



The Daniel Jeremy Silver Digital Collection

Featuring collections from the Western Reserve Historical Society and
The Jacob Rader Marcus Center of the American Jewish Archives

MS-4850: Daniel Jeremy Silver Papers, 1972-1993.

Series 2: Subject Files, 1956-1993, undated.

Reel
16

Box
6

Folder
192

Cleveland Museum of Art, notebook, part 2, 1984.

DEPARTMENT QUESTIONNAIRE FOR PLANNING COMMITTEE: THE LIBRARY

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

The mission of the Ingalls Library is to acquire and to make available the materials and information needed for the activities of The Cleveland Museum of Art outlined in its papers of incorporation: Acquisition of works of art, their conservation, display, and explication. The Library supports the work of the curatorial, conservation, and education departments as a college or university library supports its institutional curriculum. Specifically, in rank order, the Library must:

1. Maintain current scholarly collections of library materials, in appropriate formats (note 1 - see p.4), acquired by appropriate means, at a research level, for all areas in which the Museum collects art objects.
2. Provide access to the Library collections through an efficient system of bibliographic controls.
3. Interpret the Library collections to patrons for efficient, economical use and provide access to information located outside the Museum.
4. Recognize and respond as appropriate to the varying needs of non-Museum clientele: visiting scholars and curators, university faculty, graduate students, Museum members, the public in Cleveland and in the museum/art historical world.

5. Meet appropriate professional and national standards in performing 1-4, and provide opportunities for professional growth and staff development.

The Library was considered integral to the Museum from its beginning:

"Provisions are made for an adequate Library and a photograph room.... It is proposed to extend the Library in accordance with the development of the collections...."

CMA Bulletin, v.1, no.1 (April, 1914)

The Library -- books, slides, photographs, information in many different forms -- is a mirror of the Museum collections. As two-thirds of the objects moved into new galleries ~~and~~ recently were acquired in the past twenty-five years, so exactly the same percentage of library materials moved into the Ingalls Library were acquired in the same span.

Because of the Museum's resources for art acquisitions and its chosen goal as a general art museum, the Library has grown to become a research library (note 2 - see p.4) in the history of art -- there are approximately ten such libraries in this country (note 3 - see p.4), libraries in which users have enough tools to come to grips with the most sophisticated problems of acquisitions, connoisseurship, provenance, and meaning (note 4 - see p.5).

While it is true that no library can acquire all the items its patrons may need, it is equally true that scanting on library collecting is false economy, exactly as deferred maintenance on a house costs far beyond preventive care. A book purchased by the Library in 1932 for

\$30.00 now sells for \$1875.00; a title of 1956, the standard work in its field, Dutch still-life painting, purchased new for £8.00 or \$20.00 is now \$875.00, if available. Driven by something as definite as the art object collection, deciding what to purchase is straightforward. This is in contrast to libraries in more general institutions, such as colleges or universities. At the same time, some anticipation is allowed.

Library materials must be organized in a meaningful way for use. For books, national standards are appