empire.

Curator: Arielle P. Kozloff

1/2 Asst. Curator: Jenifer Neils (paid by a Mellon grant by the Univ., other 1/2 CWRU)

Assistant: Sharon Herene

EGYPT, CARACAS
Had over process
STUNNED

	1984 Salary	Social Security 7%	Pension	Group Term Life Insurance	Blue Cross Blue Shield	Kaiser Found.	Dental Only Blue Shield	Total Cost
A. Brodkey	31,000.00	2,170.00	576.00	28.44	2,628.13			36,402.57
S. Herene	15,050.00	1,053.50		82.26		791.52	99.72	17,077.00
	<u>46,050.00</u>	<u>3,223.50</u>	<u>576.00</u>	<u>110.70</u>	<u>2,628.13</u>	<u>791.52</u>	<u>99.72</u>	<u>53,479.57</u>

Near East: Ancient Near East and the world of Islam from its Beginnings in the 7th century to the 19th century. (Note some 15 or so years ago responsibility for the Ancient Near East was transferred to the Ancient Dept.)

1/2 Curator (vacant) (note: former curator, Dorothy Shepherd, maintains over-view of the collections.)

Early Western Art:

From early Christian through the Dark Ages to Romanesque and Gothic to the Renaissance and High Renaissance (ie. 1600). In addition, the Department is responsible for all Arms and Armor.

Curator: Patrick M. de Winter

Curator of Paintings: (part time) Ann T. Lurie *13-18th Paintings*
(Note her support staff included under Later Western Art)

Assistant: Stephen Fliegel

UNOCH
PAINTING DEPT ~~RESTOR.~~ *CHIEF CURATOR H. HADLEY*

Catalogue need
EXHIBITION

	1984 Salary	Social Security 7%	Pension	Group Term Life Insurance	Blue Cross Blue Shield	Kaiser Found.	Dental Only Blue Shield	Total Cost
A. Lurie	32,000.00	2,240.00	1,157.00	150.12	2,628.13			38,175.25
P. de Winter	31,500.00	2,205.00	1,285.00	150.12	2,628.13			37,768.25
H. Osborne	18,000.00	1,260.00	942.00	93.96	2,145.66			22,441.62
M. Thomas	17,550.00	1,228.50	832.00	93.96	1,014.27			20,718.73
S. Fliegel	15,600.00	1,092.00	-	87.00	2,628.13			19,407.13
	<u>114,650.00</u>	<u>8,025.50</u>	<u>4,216.00</u>	<u>575.16</u>	<u>11,044.32</u>			<u>138,510.98</u>

CURATORIAL DEPARTMENTS (Continued)

Later

Western Art: European and American works of art post-dating 1600 to works created by artists born before 1830; however, when works are anonymous, notably decorative arts, the stylistic characteristics establish whether they are seen as the purview of this department or of the Modern. (i.e., a rococo revival table is this department but a Herter table would be Modern) Also responsible for all musical instruments.

Chief Curator: Henry H. Hawley

Curator of Paintings (part time): William S. Talbot

Associate Curator: Virginia Crawford

(note: primarily responsible for pre-Columbian and American Indian material)

Sp all ad. taking - consolidate of effort

Emp. 16-1750

	1984 Salary	Social Security 7%	Pension	Group Term Life Insurance	Blue Cross Blue Shield	Kaiser Found.	Dental Only Blue Shield	Total Cost
H. Hawley	40,000.00	2,646.00	1,167.00	28.44	1,014.27			44,855.71
L. Crawford	23,500.00	1,645.00	463.00	28.44	1,014.27			26,650.71
C. Ciulla	13,550.00	948.50	-	75.24	2,628.13			17,201.87
	<u>77,050.00</u>	<u>5,239.50</u>	<u>1,630.00</u>	<u>132.12</u>	<u>4,656.67</u>			<u>88,708.29</u>

Modern: Artists born in 1830 or afterwards in Europe and the United States primarily but the occasional Eastern painting from this period is the responsibility of this Department. Decorative Arts post-dating 1830 are recorded by this department but Henry Hawley plays a focal role in the choice of this material.

Chief Curator: Edward B. Henning

Curator of Contemporary Art: Tom Hinson

Secretary: Patricia M. Krohn

with classes doc of center for art

plus sub

	1984 Salary	Social Security 7%	Pension	Group Term Life Insurance	Blue Cross Blue Shield	Kaiser Found.	Dental only Blue Shield	Total Cost
E. Henning	41,000.00	2,646.00	875.00	196.92	2,628.13			47,346.05
T. Hinson	31,000.00	2,170.00	528.00	28.44	1,014.27			34,740.71
P. Krohn	15,000.00	1,050.00	-	96.36	2,628.13			18,774.49
Part Time	2,366.00	165.62						2,531.62
	<u>89,366.00</u>	<u>6,031.62</u>	<u>1,403.00</u>	<u>321.72</u>	<u>6,270.53</u>			<u>103,392.87</u>

CURATORIAL DEPARTMENTS (Continued)

Storage design 1
Word process 1

Oriental/

Asiatic Art: Objects which originate in East Asia, Southeast Asia and the sub-continent of India, from pre-historic times to about 1920.

Chief Curator: Vacant
 Curator of Japanese Art and Administrative Head: Michael R. Cunningham
 Curator of Indian and Southeast Asian Art: Stanislaw Czuma
 Curator of Chinese Paintings: Vacant
 Assistant Curator- Chinese Art: Elinor L. Pearlstein
 Administrative Assistant: Jean K. Cassill
 Assistant in Indian Art: William E. Ward
 Secretary: Jane S. Berger

	1984 Salary	Social Security 7%	Pension	Group Term Life Insurance	Blue Cross Blue Shield	Kaiser Found.	Dental Only Blue Shield	Total Cost
M. Cunningham	30,000.00	2,100.00	-	140.76		2,374.56	303.36	34,918.68
S. Czuma	33,550.00	2,348.50	1,085.00	168.84	2,628.13			39,780.47
E. Pearlstein	22,500.00	1,575.00	311.00	28.44	1,014.27			25,428.71
J. Cassill	20,000.00	1,400.00	1,234.00	28.44	2,628.13			25,290.57
J. Berger	15,050.00	1,053.50	442.00	82.26	2,628.13			19,255.89
Vacant	32,550.00	2,278.50						34,828.50
	<u>153,650.00</u>	<u>10,755.50</u>	<u>3,072.00</u>	<u>448.74</u>	<u>8,898.66</u>	<u>2,374.56</u>	<u>303.36</u>	<u>179,502.82</u>

Prints & Drawings: (Self-evident)

Chief Curator: Louise S. Richards
 Assistant Curator: Jane Glaubinger
 Assistant Curator: Hilliard Goldfarb (Paid by a Mellon grant by the Univ., other 1/2 CWRU)
 Technical Assistant: Charles G. Eiben
 Secretary: Robert Kurilla

Put collections on computer!
Paper commade

	1984 Salary	Social Security 7%	Pension	Group Term Life Insurance	Blue Cross Blue Shield	Kaiser Found.	Dental Only Blue Shield	Total Cost
L. Richards	40,000.00	2,646.00	1,052.00	28.44	1,014.27			44,740.71
J. Schmidt	22,000.00	1,540.00	-	103.32		2,374.56		26,017.88
C. Eiben	17,500.00	1,225.00	-	84.60	2,628.13			21,437.73
R. Kurilla	15,050.00	1,053.50	-	82.26	1,014.27			17,200.03
	<u>94,550.00</u>	<u>6,464.50</u>	<u>1,052.00</u>	<u>298.62</u>	<u>4,656.67</u>	<u>2,374.56</u>		<u>109,396.35</u>

The Labels
Per Exhibitions

CURATORIAL DEPARTMENTS (Continued)

Textile Arts: (Self-evident)

Curator: Anne E. Wardwell
 Textile Preparator: Jane C. Teasley
 Secretary: Ellen Levine

	1984 Salary	Social Security 7%	Pension	Group Term Life Insurance	Blue Cross Blue Shield	Kaiser Found.	Dental Only Blue Shield	Total Cost
A. Wardwell	30,000.00	2,100.00	589.00	28.44	2,628.13			35,345.57
H. Altmann	9,720.00	680.40	-	-	1,030.85			11,431.25
E. Levine	16,750.00	1,172.50	-	28.44	1,014.27			18,965.21
Research	1,000.00	70.00						1,070.00
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>			<hr/>
	57,470.00	4,022.90	589.00	56.88	4,673.25			66,812.03

CMA - PLANNING COMMITTEE

George P. Bickford
Mrs. Edward A. Kilroy, Jr.
George Oliva, Jr.
Mrs. Donna S. Reid
Mrs. Frances P. Taft
Dr. Paul J. Vignos, Jr.
Alton W. Whitehouse, Jr.
Daniel J. Silver, Chairman

cc: James H. Dempsey, Jr.
George M. Humphrey II
James D. Ireland
E. Bradley Jones
Jack W. Lampl
S. Sterling McMillan III
Dr. Ruben F. Mettler
Severance A. Millikin
Mrs. Alfred M. Rankin
Lewis C. Williams
Dr. Norman W. Zaworski

Mrs. Norman S. Jeavons

Photography - Pola
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Rabbi Silver

PLANNING COMMITTEE

Thursday, March 8, 1984 at
4:00 p.m. in the Board Room

	George P. Bickford	<u>YES</u>
	Mrs. Edward A. Kilroy, Jr.	<u>YES</u>
	George Oliva, Jr.	<u>YES</u>
<u>CHAIRMAN</u>	Daniel J. Silver	<u>YES</u>
	Mrs. Frances P. Taft	<u>YES</u>
	Dr. Paul J. Vignos, Jr.	<u>YES</u>
	Alton W. Whitehouse, Jr.	<u>YES</u>
<hr/>		
	James H. Dempsey, Jr.	<u>NO</u>
	George M. Humphrey II	<u>NO</u>
	James D. Ireland	<u>NO</u>
	E. Bradley Jones	—
	S. Sterling McMillan III	<u>NO</u>
	Ruben F. Mettler	<u>NO</u>
	Severance A. Millikin	<u>YES</u> No
	Mrs. Alfred M. Rankin	<u>NO</u> (not able to attend)
	Lewis C. Williams	<u>NO</u>
	Norman W. Zaworski	<u>NO</u>
	Mrs. Norman S. Jeavons	<u>YES</u>
	Evan H. Turner	<u>YES</u>

AGENDA

PLANNING COMMITTEE - MARCH 8, 1984

1. Introductory remarks by Chairman
2. Schedule of future meetings: 29 March, 12 April, 19 April, 10 May
3. Budget fiscal 1984;
4. Statistics re budget 1956 to 1983
5. Comparison of those statistics with peer institutions
6. Other comparative data
7. Proposed route for management study
Passed - lb letter -
8. Staff questionnaire; EHT initial meeting with staff
9. EHT on CMA mission

AGENDA

MARCH 27

1) Schedule

2) MISSION QUESTIONS

(Whitney Report update)

3) Budget

4) ROASTMAN - HONG - TOWN

30th
YIM -
DINNON

29 March Registrar
19 April Photography Conservation
10 May Library

24 May Ernst & Whinney (first report)
Extensions
Music

31 May Education

A25
P.I
TAKE YOU TO ED

14 June Public Information
Publications

EXTENSION
MUSIC

21 June P.I
Special Exhibitions
Curators
P.I. & I. ED

A25 - TO NY

28 June Special Exhibitions
Curators
EXT
EXTENSION
E4

MUSIC

12 July
26 July
[2 Aug
16 Aug. -

~~EXT~~
~~EXT~~
Public Information

~~MUSIC~~
Special Exhibitions
- SPEC (?)

MISSION

The Chairman has asked the Director to prepare a statement on the Mission of the Museum, listing the various items in some order of priority. The priorities that follow may well become some of the major matters for discussion during the ensuing meetings. The Director reserves the right to shift his own position on priorities and to add other items as information emerges!

1. The preservation of the objects

The Museum's primary responsibility is the objects in the collection being passed on in the condition with which they were received--or even, if possible, improved.

2. Basic Records

- a. The basic inventory information must be assimilated
- b. The object must be numbered
- c. The object must be photographed
- d. The whereabouts of the object must be recorded which must then be changed whenever it is moved

by CARDS

(Note there are approximately 45,000 objects in the collection. The number is increased by about 300 objects each year; of those, all but the prints are photographed.)

70 LAST 10
YOURS

3. Collecting - Acquisition

Given the scale of the Museum's acquisition funds and given the responsibility imposed in accepting them, namely that the money be used as wisely and as effectively as possible to add to the stature of the Museum's collections, collecting would seem at The Cleveland Museum of Art a primary element of the mission. Significant expenses in carrying out that responsibility include:

- (a) library for research
- (b) travel for finding objects
- (c) conservation for checking on authenticity and condition

4. Passive presentation of collections for general visitor

- a. Installation (an on-going program)
- b. Labels (ranging from inventory information to much more ample statements explaining the object and its place in history)
- c. Security of objects
 - i. Mechanical (TV cameras, alarms, glazing of pictures, etc.)
 - ii. Manpower (guards)
- d. Visitor's sense of security
 - i. Neat grounds and roadways cleared of snow
 - ii. Supervised parking
 - iii. Restaurant

5. Scholarship*Role Fundamental*

(Understanding the information that the collections represent is an essential first step in disseminating that information.)

- a. Library
- b. Research:
 - (a) Curatorial
 - (b) Conservation
- c. Publication of material:
 - i. Bulletin
 - ii. Collection catalogues (four of the projected 17 volumes have appeared)
 - iii. Handbooks and more general introductory material
 - iv. Give-aways (such as are strongly encouraged today by federal funding sources)

6. Active presentation of collections

(It has been fundamental to the philosophy of the Museum from its founding that the collections have been seen as a significant factor among the educational resources of the city.)

- a. Education
 - i. Tours for children
 - ii. Tours for general visitors
- b. Public Information: (which informs the public of (i) activities and events at the Museum and (ii) presents the Museum's point-of-view about events as well as the collections)
 - i. Interaction with the media
 - ii. News and Calendar

*oldest on list. of my
Museum history*7. Programs at the Museum to complement and/or to extend understanding of the collections

- a. Special exhibitions
- b. Education:
 - i. Art historical lectures by Museum staff
 - ii. Art historical lectures by visiting guests
 - iii. Special events (i.e. films, music, etc.)

Note: The great importance attached to music as part of the life of the Museum is evident in the extent of the endowment, specifically given for that purpose, which has come to the Museum over the years. Today all actual costs are covered by that income or from ticket sales.

8. Programs within the city but outside of the Museum

a. Education

i. Educational activities

- a. with schools
- b. with universities
- c. graduate programs in art history

CWRU

iii. Extensions (Note: This program, unique among America's museums today, was an early part of the Museum's education philosophy.)

b. Other activities

- (a) Curator Thursday (when public can bring works for opinions)
- (b) Participation in community commitments
(for example, Director as member of City of Cleveland Fine Arts Advisory Committee)

(Curators
Director
Collections)

9. Response to the art museum and/or art historical world

- a. Loans to exhibitions
- b. Responding to request for information: about the collections
about the administration
- c. Participating in seminars and/or learned gatherings
- d. Participating in committees

Conclusion: To varying degrees certain factors will have an impact upon every element of the Museum's mission. They are:

1. Standards: The quality with which any program is developed inevitably will have an impact upon the operating budget.
2. Fund-raising: The need for generating operating funds can have a significant impact upon priorities in programs. Also, certain programs which can be assured of outside funding may well have a higher priority.
3. Availability of staff: The extent of many programs will inevitably be affected by the numbers of people available to realize the declared goals.

Finally it is worth noting as a conclusion to this statement on the Museum's mission that its wide-spread international reputation depends upon:

- (1) The breadth and quality of the collection
- (2) The scholarly method with which the staff works with that collection.
- (3) The professionalism of the Museum's standards

DEPARTMENT QUESTIONNAIRE FOR PLANNING COMMITTEE

- I. 1. Please state the mission of your department. Explain the separate elements of this mission and indicate your order of priority. *Do present priorities seem appropriate to future*
- II. 1. Prepare a Table of Organization for the department. List personnel by responsibility(ies) and set beside each staff assignment total cost of that person to CMA. (In listing the cost for each staff person include salary plus fringes, health benefits, Social Security, pension, overtime, a figure to be provided by Al Grossman.)
2. Is any work of your department farmed out to outside purveyors? If so, at what cost? Are there tasks presently done by the staff which could be done more cheaply and/or better by outside contractors? If so, please give details.
- III. 1. List the various services and activities of your department to (a) the public, (b) the Museum, and (c) the art historical and/or museum world, and indicate your priorities. Identify by function the professional staff involved in carrying out each service or function and estimate the number of hours per week each person is involved.
2. Are any of these services or activities jointly undertaken with other Museum departments? If so, specify. How are costs and manpower allocations determined?
3. Are there other services and activities which you believe should be a responsibility of your department but are not presently? Please identify and then indicate where each such service must rank within the list of priorities you have prepared; estimate cost.

IV. 1. If The Cleveland Museum of Art should find it necessary to institute a 10 percent cut in your department's budget, how would you recommend this be achieved? How would you manage a 20 percent cut? Please list the specific functions and services you would cut and explain the impact of such cuts upon department goals; indicate the impact of such cuts upon personnel and/or programs: Identify the specific savings which would be involved.

2. Please list any suggestions you might have for general cost saving in another part of the Museum. Please feel free to talk about any area, including printing, postage, telephone, secretarial pools, maintenance, sharing of personnel or whatever.

PROPOSED BUDGET FOR THE YEAR 1984
COMPARED WITH BUDGET FOR 1983

<u>DEPARTMENT</u>	<u>BUDGET FOR 1983</u>	<u>BUDGET FOR 1984</u>	<u>INCREASES AND (DECREASES)</u>		<u>TOTAL</u>
			<u>SALARIES</u>	<u>OTHER EXPENSES</u>	
<u>ADMINISTRATION</u>	\$1,893,867.66	\$1,974,260.14	\$ 67,771.00	\$ 12,621.48	\$ 80,392.48
<u>BUILDING & GROUNDS</u>	2,739,542.85	3,056,457.41	194,614.56	122,300.00	316,914.56
<u>LIBRARY</u>	621,200.00	650,800.00	21,850.00	7,750.00	29,600.00
<u>ART HISTORY & EDUC.</u>	446,096.32	474,910.00	22,813.68	6,000.00	28,813.68
<u>DEVELOPMENT AND MEMBERSHIP DEPT.</u>	156,840.00	142,925.00	(5,625.00)	(8,290.00)	(13,915.00)
<u>PUBLICATIONS DEPT.</u>	148,166.66	179,250.00	14,383.34	16,700.00	31,083.34
<u>SPECIAL EXHIBITIONS</u>	151,168.58	212,950.42	9,000.00	52,781.84	61,781.84
<u>EXTENSION EXH.</u>	111,000.00	119,050.00	6,550.00	1,500.00	8,050.00
<u>PRINTING SHOP</u>	105,643.60	105,518.80	875.20	(1,000.00)	(124.80)
<u>PHOTO SHOP</u>	79,320.00	84,500.00	4,550.00	630.00	5,180.00
<u>MUSICAL ARTS DEPT.</u>	86,021.96	85,825.00	3,300.00	(3,496.96)	(196.96)
<u>RESTAURANT</u>	165,593.88	180,763.51	11,169.63	4,000.00	15,169.63
<u>HOSPITAL SERVICE</u>	382,439.50	516,969.91		134,530.41	134,530.41
<u>INSURANCE</u>	15,737.50	17,600.00		1,862.50	1,862.50
<u>PENSION</u>	186,091.00	197,516.00		11,425.00	11,425.00
<u>SOCIAL SECURITY TAX</u>	318,368.08	345,788.06		27,419.98	27,419.98
<u>GRAND TOTALS</u>	<u>\$7,607,097.59</u>	<u>\$8,345,084.25</u>	<u>\$351,252.41</u>	<u>\$386,734.25</u>	<u>\$737,986.66</u>

PROPOSED BUDGET FOR THE YEAR 1984
 COMPARED WITH BUDGET FOR 1983

DEPARTMENT	BUDGET FOR 1983	BUDGET FOR 1984	INCREASES AND (DECREASES)		TOTAL
			SALARIES	OTHER EXPENSES	
<u>ADMINISTRATION</u>					
Salaries					
1 Director	\$ 141,125.00	\$ 120,500.00	\$(20,625.00)	\$	\$
2 Modern Art	84,320.00	89,366.00	5,046.00		
3 Ass't. Dir. for Admin.	65,550.00	67,200.00	1,650.00		
4 Later Western Art	71,500.00	77,050.00	5,550.00		
5 Textile Arts	59,920.00	57,470.00	(2,450.00)		
6 Early Western Art	107,050.00	115,150.00	8,100.00		
7 Prints & Drawings	86,700.00	95,050.00	8,350.00		
8 Oriental Art	137,500.00	155,600.00	18,100.00		
9 Ancient Art	41,500.00	46,050.00	4,550.00		
10 Museum Designer	57,500.00	60,550.00	3,050.00		
11 Ass't. Director for Opr. & Fin. & Personnel	161,850.00	172,950.00	11,100.00		
12 Total Salaries	<u>\$1,014,515.00</u>	<u>\$1,056,936.00</u>	<u>\$ 42,421.00</u>		
13 Entertainment	\$ 7,000.00	\$ 9,000.00	\$	\$ 2,000.00	\$
14 Maintenance Contract	6,400.00	11,148.00		4,748.00	
15 Photographs	10,000.00	8,000.00		(2,000.00)	
16 Transportation	10,000.00	10,000.00			
17 Travel	50,000.00	50,000.00			
18 Insurance	75,000.00	108,000.00		33,000.00	
19 Furniture & Fixtures	21,000.00	25,260.00		4,260.00	
20 Director's Cont. Fund	500.00	2,500.00		2,000.00	
21 Outside Security Pat.	41,489.00	45,946.32		4,457.32	
22 Outside Bus Service (22)	4,713.66	5,046.42		332.76	
<u>Organizational Dues</u>					
23 and Contributions	14,000.00	14,000.00			
24 Miscellaneous	15,000.00	15,000.00			
25 Exchange Material	2,000.00	4,000.00		2,000.00	
26 Accounting & Legal	44,900.00	52,655.00		7,755.00	(move to 26)
27 Receipts	(6,000.00)	(6,500.00)		(500.00)	
28 Office Supplies	12,000.00	12,000.00			
29 Equipment-Rental	14,000.00	7,418.40		(6,581.60)	
30 Repairs	4,200.00	3,000.00		(1,200.00)	
31 Printing	200.00	200.00			
32 Postage	34,000.00	34,000.00			
<u>Telephone & Telegraph</u>					
33 Rentals	45,000.00	5,000.00		(40,000.00)	
34 Tolls	20,000.00	17,000.00		(3,000.00)	
35 Registration-Salaries	100,500.00	107,700.00	7,200.00		
36 Supplies	100.00	100.00			
37 Collection Repair-Sal.	175,500.00	185,050.00	9,550.00		
38 Supplies	16,500.00	16,700.00		200.00	
39 Equipment	3,500.00	4,150.00		650.00	
40 Restoration	24,000.00	25,000.00		1,000.00	
41 Installation-Supplies	20,000.00	25,000.00		5,000.00	
42 Publicity-Salaries	102,850.00	109,550.00	6,700.00		
43 Photographs	1,500.00	1,500.00			
44 Printing	11,700.00	10,200.00		(1,500.00)	
45 Transportation (45)	900.00	900.00			
46 Miscellaneous (46)	7,800.00	7,800.00			
47 Sales Desk-Salaries	44,100.00	46,000.00	1,900.00		
48 Supplies	60,000.00	65,000.00		5,000.00	
49 Receipts	(115,000.00)	(120,000.00)		(5,000.00)	
50 TOTALS	<u>\$1,893,867.66</u>	<u>\$1,974,260.14</u>	<u>\$ 67,771.00</u>	<u>\$ 12,621.48</u>	<u>\$ 80,392.48</u>

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PROPOSED BUDGET FOR THE YEAR 1984
COMPARED WITH BUDGET FOR 1983

DEPARTMENT	BUDGET FOR 1983	BUDGET FOR 1984	INCREASES AND (DECREASES)		TOTAL
			SALARIES	OTHER EXPENSES	
<u>BUILDING & GROUNDS</u>					
51 Salaries	\$ 285,255.94	\$ 312,779.32	\$ 27,523.38	\$	\$
52 Supplies	11,550.00	12,000.00		450.00	
53 Maintenance Contract	44,000.00	44,000.00			
54 Repairs-Building	50,000.00	50,000.00			
55 Uniform Rental	6,000.00	7,500.00		1,500.00	
56 Equipment	11,675.00	7,500.00		(4,175.00)	
57 Miscellaneous	6,500.00	6,500.00			
58 Receipts	(4,500.00)	(2,500.00)		2,000.00	
59 Totals	<u>\$ 410,480.94</u>	<u>\$ 437,779.32</u>	<u>\$ 27,523.38</u>	<u>\$ (225.00)</u>	<u>\$ 27,298.38</u>
<u>Heat, Light & Ventilation</u>					
60 Salaries	\$ 225,433.76	\$ 245,893.24	\$ 20,459.48	\$	\$
61 Supplies	21,625.00	23,000.00		1,375.00	
62 Steam	269,000.00	270,000.00		1,000.00	
63 Electric Current	389,250.00	500,000.00		110,750.00	
64 Lamps	12,175.00	12,000.00		(175.00)	
65 Water	11,375.00	13,000.00		1,625.00	
66 Repairs-Equipment	65,000.00	65,000.00			
67 Receipts	(1,000.00)	(750.00)		250.00	
68 Totals	<u>\$ 992,858.76</u>	<u>\$1,128,143.24</u>	<u>\$ 20,459.48</u>	<u>\$114,825.00</u>	<u>\$135,284.48</u>
<u>Cleaning</u>					
69 Salaries	\$ 227,893.36	\$ 250,432.44	\$ 22,539.08	\$	\$
70 Supplies	6,500.00	10,000.00		3,500.00	
71 Window Washing	3,000.00	3,000.00			
72 Repairs-Equipment	300.00	300.00			
73 Totals	<u>\$ 237,693.36</u>	<u>\$ 263,732.44</u>	<u>\$ 22,539.08</u>	<u>\$ 3,500.00</u>	<u>\$ 26,039.08</u>
<u>Grounds</u>					
74 Salaries	\$ 104,547.44	\$ 107,867.84	\$ 3,320.40	\$	\$
75 Supplies	18,000.00	20,000.00		2,000.00	
76 Repairs-Equipment	6,000.00	8,000.00		2,000.00	
77 Oval Maintenance	7,500.00	8,000.00		500.00	
78 Totals	<u>\$ 136,047.44</u>	<u>\$ 143,867.84</u>	<u>\$ 3,320.40</u>	<u>\$ 4,500.00</u>	<u>\$ 7,820.40</u>
<u>Shop</u>					
79 Salaries	\$ 97,516.39	\$ 101,447.33	\$ 3,930.94	\$	\$
80 Materials	24,000.00	25,000.00		1,000.00	
81 Repairs-Equipment	300.00	300.00			
82 Receipts	(5,200.00)	(5,500.00)		(300.00)	
83 Totals	<u>\$ 116,616.39</u>	<u>\$ 121,247.33</u>	<u>\$ 3,930.94</u>	<u>\$ 700.00</u>	<u>\$ 4,630.94</u>
<u>Custodian</u>					
84 Salaries	\$ 840,845.96	\$ 957,687.24	\$116,841.28	\$	\$
85 Miscellaneous	5,000.00	4,000.00		(1,000.00)	
86 Totals	<u>\$ 845,845.96</u>	<u>\$ 961,687.24</u>	<u>\$116,841.28</u>	<u>\$ (1,000.00)</u>	<u>\$115,841.28</u>
87 TOTALS	<u>\$2,739,542.85</u>	<u>\$3,056,457.41</u>	<u>\$194,614.56</u>	<u>\$122,300.00</u>	<u>\$316,914.56</u>

PROPOSED BUDGET FOR THE YEAR 1984
COMPARED WITH BUDGET FOR 1983

DEPARTMENT	BUDGET FOR 1983	BUDGET FOR 1984	INCREASES AND (DECREASES)		TOTAL
			SALARIES	OTHER EXPENSES	
LIBRARY					
88 Salaries	\$ 413,800.00	\$ 435,650.00	\$ 21,850.00	\$	\$
89 Supplies	38,000.00	40,000.00		2,000.00	
90 Periodicals	40,000.00	45,000.00		5,000.00	
91 Books	85,000.00	85,000.00			
92 Binding	12,600.00	12,600.00			
93 Photographs	26,000.00	25,000.00		(1,000.00)	
94 Lantern Slides	3,000.00	8,000.00		5,000.00	
95 Miscellaneous	8,100.00	6,700.00		(1,400.00)	
96 Receipts	(5,300.00)	(7,150.00)		(1,850.00)	
97 Totals	<u>\$ 621,200.00</u>	<u>\$ 650,800.00</u>	<u>\$ 21,850.00</u>	<u>\$ 7,750.00</u>	<u>\$ 29,600.00</u>
ART HISTORY & EDUC.					
98 Salaries	\$ 407,296.32	\$ 430,110.00	\$ 22,813.68	\$	\$
99 Supplies	10,000.00	10,000.00			
100 Repairs-Equipment	500.00	500.00			
101 Audio-Visual	7,000.00	7,000.00			
102 Lecture Fees & Exp.	25,000.00	20,000.00		(5,000.00)	
103 Research	8,000.00	12,000.00		4,000.00	
104 Special Projects	9,300.00	10,300.00		1,000.00	
105 Miscellaneous	3,000.00	3,000.00			
106 Receipts	(24,000.00)	(18,000.00)		6,000.00	
107 Totals	<u>\$ 446,096.32</u>	<u>\$ 474,910.00</u>	<u>\$ 22,813.68</u>	<u>\$ 6,000.00</u>	<u>\$ 28,813.68</u>
DEVELOPMENT AND MEMBERSHIP					
108 Salaries (109)	\$ 110,050.00	\$ 104,425.00	\$(5,625.00)	\$	\$
109 Supplies (109)	6,000.00	6,000.00			
110 Collection Service	6,000.00	6,000.00			
111 Postage	7,100.00	6,500.00		(600.00)	
112 Development Printing	14,500.00	10,000.00		(4,500.00)	
113 Miscellaneous	13,190.00	10,000.00		(3,190.00)	
114 Totals	<u>\$ 156,840.00</u>	<u>\$ 142,925.00</u>	<u>\$(5,625.00)</u>	<u>\$(8,290.00)</u>	<u>\$(13,915.00)</u>
PUBLICATIONS					
115 Salaries	\$ 56,366.66	\$ 70,750.00	\$ 14,383.34	\$	\$
116 Printing	90,000.00	105,000.00		15,000.00	
117 Postage	6,000.00	7,000.00		1,000.00	
118 Miscellaneous	1,800.00	1,500.00		(300.00)	
119 Receipts	(6,000.00)	(5,000.00)		1,000.00	
120 Totals	<u>\$ 148,166.66</u>	<u>\$ 179,250.00</u>	<u>\$ 14,383.34</u>	<u>\$ 16,700.00</u>	<u>\$ 31,083.34</u>
SPECIAL EXHIBITIONS					
121 Salaries	\$ 7,400.00	\$ 16,400.00	\$ 9,000.00	\$	\$
122 Photographs	1,059.63	7,800.37		6,740.74	
123 Printing	31,035.00	33,341.00		2,306.00	
124 Postage	3,070.75	750.00		(2,320.75)	
125 Catalogues	83,222.35	43,873.15		(39,349.20)	
126 Rental Fees	41,914.00	8,946.00		(32,968.00)	
127 Transportation	80,126.00	98,914.00		18,788.00	
128 Travel	2,800.00	6,800.00		4,000.00	
129 Insurance	8,948.20	16,756.80		7,808.60	
130 Installation	59,071.75	27,993.25		(31,078.50)	
Miscellaneous (131)	24,501.75	54,321.00		29,819.25	
Receipts (132)	(191,980.85)	(102,945.15)		89,035.70	
133 Totals	<u>\$ 151,168.58</u>	<u>\$ 212,950.42</u>	<u>\$ 9,000.00</u>	<u>\$ 52,781.84</u>	<u>\$ 61,781.84</u>

PROPOSED BUDGET FOR THE YEAR 1984
COMPARED WITH BUDGET FOR 1983

DEPARTMENT	BUDGET FOR 1983	BUDGET FOR 1984	INCREASES AND (DECREASES)		
			SALARIES	OTHER EXPENSES	TOTAL
<u>EXTENSION EXHIBITIONS</u>					
134 Salaries	\$ 106,000.00	\$ 112,550.00	\$ 6,550.00	\$	\$
135 Supplies	1,500.00	2,000.00		500.00	
136 Repairs-Equipment	2,000.00	2,500.00		500.00	
137 Miscellaneous	1,500.00	2,000.00		500.00	
138 Totals	<u>\$ 111,000.00</u>	<u>\$ 119,050.00</u>	<u>\$ 6,550.00</u>	<u>\$ 1,500.00</u>	<u>\$ 8,050.00</u>
<u>PRINTING SHOP</u>					
139 Salaries	\$ 72,693.60	\$ 73,568.80	\$ 875.20		
140 Supplies	27,000.00	27,000.00			
141 Repairs-Equipment	4,000.00	4,000.00			
142 Equipment	2,500.00	1,500.00		(1,000.00)	
143 Miscellaneous	450.00	450.00			
144 Receipts	(1,000.00)	(1,000.00)			
145 Totals	<u>\$ 105,643.60</u>	<u>\$ 105,518.80</u>	<u>\$ 875.20</u>	<u>\$(1,000.00)</u>	<u>\$(124.80)</u>
<u>PHOTOGRAPHY SHOP</u>					
146 Salaries	\$ 66,500.00	\$ 71,050.00	\$ 4,550.00	\$	\$
147 Supplies	18,370.00	19,000.00		630.00	
148 Repairs-Equipment	1,200.00	1,200.00			
149 Equipment	750.00	750.00			
150 Receipts	(7,500.00)	(7,500.00)			
151 Totals	<u>\$ 79,320.00</u>	<u>\$ 84,500.00</u>	<u>\$ 4,550.00</u>	<u>\$ 630.00</u>	<u>\$ 5,180.00</u>
<u>MUSICAL ARTS</u>					
152 Salaries (152) ⁶⁻¹⁴	\$ 64,775.00	\$ 68,075.00	\$ 3,300.00	\$	\$
153 Repairs-Equipment	3,500.00	3,500.00			
154 Lecture & Recital Exp.	77,925.00	57,800.00		(20,125.00)	
155 Musical Scores	750.00	750.00			
156 Receipts	(60,928.04)	(44,300.00)		16,628.04	
157 Totals	<u>\$ 86,021.96</u>	<u>\$ 85,825.00</u>	<u>\$ 3,300.00</u>	<u>\$(3,496.96)</u>	<u>\$(196.96)</u>
<u>RESTAURANT</u>					
158 Salaries	\$ 228,393.88	\$ 239,563.51	\$ 11,169.63	\$	\$
159 Supplies	130,000.00	130,000.00			
160 Repairs-Equipment	7,200.00	7,200.00			
161 Uniform-Rental	4,800.00	4,800.00			
162 Equipment	6,000.00	12,000.00		6,000.00	
163 Miscellaneous	7,200.00	7,200.00			
164 Receipts	(218,000.00)	(220,000.00)		(2,000.00)	
165 Totals	<u>\$ 165,593.88</u>	<u>\$ 180,763.51</u>	<u>\$ 11,169.63</u>	<u>\$ 4,000.00</u>	<u>\$ 15,169.63</u>
166 HOSPITAL SERVICE	\$ 382,439.50	\$ 516,969.91	\$	\$134,530.41	\$134,530.41
167 INSURANCE	15,737.50	17,600.00		1,862.50	1,862.50
168 PENSIONS	186,091.00	197,516.00		11,425.00	11,425.00
169 SOCIAL SECURITY TAX	318,368.08	345,788.06		27,419.98	27,419.98
170 GRAND TOTALS	<u>\$7,607,097.59</u>	<u>\$8,345,084.25</u>	<u>\$351,252.41</u>	<u>\$386,734.25</u>	<u>\$737,986.66</u>

I. ADMINISTRATION

1-34

1. Director (3 posts) Director, Executive Assistant; and Secretary
2. Modern (3 posts) Chief Curator, Curator, and Secretary. Budget includes one part-time salary, 2 days a week for 26 weeks, to handle May Show.
3. Assistant Director for Administration (3 posts) Assistant Director (who is also a part-time curator of 19th c. paintings) and two secretaries, one of who is essentially in charge of all matters related to the Board and various volunteer committees.
4. Later Western Art (3 posts) Chief Curator, Associate Curator (who also carries responsibility for African and pre-Columbian art) and Secretary.
5. Textile Arts (3 posts) Curator, Secretary, and Technician (who works three days a week conserving on maintenance of textiles)
6. Early Western Art (5 posts) Curator of Early Western Art, Curator of Paintings, Secretary for each curator, and Assistant (essentially a research person to maintain records). (Note: Of two secretaries, one is called Administrative Assistant/Secretary and the other is called Curatorial Assistant--the issue: the degree to which each secretary handles works of art.)
7. Prints & Drawings (4 posts) Chief Curator, Assistant Curator, Secretary, and Assistant (technical person carrying responsibility for all matting and handling of prints). (Note: temporarily the Dept. has as well a half-time assistant curator funded by CWRU through a Mellon Fellowship.)
8. Oriental Art (6 posts) Curator of Japanese Art is also Administrator of the Department, Curator of Indian Art, Senior Research Curator of Chinese Art (now vacant); Assistant Curator, Assistant (i.e., handler of objects), and Secretary.
9. Ancient Art (2 posts) Curator, and Assistant (i.e., Secretary/Handler) (Note: The department has as well a half-time Assistant Curator funded through CWRU through a Mellon Fellowship.)
10. Museum Designer (2 posts) Chief Designer, and Associate Designer
11. Assistant Director of Operations and Finance and Personnel: (8 posts) Assistant Director, Comptroller, Personnel Assistant, four Assistants, and Payroll Clerk.
12. Total
13. Entertainment: All staff entertainment for dealers, scholars, and visiting professionals from other museums, Director's entertaining at home; Museum receptions for visiting professional groups. (Note: Any entertaining in connection with an exhibition is charged to the appropriate exhibition budget; Education Department entertaining in connection with visiting lecturers is charged to line 102.)

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14. Maintenance Contracts: This includes maintenance of one Museum-owned Xerox machine (cost of second machine in library carried in that budget (line 95); one Pitney & Bowes postage machine, one IBM printer (for payroll and payables); two cash registers; all Museum electric clocks in public spaces and elsewhere; one addressograph-multigraph; all typewriters and adding machines.

15. Photographs: For research all Curatorial Departments

16. Transportation: All costs for art objects sent on approval but which are not acquisitioned, transportation, customs fees, etc. (costs for objects acquisitioned are charged to appropriate acquisition fund).

17. Travel: All staff travel made in the name of the Museum, for research, quest for acquisitions, work on exhibitions, meetings and/or conventions. As a general principle, the staff person should travel to the object rather than have the object shipped to the Museum unless the decision to purchase the object seems firm. (Note: Frequently some part of the travel costs are charged against the acquisition funds.)

Policy
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Can we get
expenses?

18. Insurance: (1) FA policy to cover single catastrophe up to \$20,000,000 with a \$50,000 deductible as well as works in transit up to \$5,000,000 with no deductible; (2) fire insurance on building and contents excluding art with 10% deductible (current value is stated as \$34,797,000); (3) general liability to cover visitors on premises, in restaurant, and in parking lots (\$1,000,000 each occurrence) as well as Museum vehicles; (4) Workmen's Compensation all employees; (5) miscellaneous art policies to cover Museum owned objects still with donors under life interest agreement (donor makes contribution to cover premium); (6) boiler insurance to cover heat piping and a/c units (\$500,000 with \$1,000 deductible); (7) travel insurance to cover all department heads and curatorial staff as business trips for the Museum (\$100,000) as well as support staff (\$25,000); (8) Comprehensive Dishonesty policy (\$50,000); (9) Ohio Employment Compensation.

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whole
Premium?

why?

19. Furniture & Fixtures: As part of the budget process the various members of the staff indicate their needs and/or wishes for new equipment or new furniture (including file cabinets). Their requests are consolidated in one budget line, the expenditure being supervised by Albert Grossman. The advantage of this arrangement is, should a new need or different solution of a budgeted need be found during the year, the Director can re-allocate the funds. This year's allocation includes about 20 items, among them two unlimited memory typewriters (\$9,000), a storage cabinet for prints, six secretarial chairs, six file cabinets, three desk lamps. As a case in point, while funding for these expenses has been allocated, it will not in fact be spent until we research further re-use of equipment in the building. Much more important, the memory typewriters will not be acquisitioned until a broader study of word processing equipment has been made. (Note: Any new autos or trucks would be charged to this line. Currently the Museum has two panel trucks and one flat bed truck for grounds work, two vans for Extensions Department, and Director's car.)

20. Director's Contingency Fund: For unexpected expenses
21. Outside Security: The Museum's share of the University Circle police patrol (about 10% of the total annual cost)
22. Outside Bus Service: The Museum's share of the University Circle bus service which connects the various member organizations with the University Circle stop on the RTA.
23. Organizational dues and contributions: Long-standing commitments to such professional organizations as College Art Association (including Art Bulletin subscription), Art Museum Director, American Association of Museums, and its legislative program, the American Arts Association, AAMD, American Federation of Arts, Greater Cleveland Growth Association, Ohio Citizen's Committee for the Arts, American Arts Alliance, American Research Center in Egypt.
24. Miscellaneous: Included in fiscal '84 budget, to give an indication of the range of items, are: interdepartmental requisitions for museum publications and exhibitions catalogues, flowers for deceased employees, subscription Wall Street Journal, want-ads, moving allowances for new staff, and Computer Solutions Company (i.e. for solving computer problems) and about 40% for unanticipated expenses.
25. Exchange material: Library purchase of Museum publications from Museum Shop which is used in exchange for publications received. (Note: This will be moved to library budget fiscal '85.)
26. Accounting & legal: \$17,600 for auditing services of Ernst & Whinney; remainder for legal fees. (Note: between Poussin litigation and suit of former library employee, the anticipated costs are expected to be high. However, the President and Director have since agreed that the costs of the Poussin dispute should be charged against the appropriate acquisition fund. In any case, when legal advice/action is necessary, there can be no matter of economy.)
27. Receipts: All discounts taken on merchandise purchased. *((Is this really a budget item?)*
28. Office Supplies: The normal office supplies for running a corporation
29. Equipment rental: IBM printer used by Business Office
30. Repairs: For secretarial/office equipment in building not under contract for maintenance by outside services (i.e. line 14.)
31. Printing: Virtually all of the Museum's considerable printing is done by the Museum's Printing Shop (lines 139-145). Occasionally something is printed outside and charged to this line. *(why keep 8000 line?)*
32. Postage: All mail goes through the central mail room, postage being run through a new Pitney-Bowes machine. This amount does not include postage for News and Calendar (line 111), the Bulletin (line 117), or Sales Desk deliveries. No other department use has seemed sufficiently high to justify separation of cost.

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REVIEW

33. Rentals: Radically reduced with the new telephone system purchased outright.

34. Tolls: Long distance calls/telegraph. The Museum currently hooks into
such as SPRINT to reduce those costs.

Then what else?

*Item For
Action!*

*Fluoros
New media?*

II. REGISTRAR

35. Registration - Salaries (6 posts) Registrar, Assistant Registrar, Assistant, three clerk/typists.

36. Supplies: Minimal amount for sudden needs in connection with duties of office. (Recommend elimination of line)

III. CONSERVATION

37. Collection Repair (i.e. Conservation) - Salaries (8 posts) Chief Conservator, Assistant Conservator for Objects; Chief Conservator for Paintings, Paintings Conservator, Preparator for Textiles, Preparator (for all other objects), Assistant Preparator, Administrative Assistant (whose duties may be greater than a secretary but whose salary is that of a secretary.)
Also a Mellon funded Fellow for research (currently in second of two years).

38. Supplies: Solvents and chemicals, canvas, frames, plastics--all peculiar to the technical needs of the Department.

39. Equipment: Analytical glassware, miscellaneous hand tools, and maintenance for photography equipment and x-ray equipment.

40. Restoration: Outside conservation and analysis, i.e. services of Yuji Abe for the mounting of Far Eastern paintings, Keiko Keyes for western works on paper, photographic restoration at Philadelphia, and analytical tests, as well as I.C.A. membership.

41. Installation - Supplies: Material for installation of the collections, for example rag mat board, glass, plastic et al. The primary factor (this year \$10,000) is the expense of special security arrangements.

IV. PUBLIC INFORMATION

42. Publicity - Salaries (5 posts) Manager, Assistant Manager, two Assistants and Secretary/Assistant. (Note: This department carries responsibility not only for all handling of media relations but it also writes and publishes the News and Calendar and represents the Museum at functions within the city.)

43. Photographs: Photos for or commissioned for publicity purposes.

44. Printing (P.I.): Binding costs of News and Calendar (Note: The costs of paper are included in line 140.)

45. Transportation (P.I.): Costs of sending rush material to media by messenger.

46. Miscellaneous (P.I.): Main item is the Press Clipping Service (about \$ _____)

V. SALES DESK

47. Sales Desk - Salaries: 3 posts: Supervisor; two Sales Persons; plus part-time help. (Note: the Sales Desk is manned by two people at all times when the Museum is open to the public.)
48. Supplies (Sales Desk): gross expenditures for books, post cards, reproductions, and other materials sold at the Sales Shop. (Note: approximately 25% of annual sales are publications of the CMA; The proceeds go directly to the revolving Publications Fund to help underwrite future publications; income from current exhibition publications are returned to the exhibition account.)
49. Receipts (Sales Desk): Monies received from sale of merchandise (Income for Museum publications being credited to current exhibition (line 132) or the special purpose non-budgetary Publications Fund.)

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VI. BUILDING AND GROUNDS: A. ADMINISTRATION & UTILITY MEN

51. Salaries: 17 posts: Plant Operations Manager (i.e. Superintendent); Office Manager; two Secretaries; Museum Telephone Operator; Utility Foreman and nine Utility Men (one temporarily vacant pending Planning Study); (Note: this group handles art objects and carries out the installation work.); Painter, one Caulker, Plasterer; one Mailman (Note: Museum picks up all mail and takes out all mail to Post Office); plus misc. overtime monies of about 1½% of this line.
52. Supplies: equipment needed for actual installation of objects (i.e. screws, wire, tapes, etc.)
53. Maintenance Contract: elevators, security control room apparatus; a/c equipment; computer to program machinery.
54. Repairs: non-recurring items which are defined as part of the budget process each year; it is recognized, however, that unexpected repairs can come up in an operation of this size which cannot be anticipated; thus there is a \$9,000 contingency. This year specifically we hope to fund (1) patch and replace stones on the roof on the west side of '57 building; (2) repair existing soffit in education offices court; (3) repair and repaint leaks in rotunda ceiling. Bronze letters of donors list are funded from this line.
55. Uniform Rental: The Museum provides two uniforms a week for all building and grounds employees.
56. Equipment: replacement of a 24" 6 year old lawn mower; purchase of new snow thrower; misc. tools and equipment.
57. Miscellaneous: main item is the cost of rubbish pickup from the compacter; also, gasoline for the trucks.
58. Receipts: income received for any work done by this department for outsiders (for example: a packing job for a Trustee or a collector friend in the city.)

on what basis is change made?

VII. BUILDINGS & GROUNDS
B. ENGINEERS (i.e. Heat, Light, & Ventilation)

60. Salaries: 12 posts: (1 budgeted but held up for period of Planning Study): Chief Engineer; Foreman; Assistant Foreman; Chief Electrician; two Electricians; one Mechanic; six Engineers (1 held up for Planning Study.) (Note: In assessing these numbers it must be recognized that the Museum must be covered 24 hours of every day.)
61. Supplies: plumbing supplies such as pipes; supplies for electrical equipment (i.e. fan belts); small tools; filters.
62. Steam: a considerable savings has been effected by purchasing the steam from the Medical Center Company rather than having in-house furnaces.
63. Electric Current: the Museum used to purchase its electricity through the Medical Center until the first addition was built in 1957; Cleveland Electric Illuminating then advised the Museum that henceforth, given its new size, the billing had to go through CEI.
64. Lamps: servicing of all lamps throughout the building (including the more complex lighting systems in the galleries).
65. Water: annual water bill from the Cleveland Water Department
66. Repairs to Equipment (i.e. for heating and cooling equipment and electric motor): Planned in this year's budgeting are: (1) steam lines for south curators' office areas or installing crossover lines 1916, 1957, and 1970 domestic hot water supply (the cost is such that both jobs cannot be done this year; study will establish which is the more pressing concern; (2) repair or replace electric motors (final choice will depend upon Savage report when it comes in.)
67. Receipts: Monies received for outside work. *On what basis w change made*

VII. BUILDINGS & GROUNDS: C. CLEANING

69. Salaries: 16 posts: one Foreman; 15 Janitors to keep 378,320 square feet clean (about 50% of this is public spaces).
70. Supplies: cleaning, waxing, polishing, etc.
71. Window Washing: Museum staff cleans ground floor windows; an outside contracted service cleans upper floor windows, for the most concentrated in the inner court for security reasons.
72. Repairs to Equipment: primarily for floor polishers.

VII. BUILDINGS & GROUNDS: D. GROUNDS

(Note: This department maintains Museum grounds as well as the Fine Arts garden around the lagoon, does all plowing, and maintains plants for the building.)

74. Salaries: 6 posts: $\frac{1}{2}$ Superintendent of Grounds & Gardens (the other $\frac{1}{2}$ is funded by the James F. Sherwin Fine Arts Garden Fund); Foreman; four Gardeners; \$10,560 for summer hourly help. (Note: there is one city-funded gardener today whereas in the past there were four such city-funded posts.)
75. Supplies: Outside crews to fertilize trees & grounds; otherwise misc. garden equipment.
76. Repairs - Equipment: Lawn mowers and snow plowers; repairs for three trucks
77. Oval Maintenance: The Museum joins the Natural History Museum and the Garden Center in each paying University Circle, Inc. $\frac{1}{3}$ of the cost of maintaining the oval area north of the Museum between the other two institutions.

VII. BUILDINGS & GROUNDS: E. CARPENTRY - PAINT SHOP

79. Salaries: 5 posts: two Painters (for many years the Museum has had two painters but when recently one retired, the job was not filled so that the found monies could be used more effectively by bringing in outside contracted help at times of exhibition installation; monies found by salary of painter #2 have not been transferred to another line pending final decision re keeping post vacant); three Carpenters.
80. Materials: All materials needed for maintenance & upkeep of permanent collection exhibition areas as well as rest of building; in principle, materials purchased for special exhibitions are charged to the appropriate line.
81. Repairs to Equipment: for power tools
82. Receipts: Income primarily from constructing crates for other museums or individuals. *ow what below is Larry made*

VII. BUILDINGS & GROUNDS: F. CUSTODIAN (i.e. Guards)

(Note: Museum security must be maintained for 24 hours per day; this is done through use of guards whenever the Museum is open and of watchmen during the two 8 hour shifts 5:30 p.m. and 8:30 a.m.)

84. Salaries: 53 posts: Captain; Assistant Captain; five Sergeants (each of whom supervises a group of six men, each group having a different second weekday off, virtually everyone getting Monday); two parking lot attendants (necessary because of vandalism as well as supervision of deliveries some distance from drive entrance); 28 guards (three for new wing are pending awaiting completion of Planning Report);

(Buildings & Grounds: F. Custodian (cont.))

84. 11 watchmen (to man patrols 5:30 p.m. to 8:30 a.m.) (two are pending outcome of Planning Report); four Control Room Operators (i.e. central security panels).

Almost 10% of this budget figure represents part time help (no person working for more than 1,000 hours) to cover vacation pay, holiday pay and sickness of full time employees as well as special events.

85. Miscellaneous: Uniforms: Whereas uniforms are rented for all buildings and grounds employees, each full-time guard is budgeted a full uniform at the time of the next budget following the end of his/her probation.

VIII. LIBRARY

(The library contains 120,000 volumes which increases 4,000 to 4,500 annually, plus the magazines and sales catalogs. It has 5,000 outside users as well as constant staff use. The slide library has 280,000 slides with a circulation of 50,000 annually. There are 100,000 matted photographs with another 500,000 unmatted. The library is open for use whenever the Museum is open for the public but it is closed in August to permit inventory. The staff, however, has access at all times.)

88. Salaries: Library: 14 posts: Librarian; Associate Librarian; Associate Librarian for References; Associate Librarian for Technical Services (i.e. computer); two cataloguers; four Assistants; Serials Librarian (i.e. magazines); Shelving-binding Assistant; Typist; Secretary Part time clerical equal to about two people.

Slide Library: 5 posts plus part time equal to 1/2 a person):
Slide Librarian; Cataloguer; two Assistants; Clerical Post

Photograph Collection: 5 posts: Photo Librarian; two Cataloguers;
two Clerical Assistants

89. Supplies: \$24,000 represents the Museum's payment for services from the National Research Libraries Group which gives the Museum, through the computer equipment access to the information and cataloguing of some 250 libraries throughout the country; this amount includes rental of equipment and payment on a unit cost basis for book cataloging information. Availability of this resource represents a major step in the breadth of information available to library users. Otherwise the amount covers the cost of supplies for all parts of the library.
90. Periodicals: The library subscribes to 660 periodicals; most of which are complete runs from the beginning of publication. Subscriptions to auction catalogues are included here as well. (about \$17,000.)
91. Books: Fund for the purchase of books
92. Binding: the library's major program for preservation, 60% magazines, 40% books.

93. Photographs: the greater part of this amount (\$15,000) is the Museum's subscription to the Gernsheim Corpus (i.e. photos of unpublished drawings in Museum collections--3,500 to 4,000 photos per year--there are few sets of these drawings in America).
94. Lantern Slides: As a generalization, the amount spent upon the growth of the slide collections tends to be no greater than fees received in rentals.
95. Miscellaneous: \$800 cost of inter-library loans; \$5,600 represents fees equal to 50% of the hourly costs that the local universities pay their students as part of student subsidy programs.
96. Receipts: Income from slide sales and rentals as well as from visitor usage of Xerox machine.

ART HISTORY & EDUCATION

98. Salaries: 18 posts (note the Department uses curatorial titles for its senior instructors): one Curator; two Associate Curators; three Assistant Curators; six Instructors; Supervisor of Young Peoples' Classes; two Assistants (one secretary and one coordinator of activities); two Technicians (who carry responsibility for all mechanical equipment; make tapes and films; crate slide programs).

Part time help: \$14,160 for guides (80% of their work being with children coming from schools) and \$54,700 to carry the greatest part of the responsibility for children's classes on Saturdays and in the summer. One part time person in charge of the Teachers' Resource Center. Misc. help as well, for example, \$6,000 for ushers for auditorium events.
99. Supplies: Primarily supplies for the various art classes.
100. Repairs to Equipment: Primarily audio-visual equipment. The cost is so low because the Technicians do most of the work themselves.
101. Audio-Visual: films $\frac{1}{2}$ funds and slides, used as part of Department's needs of technicians (i.e. tapes and repair materials).
102. Lecture Fees and Expenses: Essentially funding all costs of regular programs (i.e. lecture fees and lecturers' travel expenses; films to help adults present material to children).
103. Research and Publications: Research costs (including a modest amount for travel): the costs of publishing two booklets a year. this year one dealing with Greek and Medieval art (said booklets being prepared by P.I. and the Museum staff).
104. Special Projects: \$6,000 is money long allocated to fund two CWRU graduate Art History students to work with members of the curatorial staff. The costs of the Teachers' Resource Center (including slide packets for the schools) and the summer Wednesday evening festival are included.
105. Miscellaneous:

106. Receipts: 75% is registration fees for various childrens Saturday classes and full-time classes in summer. (Note: The fees charged today do little more than cover costs of the supplies.) Fees for auditing classes are included as well as \$3,500 for University Circle Project from the Cleveland Board of Education.)

DEVELOPMENT AND MEMBERSHIP

108. Salaries (6 posts) Top person (not filled), Assistant for Development, Secretary, Assistant for Membership, two Assistants (one of whom works primarily in the addressograph room.)
109. Supplies: Metal plates and ribbons for addressograph machine, paper for Xerox machine.
110. Collection Service: Cost for handling annual and sustaining membership renewals and new members through Ameritrust Co.
111. Postage: Cost of postage for mailing for annual giving as well as for various dinners and openings.
112. Development Printing: Outside printing needed for development brochures beyond the capabilities of the Museum's Print Shop.
113. Miscellaneous: Advertising, dinners, IBM rental. (Note: Once the new Manager for this budget section is retained, this budget will certainly become more ambitious, but presumably within 12 months new costs will be covered by new income.)

PUBLICATIONS

The Museum publications activity is complicated. There are essentially three elements in funding this program: (1) The operating budget, (2) The Special Exhibition budget which funds essentially the costs of the year's exhibition catalogue and (3) The Special Purpose Fund: Publications, an ongoing fund from which the Museum authorizes publication of in-depth collection catalogues or such introductory material related to the collections as Handbooks. This fund is generated by the sale of Museum publications, rental of transparencies and reproduction rights.

115. Salaries: 3 posts: Chief Editor of Publications; 2 Associate Editors (one specifically for catalogues so $\frac{1}{2}$ of that salary is charged to the Publications Fund which is a Special Purpose Fund rather than operating)

116. Printing: The budget of producing the Bulletin (which is sent free only to sustaining and higher membership classification as well as to the Museum's exchange list with like institutions); one of the ten issues contains the Annual Report which is sent to all of the membership.

117. Postage: Mailing costs of Bulletin

118. Miscellaneous: Translations and honoraria for Bulletin articles.

119. Receipts: Subscriptions to Bulletin.

106
How many museum still do 12 issues bullet would save 60%

SPECIAL EXHIBITIONS (lines 121-132)

Every exhibition has its own budget which is designed along the lines presented in the listing lines 121 to 133. All of the lines are then added together to create the year's budget. The Cleveland Museum of Art system has one great advantage: special exhibitions are inevitably the weakest link in any museum's effort at achieving precision in the budget process. Valuations on loans can be shifted at the last moment; the problems can be numerous. By grouping the budgeting of all exhibitions together one has the possibility of making necessary adjustments as the year progresses. The present administration aims at concentrating the responsibility for this section of the budget in the Assistant Director for Administration.

EXTENSIONS EXHIBITION

This program funds the sending of exhibitions to schools, libraries, and art centers within a 75 mile radius. The exhibitions are drawn almost entirely from the Department's collection of some 17,000 objects. This collection is entirely separate from that of the Museum and is accumulated strictly for purposes of circulation. In 1983 some 575 exhibitions were circulated, ranging in size from 10 to 12 objects to over 100.

134. Salaries (6 posts) one Assistant Curator in charge of Department, four Assistants, one Secretary. \$4,800 for part-time help and 58% of the salary of part-time guard when there is a Museum exhibition at the Beck Center.

135. Supplies: Miscellaneous installation supplies, i.e. mats.

136. Repairs - Equipment: Repairs to the two vans which are used to send the exhibitions out into the community. (Note: Virtually all work on exhibitions, from concept to construction, moving and installation is done by the six people on the staff.)

137. Miscellaneous: Primarily gasoline for vans.

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MUSEUM
Primarily
Ex 721
dept.

THE PRINT SHOP

The Print Shop is an in-house printing facility which produces the give-away literature, typesetting and printing of the News and Calendar, all invitations, all stationery and other Museum forms, all labels and texts in galleries, and Education Department gallery guides. Given the mounting costs of printing in Cleveland, the Museum has found that this facility has proven to be a great cost-saver. As the Museum becomes more involved in the use of word processors, that equipment will be integrated with the printing operation to make typesetting more economical.

139. Salaries: 4 posts: Department Head; Typesetter/Assistant; two Pressman
(Note: Typesetter operates Compugraphic machine, which sets up the type for such in-house publications as the News & Calendar.)
140. Supplies: paper; typesetting material; chemicals & supplies to clean presses; inks; plates; blankets; etc.
141. Repairs-Equipment: Includes service contract on Compugraphic; parts for printing press and the Heidelberg and the Chandler & Price offset presses.
142. Equipment: This line is for replacing equipment as necessary, this year a drill for punching holes in paper.
143. Miscellaneous: Membership fee "In-plant Management Association" (\$90.00) and funds to attend annual convention. Use of personal cars for departmental needs - mileage allowance.
144. Receipts: Payment for work from outside museum groups; outside work, such as Junior Council Lecture Series, Textile Arts Club show, letterhead and stationery for Print Club, etc. *on what basis*

THE PHOTO SHOP

146. Salaries: 4 posts: Department Head (i.e. Museum Photographer); Assistant Photographer; Printer; and Secretary.
147. Supplies: film; paper; chemicals; special photo lights; filters.
148. Repairs-Equipment: the Museum presently has seven cameras in active use. Preventative maintenance is funded in this line. This year, for example, the three Lieca cameras.
149. Equipment: electric chemical mixer (10 gallon); back-up light meter; miscellaneous items like filters or the unexpected.
150. Receipts: outside requests for photographs, transparencies; black & white, color, ektachrome, 35 mm slides.

Outside requests for photographic work on objects in the Museum's collection are done on Museum time by the Museum photographer and the resulting income is credited to this line. In addition, income from the sale of photographs (said sales handled by the Registrar) is also credited to this line. The costs of making new transparencies are credited to this line whereas the rentals are credited to Special Purpose Endowment: Publications.

MUSICAL ARTS

In contrast to our peers, music has been seen as a notably important factor in the life of the Museum since the very beginning. Over the years, therefore, an endowment has been engendered specifically for the music. This year's income from the various funds is about \$87,000. As a result, the Museum has long had a policy that the operations of this department must be self-supporting, whether from endowment income or ticket sales; any balance being subsidized by the Musart Society. Such overhead costs as heat, light, cleaning and whatever overtime there may be are absorbed by the Museum.

152. Salaries (2 posts) one Curator (i.e., the organist, Karel Paukert), one Assistant Curator, one part-time Secretary.
153. Repairs - Equipment: Necessary repairs to maintain the great organ as well as a positif organ, 2 grand pianos, a fote piano, 2 harpsichords, a celesta, and (on long term loan) a melodeon.

154. Lecture & Recital Expense: Costs for Performances:

Subscription Series - seven concerts (tickets);
Musart Series - six concerts (free);
Organ Recitals - six concerts (two have tickets);
Summer Concerts - two concerts (free)

Also, Advertising: paper, postage for mailing lists, and entertainment.

155. Musical Scores: Musical scores and tapes for recording.

156. Receipts: Projected Income 1984;

Seven Subscription Series Concerts	\$ 21,000.00
Two Celebrity Organ Recitals	1,200.00
P. J. McMyler Trust Fund Income	30,500.00
W. Blodgett Endowment Fund Income	652.27
E.L. & L.M. Gartner Endowment Fund Income	49,547.13
Dorothy Humel Hovorka	117.56
A. & R. Zverina Music	6,635.66
Balance from Musart Society (as necessary)	

RESTAURANT

158. Salaries (13 posts) plus 6-8 part-time help, one Manager, one Supervisor, one Cashier, one Cook, one Pastry Baker, one Sandwich Maker, Second Cook, three Counter Persons, two Dishwashers.

(Note: The Restaurant employees receive the same annual cost-of-living negotiated by the Union that all Museum employees receive. As a result, several posts are now overpaid in competition to similar posts in other restaurants and cafeterias. This factor as well as the kitchen's being a floor below the main eating area and the second dining area in the basement are significant factors in the Department costs.

159. Supplies: Food; canned goods; soaps; papers (napkins, etc.)
160. Repairs-Equipment: REpairs to refrigerators, stoves, steam tables.
161. Uniform Rental: Set of five uniforms for all full time employees.
162. Equipoment: Depending upon current need, this year High Compression Cooker, silverware
163. Miscellaneous: Cafeteria Incidentals; pots, pans; labor aid service for temporary emergency help.
164. Receipts: From food sold (Note: The Manager visits various restaurants such as May Co., Higbees, other downtown restaurants and cafeterias to compare prices as part of an effort to maintain competitive prices.)

Ernst & Whinney as part of its management survey will examine the restaurant operations and its costs. Here it might be noted that in the past ten years the Museum's underwriting of the restaurant has gone from about \$71,700 to \$96,400. For 1984 the Museum is budgeted as underwriting the restaurant by \$180,000, which the Director finds excessively conservative.

NO 1
165 I

Line 168

Pension:

144 Currently covered
 44 Refused
 20 Not covered due to length of service (1 Yr. Service)
 21 " " " " being under age (25)
 2 " " " " " over age (60 1/2)

Cost \$187,897.00 for 144 employees (average cost 1304.84)
 if 44 refusals were added it would cost approximately
 \$57,412.96 additional to \$187,897.00 or \$245,309.96.

Line 14

Maintenance Contract:

Main reason for increase is due to the fact that prior years we had mechanical typewriters and our office manager was able to maintain them, now that most typewriters are electric or electronic it was necessary to put them on contract. It is very costly to have individual calls. We have checked into this and from experience felt it best to cover them all under contract.

Insurance:

Included
with Line 18

Re: Insurance we pay premiums on objects in which Donors have a life interest and then the objects come to the Museum. We have paid the premiums on these for the following:

M/M S. A. Millikin	\$7,905.00
Mrs. A. Dean Perry	279.00
Steiner & Zaworski	74.00
A. D. Perry	2,511.79

Last year we received from M/M S. A. Millikin	\$60,000.00 for Bldg. Fnd.
" " "	88,779.75 for Purchase Endowment

MRS. A. DEAN PERRY
 Helen Wade Greene received for operations \$49,497.98 in 1983

Line 58

Bldg. & Grnds Receipts:

Income from material and or labor furnished by Dept. for outside work such as packing for shipment etc.

Line 67

Heat, Light & Ventilation:

Income mainly to cover costs of lighting parking lot for times Museum is not open for General Public but only for a specific function.

Line 82

Shop receipts:

Material and labor to build boxes or crates for outsiders.

Line 37

Collection Repair Salaries:

The figure used by Fred Hollendonner includes employee benefits, such as Social Security, Pension, Group Life Insurance, Blue Cross-Blue Shield, Kaiser Foundation, Dental.

REVISED

THE CLEVELAND MUSEUM OF ART

Listed below are not budgeted but actual income and expenditures for operations from 1956 through 1983, showing the amount of surplus as well as the amount of increase of expenditures over the previous year, including the percent of increases over previous year and the number of full time employees.

Year	Actual Income	Actual Expenditures	Surplus (Deficit)	Amt. of Inc. in Actual Expend. Over Previous Year	Percent Inc. Over Previous Year	No. of Employees
1956	\$ 639,525.81	\$ 604,845.96	\$ 34,679.85	\$		124
1957	710,168.87	728,758.56	(18,589.69)	123,912.60	20.48	123
1-1958	1,064,265.82	984,653.45	79,612.37	255,894.89	35.11 <i>HANNA</i>	141
2-1959	1,134,124.32	1,102,515.83	31,608.49	117,862.38	11.97	166
1960	1,332,667.61	1,239,943.52	92,724.09	137,427.69	12.46	177
1961	1,359,067.51	1,290,511.65	68,555.86	50,568.13	4.08	181
1962	1,473,090.16	1,375,102.33	97,987.83	84,590.68	6.55	184
1963	1,619,610.34	1,505,686.22	113,924.12	130,583.89	9.50	189
1964	1,713,863.18	1,617,259.51	96,603.67	111,573.29	7.41	193
1965	1,817,021.98	1,734,788.30	82,233.68	117,528.79	7.27	198
1966	2,018,065.02	1,794,568.52	223,496.50	59,780.22	3.45	198
1967	2,067,743.04	1,959,432.64	108,310.40	164,864.12	9.19	197
1968	2,219,850.70	2,112,943.36	106,907.34	153,510.72	7.83	197
1969	2,148,188.37	2,099,525.60	48,662.77	(13,417.76)	(.64)	201
1970	2,342,946.35	2,431,029.11	(88,082.76)	331,503.51	15.79	203
3-1971	2,672,687.80	2,953,239.99	(280,552.19)	522,210.88	21.48 <i>NO ADD</i>	229
1971	2,986,376.87	3,019,474.86	(33,097.99)	66,234.87	2.24	230
1973	3,353,168.87	3,321,216.23	31,952.64	301,741.37	9.99	230
1974	3,694,351.89	3,678,511.81	15,840.08	357,295.58	10.76	232
1975	3,955,954.26	4,061,804.19	(105,849.93)	383,292.38	10.42	231
1976	4,307,896.92	4,168,722.76	139,174.16	106,918.57	2.56	233
1977	4,600,764.17	4,489,520.40	111,243.77	320,197.64	7.69	234
1978	5,225,077.40	4,979,351.96	245,725.44	489,831.56	10.91	234
1979	6,047,412.99	5,723,931.03	323,481.96	744,579.07	14.95	241
1980	6,571,502.94	6,281,696.82	289,806.12	557,765.79	9.74	244
1981	6,910,181.50	6,713,215.10	196,966.40	431,518.28	6.87	243
1982	7,213,819.92 <i>x</i>	7,064,453.40	149,366.52	351,238.30	5.23	242
1983	7,489,576.91 <i>x</i>	7,612,299.36	(122,722.45)	547,845.96	7.75	246

ALL OF HUNTINGTON - Kelly etc

1-In 1958 the Museum opened its first addition, thus the staff increased from 136 to 162.

2-The Museum received the Hanna Bequest in 1958 and in 1960, and accordingly changed the budget policies.

3-In 1971 the Museum opened its second addition thus the increase from 202 to 227.

Year	Original Building	Square Feet
1958	117,000	115,000
1971	117,000	112,000
1984	117,000	33,650

THE CLEVELAND MUSEUM OF ART

Major Increases in 1957 over 1956

Temporary quarters in old Art Institute building		\$ 16,259.56
Termite Control		14,730.40
Collection Repair-repairs		13,555.29
Pension Expense		5,179.90
Hospital Service		3,626.11
Reduction in department transfers for Print & Photo Shop		14,683.04
Salary Changes		31,941.29
		<u>\$ 99,975.59</u>

Major Increases in 1958 over 1957

Oriental Dept.	1 new employee	\$ 5,000.00
HLV	4 at \$4,140.00	16,560.00
Cleaning	3 at \$3,000.00	9,000.00
Grounds	1	3,100.00
Guards	7 at \$3,234.71	22,642.97
		<u>\$ 56,302.97</u>

Re-opening Expenses	\$ 13,738.18	
Library - Books	3,170.97	
Bulletin & Year Book - Printing	3,538.94	
Golden Book	6,136.81	
Hanna Catalogue	14,633.44	
Social Security	2,667.04	
		<u>43,885.38</u>
		<u>\$100,188.35</u>

Major Increases in 1959 over 1958

Comptroller Dept.	1 new employee	\$ 3,000.00
" "	1	4,000.00
Utility Dept.	1	4,140.00
HLV - Electrician	1	4,500.00
Painter	1	4,385.00
Painter's Helper	1	3,968.00
Guards	3 at \$3,341.56	10,024.68
Bulletin & Year Book	1	7,000.00
Cafeteria	10	34,664.00
		<u>\$ 75,681.68</u>

Library Books	\$ 5,466.39	
Special Exhibitions	7,421.01	
Cafeteria Receipts (under estimate)	15,632.76	
		<u>28,520.16</u>
		<u>\$104,201.84</u>

THE CLEVELAND MUSEUM OF ART

Major Increases in 1978 over 1977

<u>Salaries</u>			\$206,559.97
Cost of Living - Staff		\$ 82,112.00	
\$.35 per hour - Hourly		79,915.46	
Merit		<u>44,532.51</u>	
<u>Other Expenses</u>			
Photographs	\$ 9,853.29		
Furniture & Fixtures	26,833.96		
Installation Supplies	23,952.13		
Building Repairs *	79,062.78		
Steam	49,446.10		
Library Books	9,518.67		
Special Exhibitions	52,168.04		
Social Security	<u>17,908.16</u>		<u>268,743.13</u>
			\$475,303.10
* Skylight Replacement - Old Building	\$13,112.64		
New Watchmen Patrol Stations	19,575.60		
Old Bldg.			

Major Increases in 1979 over 1978

<u>Salaries</u>			\$234,050.23
Cost of Living - Staff	\$ 85,206.56		
\$.35 per hour - Hourly	78,250.70		
Merit	<u>70,592.97</u>		
Oriental Dept. 1 new employee	\$ 7,640.00		
Coll. Repair 2 at \$8,000.00	21,000.00		
1 at \$5,000.00			
Guards - Watchmen 2 at \$11,630.16	23,260.32		
Library 1 at \$7,640.00	14,840.00		
1 at \$7,200.00			
			<u>66,740.32</u>
			\$300,790.55
<u>Other Expenses</u>			
Building Repair		\$ 40,813.50	
Recaulking Breuer Wing	\$ 27,600.00		
Repair Northwest Stairway with sandstone steps	13,213.50		
Electric Current		34,289.31	
Special Exhibitions		82,582.97	
Hospitalization Insurance		48,291.00	
Pension-In 1976-1977-1978 we were overfunded		205,208.49	
Social Security		<u>27,754.45</u>	<u>438,939.72</u>
Increase in rate .0605 to .0613 & base 17,700.00 to 22,900.00			\$739,730.27

THE CLEVELAND MUSEUM OF ART
A COMPARISON OF MUSEUM'S ACTUAL EXPENSES
AS REPORTED IN ANNUAL REPORTS
FOR VARIOUS YEARS

PERCENT INCREASE OVER PREVIOUS YEAR

<u>Year</u>	<u>Cleve. Mus. Art</u>	<u>Art Inst. Chicago</u>	<u>Boston Mus. of Fine Arts</u>	<u>L.A. County Museum</u>	<u>Met. Mus. of Art</u>	<u>Mus. of Mod. Art</u>	<u>Phil. Mus. of Art</u>	<u>Toledo Museum of Art</u>
1956								
1957	20.48		12.40					
1958	35.11		5.42					
1959	11.97		9.42					
1960	12.46	13.45	8.18			(.34)	6.64	
1961	4.08	8.14	7.68	8.10		5.52	5.46	
1962	6.55	5.41	8.10			11.29	15.30	
1963	9.50	11.64	6.50			(8.86)	7.65	
1964	7.41	(2.08)	11.36				15.54	
1965	7.27	13.82	28.77				(57.55)	
1966	3.45	19.36	5.92			13.75	37.66	
1967	9.19	11.18	6.06			22.46	23.74	
1968	7.83	2.55	(1.13)			26.88	104.02	
1969	(.64)	9.08				17.48	23.45	
1970	15.79						11.95	
1971	21.48		34.81		27.60		16.68	5.67
1972	2.24	3.65	(9.06)				7.30	3.93
1973	9.99		10.20				15.84	
1974	10.76		18.83	(.41)	11.73	8.26	10.36	
1975	10.42	9.55	14.72	9.10		9.93	35.08	
1976	2.56		(6.93)	12.52	8.21	.53	(25.86)	14.52
1977	7.69		12.53	4.67	17.94		(2.09)	
1978	10.91		11.14	55.91	15.87		5.77	
1979	14.95	29.26	(7.98)	(3.39)	15.84	6.17	26.12	7.75
1980	9.74	11.38	.53		10.11		(1.96)	15.01
1981	6.87				15.06	(13.32)		11.38
1982	5.23					(2.75)		21.97
1983	7.75	3.87						

3-6-84

ART INSTITUTE OF CHICAGO

Prepared By: _____
 Approved By: _____

		OPERATING INCOME	OPERATING EXPENSES	
1	1959	256793971	256277134	516837
2	1960	291102799	290752302	350497
3	1961	314750352	314420287	330065
4	1962	331209107	331428770	(219663)
5	1963	370676002	370014122	661880
6	1964	363095900	3623196-	7763-
7	1965	413196700	4123807-	8160-
8	1966	4922631-	4922321-	310-
9	1967	5476202-	5472600-	3602-
10	1968	5450553-	5612250-	(161697-)
11	1969	5901574-	6122020-	(220446-)
12				
13	1971	7793233-	8371848-	(578615-)
14	1972	8180507-	8677108-	(496601-)
15	1973			
16	1974	10227346-	10620103-	(392757-)
17	1975	11004433-	11634565-	(630132-)
18				
19	1978	14071345-	14166486-	(95141-)
20	1979	18365552-	18311839-	53713-
21	1980	20441028-	20395494-	45534-
22				
23	1982	25488587-	25463904-	24683-
24	1983	26148955-	26449077-	(300122-)
25				
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3-6-84

BOSTON MUSEUM OF FINE ARTS

OPERATING INC. OPER. EXPENSE

Prepared By	Date
Approved By	

1			1419 055.24	1480 160.41	(61.105.17)	
2			1525 304.50	1600. 125.54	(74.821.04)	
3			1.660 526.79	1704 141.06	(43 614.27)	
4			1805 065.00	1897 672.00	(92 607.00)	
1956			965 520.80	980 125.91	(14 605.11)	
1957			1043 598.67	1101 626.73	(58 028.06)	
1958			1130 633.20	1161 296.33	(30 663.13)	
1959			1236 510.40	1270 688.76	(34 178.36)	
1960			1298 501.81	1374 639.95	(76 138.14)	
1965	Charge on + above items charged Principal for 4 years 577,583.00		2364 818 -	2443 622 -	(78 804 -)	
1966			2563 783 -	2588 269 -	(24 486 -)	
1967			2724 144 -	2745 122 -	(20 978 -)	
1968			2340 013 -	2714 164 -	(373 851 -)	
1970	RESOURCES PROVIDED FOR OPERATIONS END INC 1828.696 CENTENNIAL FOR EXHIB. 4220 282.590 ANNUAL APPEAL 139 421 NONRECURRING ROYALTY INC 138.421 2,389,128		1033 090 -	3128 758 - 167 575 - 3296 333 -	(2263 243 -)	125685.00
1971	RESOURCES 2,074,137		2408 170	4443 785 -	(2035 615 -)	38522 -
1972	RESOURCES		1787 241			
			21 294 71			
			391 671 2	4041 243 -	(124 531 -)	
1973	Resources		2028 452 -			
			2299 929			
			4328 381	4453 529 -	(125 148 -)	
1974	Resources		2556 000			
			2492 000			
			5048 000	5292 000 -	(244 000.00)	
1975	Resources		3203 000			
			2270 000			
			5473 000	6071 000 -	(598 000.00)	
1976	Legacies + bequests 4,000,000.00		5116 000 -	5650 000 -	(534 000.00)	3466000.00
1977	Legacies + bequest 127000.00		5905 000 -	6358 000 -	(453 000.00)	(326000.00)
1978	Legacies + bequest 330000 -		7362 000 -	7654 000.00	(292000.00)	380000.00
1979			6802 000 -	7043 000.00	(241000.00)	
1980	Legacies + bequest 77000 -		6897 000 -	7080 000 -	(183000.00)	(106000.00)

3-6-84

LOS ANGELES COUNTY MUSEUM

Prepared by	Initials	Date
Approved by		

		OPERATING INCOME		OPERATING EXPENDITURES			
1	1959-60	COUNTY FUNDS		106166743			
2	1960-61	"		114767435			
3							
4							
5							
6							
7							
8							
9							
10							
11	1972-73	4199044 -	3937539 -	261505 -			
12	1973-74	4339556 -	3921244 -	418312 -			
13	1974-75	4238764 -	4277885 -	(39121 -)			
14	1975-76	5604406 -	4813504 -	790902 -			
15	1976-77	5406584 -	5038356 -	368228 -			
16	1977-78	9969773 -	8414431 -	1555342 -			
17	1978-79	6763687 -	5558875 -	1204812 -			
18							
19							
20							
21							
22							
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42							
43							
44							

PHILADELPHIA MUSEUM OF ART

Prepared By	
Approved by	

		OPERATING INCOME	OPERATING EXPENSES		
1	1959	84189654	100939690	(16750036)	
2	1960	89272029	107642946	(18370917)	
3	1961	95883641	113523297	(17639656)	
4	1962	110611334	130895695	(20284361)	
5	1963	122556984	140908701	(18351717)	
6	1964	143324069	162548612	(19224543)	
7	1965	11 MONTHS	73806914	69004662	(4802252)
8	1966	12 MONTHS	95415880	94992303	(423577)
9	1967		117279095	117539772	(260677)
10	1968		2401019 -	2398079 -	2940 -
11	1969	13 MONTHS	2960548 -	2960548 -	
12	1970		3314425 -	3314425 -	
13	1971	Contributions for gear & paper	3867340 -	3867340 -	
14	1971		3183928 -	3867340 -	(683340 -)
15	1972		3277126 -	4149804 -	(872678 -)
16					NET
17	1973	" "	3657266 -	4806963 -	(1149697 -)
18	1974		4118647 -	5304757 -	(1186110 -)
19	1975		6799390 -	4933639 -	
20		* TRANSFER OF TRUST PRINC. DISTRIBUTION TO FUNDS FUNCTIONING AS END	180081	2232171 -*	
21			6979471	7165810 -	(186339 -)
22					
23	1976		5107119 -	5236180 -	
24		* TRANSFER OF CURRENT UNRESTRICTED FUNDS TO CAP DEV. FUND	812023	219486 -*	
25			5919142	5455666 -	463476 -
26					
27	1977		5238022 -	5279838 -	
28		* TRANSFER TO CAP DEV. FUND	3500	61996 -*	
29			5241522 -	5341834 -	(10031200)
30					
31	1978		5765049 -	5595168 -	
32		* CURRENT UNRESTRICTED FUNDS TO FUNDS FUNCTIONING AS END		25000 -*	
33		** TRANSFER TO CAP DEV. FUND		30000 -**	
34				5650168 -	11488100
35					
36	1979		7666513 -	6499889 -	
37		* CURRENT UNRESTRICTED FUNDS TO FUNDS FUNCTIONING AS END		626217 -*	
38		CURRENT UNRESTRICTED FUNDS	515000 -		
39			8181513 -	7126106 -	1055407 -
40	1980		7029252 -	6986094 -	43158 -
41		ART PURCHASE		(497047 -)	(45388900)

3-6-81

TOLEDO MUSEUM OF ART

Prepared By	Initials	Date
Approved By		

		OPERATING INCOME	OPERATING EXPENSES	
1970		127693000	1311070-	(3414000)
1	1	138305500	1385492-	(243700)
2	2	149437400	1439950-	5442400
3	3			
4	4			
5	5	1767520-	1785247-	(1772700)
6	6	2038671-	2044403-	(573200)
7	7			
8	8	2463439-	2430358-	33081-
9	9	2592341-	2618690-	(26349-)
10	10	3122345-	3011732-	110613-
11	11	3346798-	3354402-	(7604-)
12	12	4075049-	4091363-	(16314-)
13	13			
14	14			
15	15			
16	16			
17	17			
18	18			
19	19			
20	20			
21	21			
22	22			
23	23			
24	24			
25	25			
26	26			
27	27			
28	28			
29	29			
30	30			
31	31			
32	32			
33	33			
34	34			
35	35			

THE METROPOLITAN MUSEUM OF ART

Prepared by	Date
Approved by	

3-6-84

		OPERATING INCOME	OPERATING EXPENSES	
1				1
2				2
3				3
4				4
5				5
6				6
7				7
8				8
9				9
10	1970	8020861-	9226513-	(120565200)
11	1971	10914324-	11773117-	(85879300)
12				
13	1973	12427085-	12496133-	(6904800)
14	1974	13867954-	13962004-	(9405000)
15	1975	25675295-	25629719-	45576-
16	1976	27776689-	27733113-	43576-
17	1977	32600555-	32709367-	(108812-)
18	1978	37762523-	37899060-	(136537-)
19	1979	43450379-	43902965-	(452586-)
20	1980	47655155-	48341712-	(686557-)
21	1981	54316665-	55621294-	(1304629-)
22				22
23				23
24				24
25				25
26				26
27				27
28				28
29				29
30				30
31				31
32				32
33				33
34				34
35				35

Number of Employees
(Ranked by % increase from 1975 to 1983)

	<u>1983</u>	<u>1975</u>	<u>% Increase/ (Decrease) from 1975 to 1983</u>
The Toledo Museum of Art	126	74	70%
The Metropolitan Museum of Art	1364	885	54%
Museum of Fine Arts (Boston)	398	337	18%
The Cleveland Museum of Art	245	230	7% ✓
The Philadelphia Museum of Art	350	337	4%
The Museum of Modern Art	352	350	.6%
Los Angeles County Museum of Art	231	250	(8%)
The Art Institute of Chicago	<u>501</u>	<u>550</u>	(9%)
 Total Employees	 3567	 3013	 18%

Numbers of People by Function

	Curatorial	¹ Curatorial Support	Membership	Development	Security	² Building Operations	³ General Admin.	Finance	Data Process.	Auxiliaries	Volunteers	Total
Metropolitan Museum of Art	171	165	13	6	545	113	111	39	16	183	600	1964
Museum of Fine Arts-Boston	59	79	9	6	101	46	31	13	2	70	191	607
Art Institute of Chicago	61	69	14	15	96	83	37	20	7	108		510
The Museum of Modern Art	66	54	9	11	87	47	57	18	10	100	2	461
Philadelphia Museum of Art	32	67	4	5	111	56	27	6	2	36	3	349
L.A. County Museum of Art	28	57	7	12	95	49	30	10	1	11	5	305
Cleveland Museum of Art	28	70	3	3	47	50	22	2	2	18		245
Toledo Museum of Art	9	56	3	2	53	20	17	6	0	15		181
J. Paul Getty Museum <i>(involvement)</i>	16	64	0	0	43	17	19	3	1	17		180

Notes

1. Conservation, Library, Registrar, Education, Photo lab, Exhibitions
2. Mechanics, Engineers, Electricians, Custodial
3. Legal, Personnel, Planning, Special Events, Lobby, Public Info.
Admin. Services

000 DRIED

*Original function
it includes 500*

Cost of People (With Benefits) by Function

	¹ Curatorial	¹ Curatorial Support	Membership	Development	Security	² Building Operations	³ General Admin.	Finance	Data Process.	Auxiliaries	Volunteers	Total
Metropolitan Museum of Art	\$5,570	\$5,390	\$317	\$155	\$9,911	\$3,008	\$3,705	\$1,136	\$558	\$4,210	\$0	\$33,960
The Museum of Modern Art	\$1,822	\$1,430	\$213	\$353	\$2,020	\$1,211	\$1,556	\$418	\$243	\$2,075	\$0	\$11,341
Art Institute of Chicago	\$1,617	\$1,422	\$237	\$494	\$1,489	\$1,842	\$1,135	\$492	\$226	\$1,534	\$0	\$10,488
L.A. County Museum of Art	\$992	\$1,529	\$120	\$275	\$2,618	\$1,725	\$813	\$268	\$30	\$198	\$74	\$8,642
Philadelphia Museum of Art	\$683	\$1,285	\$72	\$114	\$2,432	\$1,378	\$762	\$188	\$31	\$638	\$50	\$7,633
Museum of Fine Arts-Boston	\$1,435	\$1,595	\$169	\$173	\$1,253	\$1,056	\$1,071	\$289	\$71	\$424	\$0	\$7,536
Cleveland Museum of Art	\$790	\$1,683	\$48	\$85	\$1,017	\$1,082	\$619	\$58	\$38	\$330	\$0	\$5,750
J. Paul Getty Museum	\$525	\$1,607	\$0	\$0	\$952	\$408	\$626	\$64	\$56	\$323	\$0	\$4,561
Toledo Museum of Art	\$228	\$733	\$36	\$57	\$513	\$421	\$322	\$118	\$0	\$103	\$0	\$2,531

- Notes
1. Conservation, Library, Registrar, Education, Photo lab, Exhibitions
 2. Mechanics, Engineers, Electricians, Custodial
 3. Legal, Personnel, Planning, Special Events, Lobby, Public Info.
Admin. Services

*Benefits 20-25%
if calc as a
generalization*

Number of Visitors
(Ranked by % increase from 1975 to 1983)

	<u>1983</u>	<u>1975</u>	<u>% Increase/ (Decrease) from 1975 to 1983</u>
Museum of Fine Arts (Boston)	816,628	562,415	45%
The Toledo Museum of Art	487,852	368,000	33%
The Metropolitan Museum of Art	4,545,772	3,541,989	28%
The Philadelphia Museum of Art	542,478	449,976	21%
The Cleveland Museum of Art	481,586	464,620	4%
The Art Institute of Chicago	914,652	1,325,000 (1)	(31%)
The Museum of Modern Art	551,227 (2)	982,000	(44%)
Los Angeles County Museum of Art	<u>405,963 (2)</u>	<u>1,250,000 (1)</u>	<u>(68%)</u>
Total Visitors	8,746,158	8,944,000	(2%)

(1) Estimate

(2) Construction in process: At Los Angeles 90% of the galleries were closed from 9/82 until 4/83.

^{7. of}
MUSEUM ATTENDANCE BASED ON POPULATION
(Ranked by Percentage)

	<u>1980 Population</u>		<u>1983 Museum Attendance</u>
	<u>City</u>	<u>SMSA*</u>	<u>% Based on SMSA</u>
The Toledo Museum of Art	355,000	792,000	61.6%
The Metropolitan Museum of Art	7,072,000	9,120,000	49.8%
Museum of Fine Arts (Boston)	563,000	2,763,000	29.5%
The Cleveland Museum of Art	574,000	1,899,000	25.4% ✓
The Art Institute of Chicago	3,005,000	7,104,000	12.9%
The Philadelphia Museum of Art	1,688,000	4,717,000	11.5%
The Museum of Modern Art	7,072,000	9,120,000	6.0%
Los Angeles County Museum of Art	<u>2,967,000</u>	<u>7,478,000</u>	<u>5.4%</u>
Total Visitors	23,296,000	42,993,000	20.3%

* Standard Metropolitan Statistical Areas

3/8/84

Purchases of Works of Art
(in \$ millions)

	<u>Average \$ Purchases per year-Past 5 years</u>	<u>1978</u>	<u>1979</u>	<u>1980</u>	<u>1981</u>	<u>1982</u>	<u>1983</u>
<i>Getty</i> Metropolitan Museum of Art	\$6.1	\$3.4	\$3.7	\$5.5	\$5.2	\$8.9	\$7.0
<i>Kimball</i> Cleveland Museum of Art	\$4.8	4.9	3.9	5.0	5.0	5.1	MA 5.2
Museum of Fine Arts, Boston	\$3.2	1.7	1.7	4.7	2.5	3.2	3.7
Los Angeles County Museum of Art	\$2.4	2.5	1.2	1.6	3.8	2.2	3.1
Toledo Museum of Art	\$1.8	4.5	1.1	1.0	2.6	.8	3.5
Museum of Modern Art	\$2.1	.9	1.9	1.8	2.5	1.8	2.4
Art Institute of Chicago	\$2.2	.9	1.5	1.3	2.3	2.8	3.0
Philadelphia Museum of Art	\$.5	<u>.1</u>	<u>.3</u>	<u>.9</u>	<u>.4</u>	<u>.3</u>	<u>.5</u>
Total Purchases of Art Work		\$18.9	\$15.3	\$21.8	\$24.3	\$25.1	\$23.2

STEP A - TO IDENTIFY AREAS
FOR FURTHER STUDY

Ernst & Whinney

1300 Huntington Building
Cleveland, Ohio 44115

216/861-5000

March 5, 1984

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

Dear Mr. Turner:

We appreciate the opportunity to propose our services to provide management consulting assistance to the Museum. The information you and Mr. Grossman provided us during our recent visit was valuable in preparing this project plan.

Project Plan

We plan to perform an Operations Appraisal of your operations information system. The emphasis in this review will be to ascertain the effectiveness of the various departments, including security, maintenance, food service and parking. The selection and control of artworks are specifically excluded from this study. In this plan we will blend the experience of your operations staff with the Ernst & Whinney expertise.

Our consultants will work with your personnel to evaluate the strengths and weaknesses of the existing procedures. From this appraisal, we will identify areas where cost effective improvements can be implemented immediately. Concurrent with these "quick-fix" improvements, the study will identify those longer range procedural and information requirements necessary to efficiently run the Museum's operating departments.

Mr. Evan Turner

March 5, 1984

The Operations Appraisal

The purpose of the Operations Appraisal is to perform a constructively critical evaluation of the operating departments to determine if they are operating as efficiently and cost effectively as possible. The results of the study will be recommendations by department, where and when appropriate, to strengthen any weaknesses, take better advantage of existing capabilities and institute cost containment procedures.

The Operations Appraisal is rapidly performed--usually requiring three weeks of fieldwork, one week of research and report drafting, and a final week to present oral reports to you and other executives. Recommendations are submitted in concise terms, so implementation planning can be readily accomplished. The purpose of this study is to identify (1) those existing departments which are operating in a satisfactory manner, (2) procedures where "quick-fix" improvements are possible and (3) any functions which require longer range system revisions.

Because of our extensive operation management and museum experience, we believe we are in a better position than any other firm to respond to your needs. In recent years, we have conducted Operations Appraisals for more than 100 companies, 50 of which are service and non-profit organizations. We are, therefore, able to identify unique problem areas and opportunities for improvement through the utilization of:

- Consultants experienced in the functions of operation and cost controls through extensive line and staff management positions, both in industry and in consulting.

Mr. Evan Turner

March 5, 1984

- The E&W "Guidelines to Operations Appraisal," now in its third edition, which identifies the important procedural and decision criteria that should be covered in a review such as this.
- Our Operations Management reference library consisting of materials regarding operating standards, procedures, forms, management reports and seminar training aids which serve as examples of recommended modifications.

The approach we will take to gather information and key our analysis to the Museum environment is shown on the attached list.

At the conclusion of this study, we will make an oral presentation of the findings, conclusions and the recommendations that have been developed.

We will explain the data obtained, how we view it and the rationale behind our recommendations.

Operations Appraisal Report

The output of this project will be a report that will include:

1. A written report which identifies satisfactory systems, details the "quick-fix" recommendations, and explains where longer-range system improvements are necessary.
2. Examples of forms, reports and procedures where improvement is necessary.
3. An Implementation Schedule to assist in implementing recommendations.

Mr. Evan Turner

March 5, 1984

Project Staffing and Fee Estimates

Robert L. Janson will be Project Director assisted by a Staff Consultant from our Cleveland office. Ernest J. Novak, your Client Service Executive, will act in a review and liaison capacity.

Our fee arrangements are customarily based on hourly rates for the various classes of personnel used on the engagement. However, we recognize the important community services you provide and, accordingly, our estimates reflect a significant reduction from our normal fees. Our fee estimate for this review is \$7,000.

We appreciate the courtesies extended and look forward to providing services to the Cleveland Museum of Art. Mr. Novak and Mr. Janson will be pleased to meet with you to discuss our proposal at your convenience. We are prepared to begin the project within two weeks of your authorization to proceed.

Very truly yours,

Ernst + Whinney

PROJECT STEPS

1. Forms and Reports - We ask that you collect prior to the fieldwork, all of the forms and reports--both manual and computer--which are used by the various operating departments. Two copies of each form are required--a blank copy and also one filled out in the normal manner. For the computer reports, we would like to have one typical page for each report.
2. Museum Tour - We will begin the actual study with a thorough tour of the various offices and galleries. This will provide us a better understanding of your operating environment.
3. Orientation - Managers from functional operating areas will be requested to individually provide us with specific insight into the basic operating methodology, their view of the present problems and future requirements.
4. Interviews - We anticipate interviewing an additional ten support personnel as part of our fact finding procedure.
5. Meetings - We will attend some scheduled meetings to gain an understanding of the operating procedures utilized in these functions.

Registrar
March 1984

DEPARTMENT QUESTIONNAIRE FOR PLANNING COMMITTEE

- I. 1. Please state the mission of your department. Explain the separate elements of this mission and indicate your order of priority. Do present priorities seem appropriate for the future?

The Registrar maintains a central office of all records. The basic responsibility of the department is the recording of all objects that enter or leave the museum. From this follows the responsibility for their safe handling and storage while they are being recorded, for their unpacking, packing, and transportation, and for keeping track of their movements at all times.

Accurate and clear records identify the object as it enters the museum. These entry records are later expanded in various ways and filed under different categories - by donors, cultures, materials, and so forth - that will make the information they contain most accessible and useful for the ongoing activities of the museum.

A. INCOMING MATERIAL

In general, objects are received in the museum for study or examination; as purchases, gifts, or bequests for the permanent collection; as loans for special exhibitions; or as extended loans to the museum for long-term, sometimes indefinite use. For whatever reason an object comes to the museum, the registrar has several responsibilities in receiving the new material.

a. Collecting the material

- i. For incoming local material, the registrar is concerned with arrangements for pickup and receiving the material at the museum.
- ii. For domestic shipments from greater distances, the registrar must issue instructions for the collecting, packing, and forwarding of the objects unless the arrangements are made by the lenders, donors, or vendors.
- iii. For material shipped to the museum from foreign countries, the registrar issues instructions to the museum's forwarding agents or customs brokers, unless the arrangements are made by the senders.

b. Receiving and unpacking

The unpacking of all shipments is supervised by the registrar and the curator of the object being unpacked.

c. Record of entry

The registrar prepares a receipt acknowledging the arrival of the object. This first record for all incoming material includes the following:

- i. Identifying number (TR number)
- ii. Source (name & address of owner or representative of owner)
- iii. Date of entry
- iv. Description
- v. Record of condition
- vi. Purpose for which received

vii. Price or value (if known)

viii. Location in the museum

ix. Disposition (to be completed later, i.e. when accepted for the permanent collection, returned to depositor, etc.)

d. Examining for condition

The examination of objects for condition is an important duty of the registrar. All objects are examined when they enter the museum and the condition is noted if there is change or damage to the object. Ideally, objects should be photographed when first received, but this is not practical since the museum receives an average of over 3,000 objects a year. If an object is received damaged, then record condition photographs are taken. The condition of the object is noted on the receipt sent to the depositor.

e. Storing

Objects in the custody of the registrar must be seen safely to storage areas of the department or stored safely in the registrar's vault.

B. OUTGOING MATERIAL

Complete records of all outgoing shipments of museum material must be kept by the registrar. Shipments must be authorized by a written order signed by the curator and the director before they are permitted to leave the building.

The registrar supervises the examining, packing, and shipping of

works of art. Notes on the condition of objects are carefully made before they are packed. If condition photographs exist, this inspection includes comparison of the object and photograph. The registration department makes arrangements for the packing of all objects leaving the museum. The registrar also makes transportation arrangements, or hires freight-forwarding agents to do so, and sees that the agent selected receives carefully prepared handling and shipping instructions. In the case of foreign shipments, the registrar also sees that all special papers required by the U. S. Customs Service and other government agencies, by transportation companies, and by the countries of destination are properly prepared.

C. INSURANCE AND REPORTS

Arrangements for adequate insurance coverage of incoming and outgoing material in transit and during its stay in the museum or in a borrowing institution is the registrar's responsibility. The amount of coverage is based on valuations established by the curatorial department, or in the case of a loan, by the lender. A report is prepared for the insurance company each month for all overseas shipments and for objects at risk in foreign countries.

D. THE REGISTRATION OF OBJECTS

The registrar maintains an accumulation of many types of records to provide an immediate, brief, and permanent means of identifying each object in the permanent or temporary custody of the museum and to record

its source, status, and disposition. The registration process involves the activities of compiling and maintaining a cumulative inventory of all objects in the museum's custody.

In order to establish a registration procedure it was necessary to establish a numbering system for identifying the museum's objects. Following guidelines established by the American Association of Museums, several series of numbers, assigned according to the status of the objects, are used, including the "TR number," "accession number," and "loan number."

It is important to be certain that no number is assigned to more than one object, that every object is numbered, and that no number in a series is ever skipped.

E. CARD FILES

Following normal museum practice, files are maintained for the registration of objects as follows:

a. Accession or year file.

A record by accession number of all objects acquired for the permanent collection. A loan file is also maintained for all objects exhibited as loans.

b. Catalogue file

The card catalogue of the permanent collection filed by medium, country, and artist.

c. Location file

A card file that shows the exact location - in museum

exhibition galleries, in storage, out on loan, or elsewhere - of every object in the collection.

d. Index (or Source of Object) file

A card file is made and maintained for every lender, donor, vendor, or anyone else who ever brings a work of art to the museum, regardless of the final disposition of the work.

e. Donor file

An alphabetical card file is maintained of every person who has ever donated a work of art to the museum. Gifts are listed chronologically with accession number, description and values. The donor file also lists all purchases made from a particular fund, and shows the proper credit line for each object.

f. Artist (or Maker) and Title file

A card file indexed to the catalogue card is kept by artist, maker, title, etc.

F. FILES OF SUPPORT PAPER WORK

a. Photograph records

Photograph records are kept on all objects in the collection. Several types of photographs are made including condition photographs, photographs for publishing houses and scholars, and card catalogue photographs for use in the accession, catalogue, curator, and location files.

b. Insurance: Reports, Claims, and U.S. Government Indemnity

Current insurance values are maintained on those objects out of the building; in case of damage claims, reports are prepared and submitted to the insurance agent; and records are maintained for exhibitions insured under U.S. Government Indemnity.

c. Special Exhibition file

For archival purposes a file is maintained for each special exhibition held in the galleries. Gallery photographs, catalogues, sales lists, invitations, etc., are kept in the file.

d. Cleveland Collectors file

Curators and other staff members send information about works of art in local collections which may be of interest to the museum. This file is confidential and never made available to the public.

e. Copyright

A file is maintained on all objects that are copyrighted.

f. Objects file

A dossier is maintained on the individual objects of all the information accumulated from the time the object is accessioned.

g. Rights and Reproductions

The museum encourages the faithful reproduction of the works of art in the collection. During 1983 the registrar's

office handled 610 requests for photographs and transparencies. Approximately 75% of the requests asked for permission to publish the objects. Fees are collected for the sale of black and white photographs and the rental of transparencies. Fees vary depending upon whether the use is for scholarly or commercial publications. Last year the museum collected over \$25,800. for sales and rentals. Income from sales of photographs is assigned to line 150 (approximately \$7,500.); and income from rentals is assigned to the Publication Fund. It is to the museum's benefit and the donors' that our objects be published. The appropriate credit line is always specified.

Reproductions are used for:

- i. Museum publications
- ii. Scholarly publications, dissertations, student papers
- iii. Color reproductions made for sale on a commercial basis (calendars, cards, posters, etc.)
- iv. Television, motion picture rights, and slide talks
- v. Advertisements
- vi. Catalogues and publications produced by other museums
- vii. General books and magazines not specifically devoted to art

The registrar's office monitors these requests as closely as possible. If an object is to be reproduced, museum photographs or transparencies must be used and a contract must be signed and approved by the registrar before permission is granted. Responsibility for the approval of reproductions and proofs rests with the museum designer.

With the exception of Rights and Reproductions, virtually every task of the registrar's is so closely related to every other task as to be almost inseparable. At certain times, the activities of the museum will prioritize our work for us, e.g., the opening of the new addition made location changes a top priority for several weeks; before the "Reflections of Reality " exhibition much of our daily work was cut back while loan agreements and Government Indemnity forms were prepared to ensure their accuracy. However, over a long period it is not possible to say that shipping has or should have a higher priority than receiving, or that maintaining our records is more important than keeping up with locations. The activity of one element of the responsibilities of the department is so interrelated with other activities that it is not possible to put one over another.

For the future our present priorities appear to be appropriate.

Activities of the Registrar's Department -

RECEIVING

- Unpacking
- Examining
- TR-ing
- Storing
- Customs co-ordination (foreign shipments)
- Meeting shipments/couriers at airport

SPECIAL EXHIBITIONS

- Budget
- Correspondence with lenders
- Transportation arrangements (in & out)
- Insurance arrangements:
 - Commercial
 - Government Indemnity
- Compilation of Registrar's file
- X-ref of artists & exhibitions
- Unpacking
- Condition reports
- Repacking
- Customs Coordination (foreign shipments)
- Meeting/taking shipments/couriers to/from airport

SHIPPING

- Packing supervision
- Transportation arrangements
- Providing shipping documents
- Billing
- Insurance
- Receipts
- Customs co-ordination (foreign shipments)
- Escorting shipments to airport

LOCATIONS

- Recording in-house movement of objects
- Recording of loans in/out of building
- On going inventory of galleries & storage areas

RECORDS MAINTENANCE

- Changes in records, attributions, etc.
- Bibliographies & exhibitions marked in object folders
- Updating of TR books
 - Shipment out
 - Negative numbers
- New Accessions
 - Assign Accession numbers

Continued - Activities of the Registrar's Department

- Coordinate catalogue information and type cards (in quadruplicate)
- Update donor files
- Paint numbers on objects
- Update artist/title x-ref
- Create object files
- Photo files
 - Label & catalogue photos
 - Mark cards with negative numbers
 - Order photo-backed catalogue cards for new accessions

CONTACT WITH PUBLIC

- Tours of the department for special classes, etc.
- Telephone inquiries
- Visitors to department
- Respond to letter inquiries

RIGHTS AND REPRODUCTIONS

- Ordering photos
- Labeling
- Billing
- Permission forms
- File maintenance
- Correspondence
- Checking transparencies for condition
- Coordinating customer requests with curatorial schedules

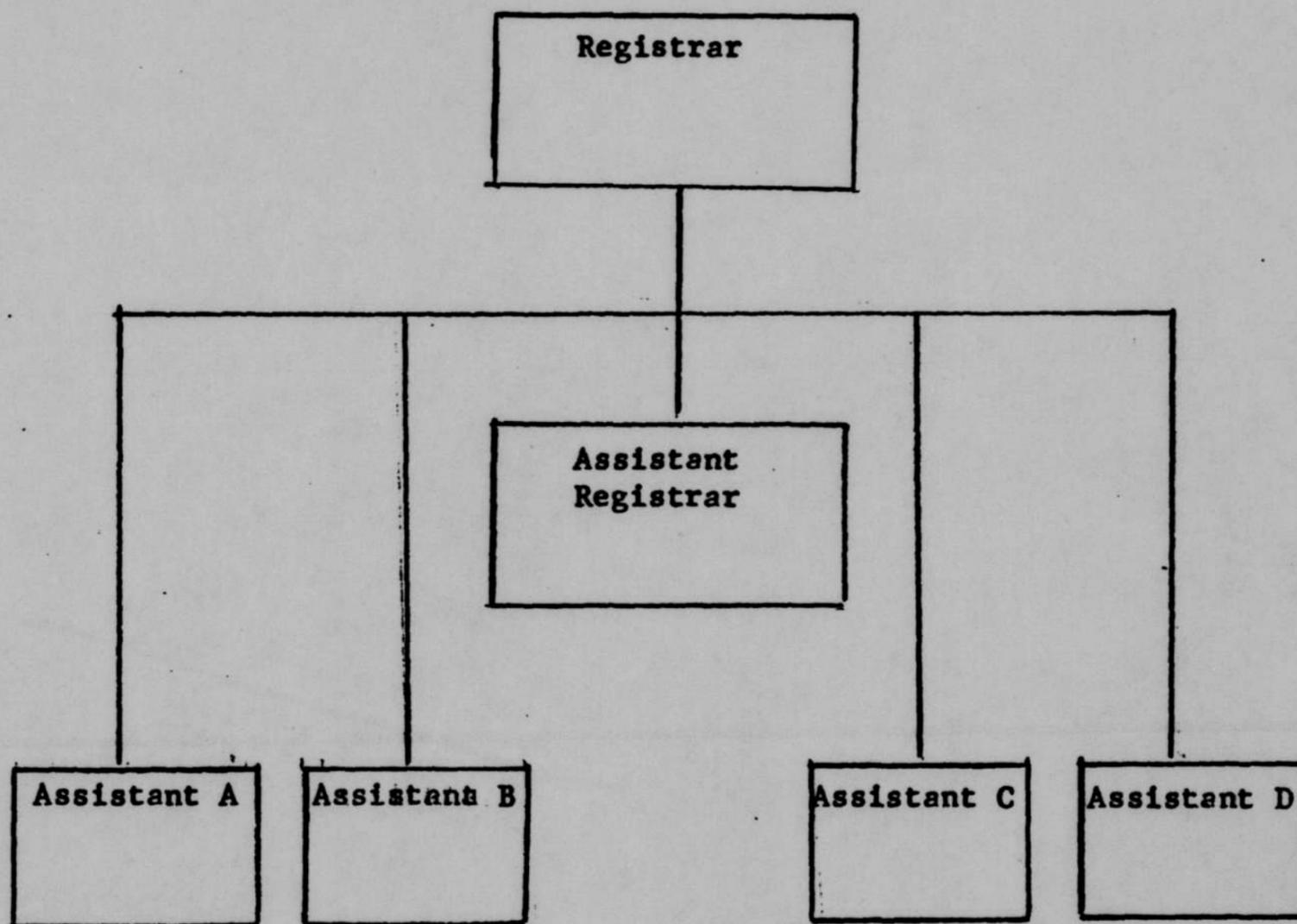
MISCELLANEOUS

- Special projects (e.g.: revamping Credit lines; labeling location areas in storage; numbering cases in galleries)
- Supervision & surveillance of vault and key cabinet
- Special services (shipping and receiving, packing, insurance, storage for staff, conservation private work, local collectors, and other museums)

MAINTENANCE OF PROFESSIONAL STANDARDS

- Continuing Education through seminars, conferences, professional journals, & inter-museum contact with other professionals in field
- Sharing of expertise with CMA staff & visiting professionals

II. 1. Prepare a Table of Organization for the department. List personnel by responsibility(ies) and set beside each staff assignment total cost of that person to CMA. (In listing the cost for each staff person include salary plus fringes, health benefits, Social Security, pension, overtime, a figure to provided by A. Grossman)



See page 13 for responsibilities of each person and the number of hours per week each person is involved in the activity

Position	Salary	Social Security	Pension	Group Term Life Ins.	Blue Cross Blue Shield	Total
Registrar	\$30,000.	\$2,100.	\$631.	\$140.	\$1,014.	\$33,886.
Asst. Reg.	20,000.	1,400.	352.	28.	2,628.	24,408.
Asst. A	15,050.	1,053.	(refused)	82.	2,628.	18,814.
Asst. B	14,550	1,018.	280.	28.	1,014.	16,891.
Asst. C	14,550.	1,018.	(refused)	28.	1,014.	16,611.
Asst. D	13,550.	948.	(under age)	77.	1,014.	15,590.
Totals	\$107,700.	\$7,539.	\$1,263.	\$386.	\$9,313.	\$126,201.

- II. 2. Is any work of your department farmed out to outside purveyors?
If so, at what cost?

Part of carrying out the work of the department is coordinating activities between the museum and outside purveyors such as Huntington T. Block Insurance Co.; Emery Air freight and other Freight forwarders; and U. S. Customs, etc.

Are there tasks presently done by the staff which could be done more cheaply and/or better by outside contractors? If so, please give details.

No. Activities of the department could not be done more cheaply and/or better by outside contractors.

- III. 1. List the various services and activities of your department to (a) the public, (b) the Museum, and (c) the art historical and/or museum world, and indicate your priorities. Identify by function the professional staff involved in carrying out each service or function and estimate the number of hours per week each person is involved.

(a) The Public:

Contact with public to answer general question on the collection
Rights and reproductions
Miscellaneous

(b) The Museum

Receiving
Special Exhibitions
Shipping
Locations
Records maintenance
Rights and reproductions
Miscellaneous
Maintenance of professional standards

(c) The Art Historical and/or Museum World

Special Exhibitions
Records maintenance
Rights and reproductions
Quality and accuracy of information given

- III. 2. Are any of these services or activities jointly undertaken with other museum departments? If so, specify. How are costs and manpower allocations determined?

The registrar functions as a service department to the curatorial departments of the museum. All activities and services of the department are a direct result of curatorial work. The curator initiates the requests for incoming and outgoing shipments, location changes, drafts catalogue cards, etc., and in general, begins all of the functions which result in the work that is done in the registrar's department of maintaining the central records for the collection.

Only charges allocated to the registrar's department budget are salaries of the people working in the department. The museum does not use a "cost" accounting system. Some costs and man hours for special exhibitions are recorded where grant money expenditures must be accounted for.

- III. 3. Are there services and activities which you believe should be a responsibility of your department but are not presently? Please identify and then indicate where each such service must rank within the list of priorities you have prepared; estimate cost.

For many years the registrar's department was responsible for the catalogue records of the approximately 17,000 objects in the Department of Extension Exhibitions. In the early 1960's the registrar was made no longer responsible for keeping catalogue records and inventory of the collection. Only responsibilities for receiving and shipping were continued as an activity of the registrar's department.

Among the objects in the collection, the Extension Exhibitions department has all of the important objects in the North American Indian collection and many of the important 20th century prints and drawings. The method of keeping records now does not make it possible to search and locate many of these objects in case there is a need for information on them. It might be good for the museum to have the registrar resume keeping complete records on the Extension Exhibitions collection, and to bring the old records up to date. If it were decided that this activity should be continued, it would take another person a minimum of one year to incorporate the catalogue, cross reference, and inventory records into the present file and it would take 50% of a person's time to maintain the records after that.

- IV. 1. If The Cleveland Museum of Art should find it necessary to institute a 10 percent cut in your department's budget, how would you recommend this be achieved? How would you manage a 20 percent cut? Please list the specific functions and services you would cut and explain the impact of such cuts upon personnel and/or programs; identify the specific savings which would be involved.

10 percent cut - 21 hours per week (see explanatory details on following pages)

Cleveland Collectors file	1 hour per month
Special services - discontinue all work involved with private collections, receiving, storing shipping, conservation, photography, etc.	7 hours per week
Records maintenance	
Discontinue Objects File	7 hours per week
Discontinue Artist (or Maker) Title file	7 hours per week
	<hr/>
	22 hours per week

20 percent cut - 42 hours per week

All of the above	22 hours per week
Special exhibitions or Reduce inventory	20 hours per week
	<hr/>
	42 hours per week

Cleveland Collectors File

This file is maintained to enable curators to search for objects in local collections. These objects are borrowed for small special exhibitions, or are used for study. The curator often encourages collectors to collect in hopes that objects will be donated to the museum. This activity can be cut without any impact on department goals, but I would not recommend it, since the hours it takes to maintain the file are few, and if maintained, the Cleveland Collectors file can be a valuable resource tool for the museum, and if nothing else, possible future gifts.

Miscellaneous - special services

Discontinue all work for private collectors. The registrar takes a great deal of time receiving, recording, storing and shipping works of art for local collectors. We do much of this work because there is no firm locally qualified to do it. If we stopped doing the work, however, perhaps demand would cause some commercial firm to start performing these services. We also spend many hours keeping track of work which is in the museum for private conservation or photography. All out of pocket costs are billed but no charges are ever billed for registrar's services. Perhaps a minimum charge of \$25. or so, could be started so that the museum would be reimbursed for some of our work. Or the work could be cut out.

Records Maintenance

Object Files

The files on objects in the collection contain very valuable information including sales invoices, conservation reports, letters about provenance, sales, a bibliography of publications which mention the object and exhibitions which the objects has been in. These files are important as a historical record of the object. If the registrar should decide not to maintain the files, they should be turned over to the curators and be maintained in their offices. The savings in the registrar's office would then become charges on other departments and would provide no savings for the museum.

Artist, (or Maker), title, etc. file

This file is a speedy method of looking up works of art. The file was started about ten years ago and is not complete - but it hits the major areas of the collection. It could be discontinued without great initial impact on the collection, but we have found it invaluable in looking for objects quickly. The efficiency of the office would be greatly harmed if it were discontinued. I can't recommend we stop doing this activity.

Special exhibitions

We spend a great deal of time working on special exhibitions. They are interesting and fun and I would hate to see them cut, but special exhibitions could be eliminated without really hurting our responsibilities

of caring for the objects in the permanent collection. I think though, that special exhibitions often enhance and show-off the collection. They would be a loss to the viewing public. A cut here would hurt our public image more, I think, than the savings in time and work would warrant.

Inventory

At present, we try to inventory the entire collection yearly, but we only get it completely inventoried every two or three years. We find it essential to do so, yet complete inventories are unusual among other museums of comparable size. It is one reason the Cleveland Museum has far fewer problems with lost or misplaced objects and uncatalogued works than many other collections. We could discontinue the systematic inventory of the collection, and simply change locations as curators dictate and do an occasional spot check. However, I think that this would prove to be a false economy at a time when many museums are attempting to work a regular inventory into their schedules in order to emulate the high professional standards already being set by the Cleveland Museum.

GENERAL SUGGESTIONS

At present there is much work to do and too few people in the office to do it. Work pending includes:

Inventory (Explained above)

Catalogue cards to type

227 European paintings need new cards as a result of the publication of European Paintings of the 16th, 17th, and 18th Centuries

190 Chinese paintings records require updated cards as a result of Eight Dynasties of Chinese Painting catalogue.

70 Pre-Columbian textiles crads have been redrafted

In addition to this backlog, as part of the grand program of cataloguing the whole collection, Prints and Drawings is re-cataloguing the drawings in the collection; Miss Shepherd is nearing completion on a textile catalogue; and Miss Kozloff is re-writing the Cooney catalogue of the Egyptian collection to be completed in 1985. Work is being done on the Japanese prints and re-cataloguing of the manuscripts and illuminations in the collection is anticipated. Re-cataloguing usually means that new cards have to be written to ensure that all records are as complete and accurate as possible, as well as being consistant with the most current scholarship.

A "memory typewriter" or "word-processor" would be a great help in writing these cards. The year, catalogue, location and curatorial filing system used by the museum means that each card must be typed four times. Although the present backlog listed above encompasses only 487 objects, the actual work translates into almost 2,000 cards. Each card is typed on special photographic paper with a picture of the object on the reverse.

At present each of the four cards must be as carefully typed and proof-read as the one before. If a memory typewriter or word processor were used, the production of cards would take only one quarter of the time spent now. Only one card would have to be typed and proofed. The machine would remember and accurately produce the other three cards.

In working with rights and reproductions, we also have to type the names and addresses of purchasers and details about the object four to five times for each order. When borrowing for special exhibitions, letters must be sent to each lender outlining the best possible shipping, receiving, and insurance options. These letters are all very similar, but must be changed and varied for each lender. A typewriter that stored information and could accurately retype certain passages would save literally hundreds of hours here as well.

A major labor saving tool would be a computer system. The computer system should be able to replace thousands of accession cards and records. It should handle collections management tasks such as accessions processing, shipping and receiving reports, loans, exhibitions, insurance, inventory, security lists and label text. Currently, paper is generated everytime an object physically moves. Every department keeps track of paperwork as each event is recorded. A computer system would eliminate paperwork and would be more efficient since there would be fewer errors in copying. It would also be cheaper and less work. All departments should have access to object records. Presently, this accessibility is limited because information is decentralized, with some in curators' offices and some in the registrar's office. A computer system would centralize management and control of information. It would also utilize slack resources by allowing more data to be processed with less missing information.

Today an increasing number of museums are installing computer systems. Eventually, these museums plan to build a communications system which will tie all the information together. Although the DARIS system in Detroit has already tied many Michigan institutions together, the Museum of Modern Art, the Metropolitan Museum, the National Gallery in Washington, D.C., and the Fine Arts Museum, Boston, are presently working out a system of their own, under the auspices of, and funded by, The Getty Trust.

This idea is something that should be studied and analyzed thoroughly before being implemented. The first stages involve a feasibility study, systems analysis, and systems design. It would be best to tie an objects

system in with the IBM System 34 now in the Business Office. This system is definitely powerful enough to handle the additional work required. The primary advantage of computerizing our present system would be that it would make information in all departments immediately and easily available to all curators. Museum wide access to information on the collection would have an enormous impact on comparative study and research of the collection. It is also essential to keep in mind the networking of art museums across the country, since access to information about works in other major collections would be of tremendous value to curators and scholars alike. As information about the Getty Trust system becomes available, we can make sure that any system we use will be compatible.

The first step in considering computerization would be to make a plan outlining the kind of information system to be developed. Such a plan must include what projects are planned, the order in which they will be developed, and what resources (money, personnel, time) will be needed to do the job.

The Detroit Institute of Arts started their computer system (DARIS - Detroit Art Registration and Information System) in the early 1970's, and has reported success with it.

The Whitney Museum has purchased the DARIS software from Detroit for about \$40,000. The Whitney also bought five terminals, three printers, and a Burroughs 1955 at a cost of \$109,000. making the total cost of hardware and software less than \$150,000.

The registrar's office would probably need at least two terminals. This would cost approximately \$4,200. A printer would be another \$5,265.

The cost of the software is difficult to determine. It can run anywhere between \$1,500. and \$40,000., depending on the system that would work best for the Cleveland Museum. A computer operator would be needed to run the system, process daily, weekly and monthly tasks, be responsible for dealing with maintenance contracts, arrange for service, order supplies, keep up with systems documentation library and do some minimal programming changes.

It is important to study the feasibility of a computer program soon since the hourly costs of consultants and analysts are going up (from about \$25. an hour five years ago to about \$70. an hour today), and any available grant money is rapidly diminishing. The impact of such a system on the registrar's in terms of increasing or decreasing the number of staff needed to man the department and long range costs to the museum cannot be assessed without further study.

Delbert Gutridge

1983 - Number of Objects received at the museum

Received for examination and study		641 objects
Received for loan and exhibition		542
CMA objects returned from exhibition at other museums & galleries		641
Received for private collectors		269
Conservation/Framing	65	
Transmission	90	
Photography	103	
Storage	11	
May Show objects received		747
	Total	<u>2,840</u> objects

COST ?
RENT ?

Must have CAC

Also De Meillon wants
For painting conservation / Fellow
Summer - Ben how long 2

CONSERVATION DEPARTMENT

I. The mission of the Department is caring for and maintaining the collection.

A. Preservation of the Permanent Collection

1. Environment

- a. Monitoring the environment
Humidity and temperature
Light levels
Pests, insects, etc.
- b. Dust and clean objects in galleries
Frames
Furniture
Sculpture
Glazing
- c. Outdoor sculpture
- d. Accidents, vandalism, poor packing

2. Examination

- a. Condition
Visual
Written

3. Stabilization

- a. Flaking paint
- b. Warping wood
- c. Activation of soluble salts

4. Restoration

- a. Cleaning
Dirt, stains, finishes
- b. Repair
Fills, additions, attaching paint, mending breaks
- c. Removal of earlier additions

5. Documentation

- a. Written records of complete examinations listed as numbers 1 through 4 above. *Who keeps these?*
Copies of these records are sent to curators, director, and registrar
- b. Samples taken
- c. Photographic records of conservation work in black and white and color
Before, during, and after
- d. Technical documentation
X-ray, infrared vidicon, microscopy

Where?

B. Objects with special requirements

1. Objects for possible purchase or gift

- a. Examination
 - i. Visual
 - ii. Technical
- b. Stability of object
 - i. Structural
 - ii. Cleaning
 - iii. Restoration
- c. Authentication
Report sent to curator, director, and registrar

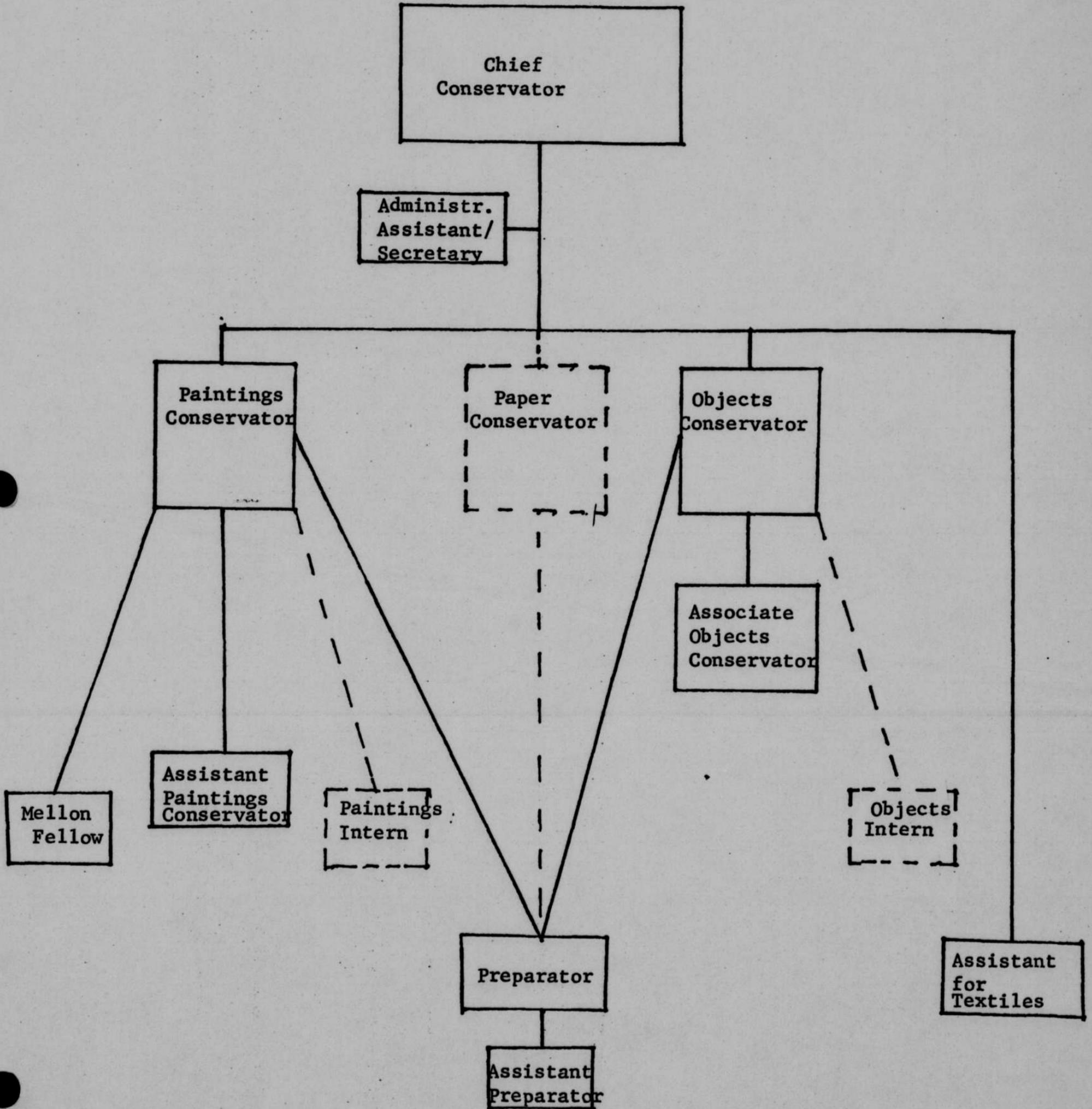
2. Loans

- a. To the Cleveland Museum of Art
 - i. Special exhibitions
 - ii. Long-term loans
- b. From the Cleveland Museum of Art to other museums and institutions
 - i. Special packing
 - ii. Instructions

- C. Maintaining museum conservation standards
 - 1. Curators, utility crew, Extension Exhibitions
 - a. Recommendation for packing
 - b. Installation problems
 - c. Environment
 - d. Handling techniques
 - 2. Library
 - a. Archival material
- D. Maintaining professional level of Conservation staff
 - 1. Membership in professional organizations
 - a. Mid-West Regional Guild
 - b. American Institute for Conservation
 - c. International Institute for Conservation
 - 2. Travel
 - a. Conferences and seminars, sometimes participating actively
 - b. Museums and institution to see and consult in the conservation laboratories
 - 3. Library research time
- E. Education for future professionals
 - 1. Interns
 - Mellon Fellow (required)
 - Winterthur
 - New York University
 - Buffalo, New York (formerly Cooperstown)
 - 2. Apprenticeship
- F. Area conservation needs
 - 1. Consultations
 - a. Outdoor sculpture at Justice Center §
 - b. Western Reserve Historical Society
 - c. Natural History Museum § - cooperative (Tay design)
 - d. County Archives §
 - Lorrain/Carnegie bridge
 - Court House murals
 - e. Hale Farm §
 - f. Case Western Reserve University outdoor sculpture §
 - g. Coshocton Historical Society
 - h. Gwinn Estate
 - i. College of Wooster Art Museum
 - 2. Conservation
 - a. Outdoor sculpture at Justice Center
 - b. Archives - analytical work
 - c. Hale Farm - analytical work
 - d. Case Western Reserve University outdoor sculpture
 - e. Gwinn Estate (private conservation) (?) part - own time
 - f. College of Wooster Art Museum
- G. Education for general public
 - 1. Lectures, tours of laboratories
 - 2. Media participation
 - 3. Curator Thursdays
 - 4. Telephone and correspondence

While the Department as it now stands is essentially satisfactory, the long-standing plan of having a paper conservator remains desirable. Also, given the nature of the problems encountered, a case could be made for a proper scientist. With further funding (from grants, etc.) trainees should be considered.

II.
A. Table of organization for the conservation department



II. B Staff responsibilities and costs

	Conser- vation	Admini- stration	Gallery Checks	Reports	Research	Analysis	Photo	Glazing Matting	Framing	Monitor	Public	Total hours
Chief Conservator/ Objects Conservator 45,161.01	20	12	1	1	3	1					2	40
Paintings Conservator 37,745.94	30	1	1	2	2	2					2	40
Associate Conservator of Objects 29,786.57	24	2	1	5	2	2	2				2	40
Assistant Conservator of Paintings 25,732.27	30		1	4	2	1					2	40
Administrative Assistant + Sec 22,354.59		16		16							8	40
Assistant in Textiles 20,260.55	27		1	3	3	1			2	1	2	40
Preparator 18,162.71		1	4		1		10	11	11		2	40
Assistant Preparator 14,984.60			3		1			15	17	3	1	40
Mellon Fellow Paintings 2,064.27	23		2	3	6-1/2	1	3				1-1/2	40

21 252,50

C. Is any work of your department farmed out to outside purveyors? Yes.

1. Outside analysis - 1983

- a. Thermoluminescence testing, Detroit Institute of Arts
2 tests - core from bronze sculpture, clay object, India \$405
- b. Radiocarbon dating - Carbon 14, Beta Analytical Lab, Florida
1 test - American chest on chest \$320
- c. X-ray of dense material (bronze, stone), Herron Testing Lab, Cleveland
No x-rays taken in 1983; the cost when used in \$50/hour
- d. X-ray fluorescence tests, Winterthur, Delaware
American silver, 20 pieces tested in 1983, no charge was made,
travel expenses only (funded by Luce Foundation) \$350
- e. Wood identification at Center for Wood Anatomy, U.S. Department
of Agriculture, Madison, Wisconsin
This is a free service. We average 6 samples yearly.
- f. Gem identification, Cleveland Museum of Natural History
This is a free service.
- g. Stone identification, Case Western Reserve University geologist
This was not utilized in 1983
- h. Glass research and technology, Corning Museum of Glass, New York
This was not utilized in 1983
- i. Chinese bronze analysis, Freer Gallery, Washington, D.C.
No charges made, travel costs only, approximately \$350
This was not utilized in 1983.

Total for 1983 \$1,075

2. Outside Conservation - 1983

- a. Oriental paper - Yuji Abe

Screen	\$2,702.50
Remounting	4,800.00
4 objects	10,933.00
Misc.	5,300.00
<u>Total</u>	<u>\$23,735.50</u>
1981 total	\$6,612.38
- b. Paper conservation - Keiko Keyes
\$1,206.00
- c. Photographic conservation, Center for Conservation of Art and
Historic Artifacts, Philadelphia
4 photos, 2 examinations \$3,970.50
- d. Painting, paper, and illuminated manuscripts, Intermuseum Laboratory,
Oberlin (which has 23 museum members)

3 illuminated manuscripts	\$1,245.00
1 painting	2,692.50
1 print	210.00
<u>Total</u>	<u>\$4,147.50</u>
less membership fee	1,500.00
	<u>\$2,647.50</u>

*LDIS THU INCLUDE
ABE'S COSTS
WITH SEL IN
JAPAN?*

TOTAL of Outside Conservation \$33,059.50

3. Are there tasks presently done by the staff which could be done more cheaply and/or better by outside contractors?

No. It would be more costly.

III. Services, activities, and functions of the Conservation Department

A. Services and activities

1. Public

- a. Curators Thursdays
- b. Telephone and correspondence
- c. Lectures
Case Western Reserve science group
- d. Demonstrations
NOVA
Northern Ohio Picture Framers Association
Image Resource Center
- e. Media participation
WCLV - "Art Comment"
Cleveland Plain Dealer
PM Magazine, channel 8
Afternoon Exchange, channel 5

2. Museum

- a. Monitor Environment
Humidity and temperature control
Hydrothermographs - charts changed weekly
Light levels
UF-3 plexiglass and filters for lights
Check with gauge
(push-button cases recommended)
Pests - silverfish, wood beetle, cockroaches
various fumigants
Dust and clean objects in galleries
frames, furniture, sculpture
Glazing and backing materials
keeps out dust and dirt, physically protects art work
- b. In depth examination of works of art
 - i. Ascertain condition of objects
Visual examination, appearance, using
daylight
raking light
specular light
structural inspection
 - ii. Technical examination
Microscope
Ultraviolet light
Infrared light
Infrared reflectography (vidicon - equipment purchased
in 1983, \$12,000)
X-ray - two-dimensional objects, less dense materials
ivory, thin metals, wood, lacquer, ceramics
Polarizing microscope
pigment analysis
fabric identification
metals - methods of manufacture (cast, cold worked)
 - iii. Outside analysis
X-ray fluorescence (metals, pigments)
X-ray - dense material (bronze, stone)
Thermoluminescence (fired clay, core material)
Radiocarbon dating - carbon 14 (wood, ivory)
Wood identification
Gem identification
Geologist - stone identification
Analysis of glass

- c. Conservation - stabilization and repair
 - i. Organic materials
 - Animal skins (American Indian, African)
 - Papyrus, parchment, paper (Egyptian, medieval)
 - Egyptian papyrus
 - Illuminated manuscripts and papers (Oberlin, manuscripts; Yuji Abe, oriental)
 - Prints and drawings (Keiko Keyes, Oberlin)
 - Textiles (Textile department)
 - Wood (furniture, objects, sculpture
 - wood identification
 - carbon 14
 - fumigation
 - impregnation
 - cleaning
 - repair
 - re-attach paint
 - Bone and ivory
 - changes in humidity
 - consolidation
 - restoration
 - Paintings - remove from frame
 - wood panel (fumigation, warping, ultraviolet light, infrared light, x-ray, vidicon)
 - canvas (ultraviolet light, infrared light, x-ray, vidicon, relining table, pigment analysis)
 - re-attach paint film
 - clean
 - inpainting (retouch)
 - re-touch varnish
 - varnish
 - reframe (repair, restructuring, protective materials)
 - ii. Inorganic materials
 - Copper alloys - bronze (bronze disease)
 - Gold, silver (tarnish)
 - Lead, tin, pewter (utensils)
 - Iron and steel (armor)
 - repair (soldering, electrolysis, joining techniques, ultraviolet light, corrosion removal with weak acids, grinding or mechanical)
 - patination
 - x-ray
 - cleaning, lacquering, waxing
 - Outdoor sculpture (5 outside Museum building)
 - cleaning, lacquering, waxing
 - Stone (air abrasive unit, ultrasonic dental tool, removal of graffiti, metal dowels, ultraviolet light, geologist)
 - Ceramic (thermoluminescence, adhesives, fills, cleaning, retouching)
 - Glass (repairs, outside analysis)
- d. Documentation
 - Reports sent to curator involved, director, registrar, conservation department file
 - examination
 - condition
 - treatment
 - recommendations for loan or purchase
 - Photographs of object - before, during, and after treatment, x-rays, black and white and color slides (Preparator develops black and white film and x-ray plates; color work is sent out of Museum)

- Taking and preparing samples
 - wood (identification, carbon 14)
 - textile fibers - on slides
 - pigment identification - on slides

3. Art Historical or Museum World

- a. Organizations/ memberships
 - Mid-West Regional Guild
 - American Institute for Conservation
 - International Institute for Conservation
- b. Conferences and seminars at museums and institutions, conservation labs
- c. Lectures, papers, Bulletin articles

B. Chart of functions and hours per week spent carrying out services/functions

	Public	Museum	Art World	Hours per week	Hours
Chief Conservator	4	32	4	40	Quit
Conservator of Paintings	2	36	2	40	Quit
Associate Conservator of Objects	3	36	1	40	Match
Assistant Conservator of Paintings	2	37	1	40	Match
Assistant in Textiles	2	37	1	40	
Preparator and Assistant Mellon Fellow	2	37	1	40	
Secretary/Administrative Assistant	1-1/2	32	6-1/2	40	
	8	30	2	40	

C. This department interphases with all other departments of the Museum in a unique fashion. The following list is presented in order of priority.

1. Curators
 - Removing and/or installing objects
 - Examination
 - Consultation
2. Utility Department
 - Opening cases
 - Transporting and installing large objects
 - Outdoor sculpture
3. Registrar
 - File of conservation work for Museum objects
 - Special packing problems
 - Inspection of incoming works of art
 - Courier for Museum
 - Removing or adding accession number to object with registrar
 - Record of private work in and out
4. Photography department
 - Safely installing objects for photography
 - Unframing paintings, prints and drawings for photography
5. Carpenter shop
 - Special frame work and bases
 - Structural problems with objects
 - Special installations
6. Painter
 - Mix special paints to be applied by conservator for exhibit
7. Engineers
 - Special lighting
 - Metal work

Conservation Department

8. Publications department
Editorial work on published material
 9. Education department
Notify when galleries are closed or objects removed
Schedule each day
Co-operate with tours
Preservation of Extension collection
 10. Public Information Department
Publicity from conservation for the media
 11. Guards
Notify of any damage by accident or vandalism to Conservation and Curator involved
- D. Are there other services and activities which you believe should be a responsibility of your department but are not presently?
No.

IV. Introduction

I would like to give you a short history of conservation pertaining to this Museum.

Under the direction of William Milliken, William Suhr, painting restorer with the Frick collection in New York and major dealers, was summoned to Cleveland to attend to major paintings needing urgent treatment. While he was here, other major paintings were cleaned. This procedure was repeated many times from 1930 to 1958. Many major paintings were restored by Mr. Suhr before they were acquired by the Museum.

For this reason, when Sherman Lee became director in 1958, he still retained Suhr through 1965 because of his knowledge of the condition of the collection and of the availability of major paintings on the market.

However, as a first step in creating a department within the Museum, a step made possible with the new Hanna funds, Dr. Lee appointed Joseph Alvarez as painting conservator in 1958. He had been with the Museum for 30 years in the Extension Exhibition department restoring secondary material. In 1960 I was transferred from Extensions, where I had apprenticed under Mr. Alvarez, to be objects conservator.

Until that time, very little was done as far as restoration was concerned for objects except the repair of breakage, which was done by a craftsman on the utility crew. The late Joseph Ternbach, metal conservator in New York, did attend to some silver objects for Dorothy Shepherd in the 1950s.

One painting conservator and one objects conservator working in the same space examined and cleaned the bulk of the collection for the next 15 years.

When the painting conservator retired in 1974, Ross Merrill was appointed painting conservator and also the department head. Under his direction the staff was expanded to include 4 paintings conservators, two of which were initially funded by grants from the Mellon Foundation, 2 objects conservators, two preparators, and one secretary, apread over three locations in the building. Since 1981 when Mr. Merrill left, the department has acquired an assistant in Textile conservation.

Thus the present state of the department and staff is 3 paintings conservators, one of which is funded with Mellon moneys, 2 objects conservators, one assistant

Conservation Department (Introduction, continued)

in textile conservation, 2 preparators, 1 administrative assistant/secretary. Also in 1984 these various people except the textile conservation assistant, will be gathered together from different parts of the Museum to be concentrated in the remodeled area of the Museum (the former library) which will have approximately 9,000 square feet of space.

Note: The Preparator doing all work on prints and drawings reports to that Department; this post does not take the place of a proper paper conservator.

1. Metropolitan Museum of Art

Size of collection

Conservation	Staff	Preparators	Interns/Fellowships
Paintings	6		9
Objects	14	2	
Paper	6	1	1
Textiles	6		
Armor	1		
American Art	4		
Egyptian	1		
Far Eastern	3		
Musical Art	1		
Primitive	1/2		
Scientists	8		
TOTAL	50-1/2	3	10

(may only be partial)

2. Museum of Fine Arts, Boston

Size of collection

Conservation	Staff	Preparators	Interns/Fellowships
Paintings	3, 1 part time		1
Objects	3		1
Textiles	2		
Paper	2	1	
Photography			
Furniture	1		2
Asian Arts	3		
Scientists	2-1/2		
TOTAL	17	1	4

3. Philadelphia Museum of Art

Size of collection

Conservation	Staff	Preparators	Interns/Fellowships
Paintings	4		3
Objects	1	4 to 5	2
Furniture	2		
Paper	1		2
Scientists			
TOTAL	8	4	7

4. Chicago Institute of Art

Size of collection 250,000

Conservation	Staff	Preparators	Interns/Mellon Fellows
Paintings	3	2	1
Objects	2		
Textiles	1 (also curator)	2	
Paper	1	1	1
Photography	1	1	
Furniture			
Scientists	1		1
TOTAL	9	8	3

5. Los Angeles County Museum of Art

Size of Collection 250,000

<u>Conservation</u>	<u>Staff</u>	<u>Preparators</u>	<u>Interns/Fellowships</u>
Paintings	2-1/2	assigned to curatorial departments	2
Objects	4		1
Textiles	3		1
Paper	2		
Photography			
Furniture			
Scientists	3		1
TOTAL	14-1/2		6

6. The Cleveland Museum of Art

Size of Collection 45,000

<u>Conservation</u>	<u>Staff</u>	<u>Preparators</u>	<u>Interns/Fellowships</u>
Paintings	2	2	1
Objects	2		
Textiles	1		
Photography			
Furniture			
Scientists			
TOTAL	5	2	1

IV. A. If The Cleveland Museum of Art should find it necessary to institute a 10% cut in the Conservation budget:

1. Resign from Oberlin Intermuseum Conservation Association.

\$1,500 - Membership Fee
 1,500 - Treatment Allotment
 \$3,000

2. Refrain from using non-glare glass @ \$440 a sheet. Budgeted \$2,000 for 1984.

3. Transfer Yuji Abe travel cost to appropriate line; this would eliminate \$5,000 from outside Conservation budget.

4. Eliminate the position of Assistant Preparator (the last person hired).

\$14,984.60
 Total Savings \$24,984.60 - approximately 10%

B. How would you manage a 20% cut?

To cut 20% becomes such a significant change in the department's goals that it is important to clarify the basic department.

1. Chief Conservator and Object Conservator - 1
2. Paintings Conservator - 1
3. Secretary - 1
4. Mellon Fellow in Paintings (funded by endowment grant) - 1

Total 4

This would entail minimal treatments and conservation for the Museum.

To juggle the staff to match the 20% budget cut might be done by cutting the Assistant Paintings Conservator position; because of the Mellon position, it would still mean the department would have two paintings conservators and two objects conservators. (However, it should be noted that a Mellon Fellow is a changing post seen essentially by the Mellon Foundation as a training experience that can last no longer than three years.)

That cut of \$25,732.27 together with Section A. institutes a trimming of approximately 20%.

C. No suggestions

D. Possible ways to raise money?

1. Apply for funding
 - a. Lubrizol Grant
 - i. Vacuum Hot Table (why not ask?) HAVE
 - b. National Endowment
 - i. X-ray Fluorescence (Matching Grant)
2. Charge Entrance Fee for May Show to help defray expenses of exhibit.

again

PHOTOGRAPHY DEPARTMENT - WORK REPORT FOR 1983 - Totals for the year

Department	PRINTS			PHOTOGRAPHIC WORK						
	8x10 Prints	Enlargement Prints	Registrar cards	4x5 & 8x10 Negs	B&W 35mm	Transparencies	Slides	Line Shots	Half-tones	Miscellaneous
Ancient Art	412	15	-	56	-	30	50	1	-	-
Early West Art	1,518	245	-	159	-	27	-	-	-	-
Later West. Art	1,131	147	-	325	4 rolls	12	-	1	-	Dev. 20 rolls 35
Modern Art	596	8	-	112	-	42	44	-	-	-
Oriental Art	862	38	-	244	-	18	611	10	-	-
Paintings Dept.	368	9	-	63	-	63	6	-	-	-
Prints & Draw.	399	-	-	146	-	24	58	-	-	-
Textiles	397	-	-	142	-	24	8	-	-	-
Totals-curatorial	5,683	462	-	1,247	4 rolls	240	777	12	-	Dev. 20 rolls 35
Registrar Dept.										
For Dept. files	1,490		2,233	462*	-	-	-	-	-	-
Accts. receivable	1,650	5	-	-	-	-	-	-	-	-
Conservation Dept	703	428	-	58	4 rolls	3	161	-	-	Dev. 34 rolls 35
Extension Exhib.	242	139	-	160	-	16	-	5	-	-
Public Info.	1,386	222	-	79	15 rolls	-	16	-	-	-
Publications	91	-	-	25	-	-	-	-	-	-
Personnel	107	9	-	-	41 rolls	-	-	-	-	-
Mr. Ward-designer	90	-	-	2	-	-	-	12	-	-
Jr. Council	-	-	-	-	-	-	17	-	-	-
Gen'l Mgr.	26	42	-	-	-	-	-	-	-	-
Development Office	127	-	-	-	1 roll	-	-	-	-	-
Education Dept.	75	-	-	31	-	-	-	-	-	Dev. 3 rolls 35
Musical Arts	1	2	-	-	1 roll	-	-	-	-	-
Photo Library	363	-	-	-	-	-	-	-	-	-
Slide Library	-	-	-	-	-	-	-	-	-	-
Print Shop	13	-	-	-	-	-	(903 views) = 2709	253	129	-
Total all Depts.	12,047	1,309	2,233	2,064	66 rolls	259	1,874	282	129	See above

~~259~~ Subjects
 86 views
 129
 actual
 1/2 sheet

Photography Studio
April 1984

Position	1984 Salary	Social Security	Pension	Group Term Life Insurance	Blue Cross/ Blue Shield	Kaiser Foundation	Dental Only Blue Shield	Total Cost
Department Head								
N. Hlobeczy (17-1/2 yrs)	\$ 25,000	\$ 1,750.00	\$ 943	\$ 125.38	\$ 2,628.13	\$	\$	\$ 30,445.51
Assistant Photographer								
R. Falk (2 years)	\$ 16,000	1,120.00		28.44		791.52	99.72	\$ 18,039.68
Darkroom Technician								
R. Broske (2 years)	\$ 13,500	945.00		70.56		791.52	99.72	\$ 15,406.80
Secretary								
N. Schroeder (16 years)	\$ 16,550	1,158.50	461	28.44	1,014.27			19,212.21
	\$ 71,050	\$4,973.50	\$1,404	\$251.82	\$3,642.40	\$1,583.04	\$199.44	\$83,104.20

department to keep up with technological advances and to be aware of procedures followed by photographers in other museums.

The department has operated under budget for the past ten years.

II. 1. Prepare a Table of Organization for the department. List personnel by responsibility(ies) and set beside each staff assignment total cost of that person to CMA.

A. Head of Photography Department Total cost: \$30,446

1. Administration 5 hours
2. Head photographer 28 hours
3. Does technical training of all new personnel 2 hours
4. Responsible for yearly budget, cost control

B. Secretary Total cost: \$19,212

1. Office duties of telephone, typing, all record keeping, including maintenance of index 26 hours
2. Coordinates photography sessions with departments 7 hours
3. When needed, pulls and files negatives 2 hours

C. Assistant Photographer Total cost: \$18,040

1. Primary function: darkroom work of printing and enlarging negatives; processing film 30 hours
2. Photographs of events and museum projects for Public Information and archives. 5 hours

D. Darkroom Technician Total cost: \$15,407

1. Processes film; makes prints and negatives for enlarging 27 hours

MB photo person
in Ed Dept

DEPARTMENT QUESTIONNAIRE FOR PLANNING COMMITTEE: PHOTOGRAPHY STUDIO

- I. 1. (A) Please state the mission of your department. (B) Explain the separate elements of this mission and indicate your order of priority. (C) Do present priorities seem appropriate for the future?
- A. To photograph and make prints of objects in the Museum collection.
To store negatives and maintain cross reference file.
To respond to the photographic needs of the Museum.
- B. Separate elements of mission are to:
- (a) Record condition of works of art.
 - (b) To take negatives and make photographic records of objects for registration.
 - (c) To prepare prints of Museum objects as required for research and scholarship.
 - (d) Make photographs and/or slides of Museum objects or book illustrations for Museum staff and for outside publications both educational and commercial.
- Other elements are:
- (1) Special photography for Public Information, e.g., events such as openings, and Museum projects.
 - (2) Records of permanent gallery installations and exhibitions for Museum archives.
 - (3) Identification photography of personnel/passports.
- C. I see nothing changing in the immediate future with regard to these priorities.

D. Statement with regard to Mission:

It is the responsibility of the photographic department to maintain a standard of excellence generally higher than that found in most commercial studios. It is also important for the photographic department to keep up with technological advances and to be aware of procedures followed by photographers in other museums.

The department has operated under budget for the past ten years.

II. 1. Prepare a Table of Organization for the department. List personnel by responsibility(ies) and set beside each staff assignment total cost of that person to CMA.

A.	Head of Photography Department		\$30,446
	1. Administration	5 hours	
	2. Head photographer	28 hours	
	3. Does technical training of all new personnel	2 hours	
	4. Responsible for yearly budget, cost control		
B.	Secretary		\$19,212
	1. Office duties of telephone, typing, all record keeping, including maintenance of index	26 hours	
	2. Coordinates photography sessions with departments	7 hours	
	3. When needed, pulls and files negatives	2 hours	
C.	Assistant Photographer		\$18,040
	1. Primary function: darkroom work of printing and enlarging negatives; processes film	33 hours	
	2. Miscellaneous photographs including work for Public Information.	2 hours	

D. Darkroom Technician \$15,407

- 1. Processes film; makes prints and negatives
for enlarging 27 hours
- 2. Makes graphic arts negatives and halftone
negatives for in-house printing 8 hours

II. 2. (A) Is any work of your department farmed out to outside purveyors? If so, at what cost? (B) Are there tasks presently done by staff which could be done more cheaply and/or better by outside contractors? If so, please give details.

All work farmed out is either less expensive than in-house or we do not have the equipment or personnel to accomplish the work. This includes:

WKS

- A. 1. Color processing. \$1,200 slides
\$ 400 transparencies
 - (a) Original transparencies and slides
 - (b) Duplicate transparencies and slides
 - (c) Color prints
- 2. Any black and white enlargements from 8 x 10-inch negatives.
- B. Work we do in our own plant is less costly and of better quality than outside.

III. 1. List the various services and activities of your department to (A) the public, (B) the Museum, and (C) the art historical and/or museum world, and indicate your priorities. Identify by function the professional staff involved in carrying out each service or function and estimate the number of hours per week each person is involved. Note: Figures are for 1983.

A. For the public:

*Does the
won business*

- 1. Make black and white prints of Museum objects for students and scholars (\$8879 income in 1983 from b/w at \$5 plus \$5 reproduction fee 1655 prints

Budget for Dept.

- 2. Produce color transparencies for rental to scholarly publications and to commercial users.

1/1/84

86 subjects, 150 transparencies

- 3. Rental transparencies from existing files for scholarly publications and commercial use. 170 transparencies

1/1/84

B. For the Museum:

1. Registrar and Extension Exhibitions Departments

- (a) Make Polaroids and/or negatives and prints of damage to works of art
- (b) Make negatives and one record black and white print of every CMA object 1144 prints
- (c) For every CMA object make four 4 x 6 inch cards with photograph 462 negatives, 2233 cards
- (d) Make record photographs of Extension Exhibition collection, and enlargements for exhibitions. 160 negatives; 242 prints; 139 enlargements
- (e) Provide gallery views of new permanent installations and temporary special exhibitions. 173 negatives; 346 prints

Does this show in BIE budget

12 DAYS

2. Conservation Department

- (a) Make special photographs of works in process of conservation 58 negatives; 141 b/w frames of 35 mm.; 161 color slides
- (b) Make prints from all negatives taken by Conservation Department as well as negatives made in Photo Studio 703 contacts; 428 enlargements
- (c) Develop black and white film 34 rolls 35 mm.

Does this show in budget

Note: For the most part the Conservation Department itself does the photography necessary to record treatments in progress, since scheduling in advance is impossible; that department has no studio facilities nor printing capability.

3. Curatorial Departments

(a) Take new negatives of Museum objects and make prints.

Also make prints from existing negatives for research and publication.

5683 contact prints;
462 enlargement prints

(b) Photograph book illustrations and make

prints for research and publication 103 copy negatives

For
ann

(c) Supply curators with film (20 rolls) for research trips. Develop and print to order

(d) Supply Polaroid camera and film for

research, and exhibition installation 25 rolls \$125

4. Public Information

(a) Produce prints from Museum negatives

and copy negatives

79 b/w negs.; 1390 contact prints

Does this
show in P.I.
R.I.T

(b) Do candid shots at events and document

Museum projects.

540 b/w frames of 35 mm.;
222 enlargements

5. Slide Library

Produce original slides of CMA objects

(903 views)

2700 slides

6. Printing Department

Make line shots and halftones

129 halftones; 282 line shots

(Note: halftones are being largely eliminated as Photo Studio work)

7. Photograph Library

Produce prints of CMA objects 363 prints

8. Administration

(a) Make personnel I.D. photographs 107 prints

(b) Studio space is made available to non-Museum photographers such as American Greetings from time to time for special Museum projects approved by Assistant Director for Administration's office.

C. Services to Art Historical and Museum World

This is covered by work done through curators and department heads and includes service to public.

III. 2. Are any of these services or activities jointly undertaken with other Museum departments? If so, specify. How are costs and manpower allocations determined?

None.

My Ed. Dept. Print
III. 3. Are there other services and activities which you believe should be a responsibility of your department but are not presently? Please identify and then indicate where each such service must rank within the list of priorities you have prepared; estimate cost.

None.

IV. 1. If The Cleveland Museum of Art should find it necessary to institute a 10 percent cut in your department's budget, how would you recommend this be achieved? How would you manage a 20 percent cut? Please list the specific functions and services you would cut and explain the impact of such cuts upon department goals; indicate the impact of such cuts upon personnel and/or programs: Identify the specific savings which would be involved.

The total bill for supplies in the photographic studio represents about 20 percent of its budget. Cutting supplies even by a small amount will not bring about much of an overall saving and would drastically affect many Museum functions.

Given the above, if The Cleveland Museum of Art should find it necessary to institute a 10 or 20 percent cut, it would have to cut one person from payroll.

This, however, would reduce the production of the photographic department in terms of printing by at least forty percent. It would then be the responsibility of the Museum departments to modify their requirements in accordance with the new situation of diminished production and for the administration to set priorities.

- IV. 2. Please list any suggestions you might have for general cost saving in another part of the Museum. Please feel free to talk about any area, including printing, postage, telephone, secretarial pools, maintenance, sharing of personnel or whatever.

None.

Notes:

1. Customarily once each new object has been set up in the studio, the photographer makes not only the black and white negative but also the transparencies (if a reasonable need can be anticipated) plus the slides for the library.
2. The time required to photograph an object varies greatly. The absolute minimum is one-half hour for the first shot including processing to check exposure; additional negatives of the same object take about ten minutes each and are then processed together. Most objects require more time, especially if they are three dimensional.

3. On an average, a darkroom technician can make 50 to 80 prints
a day.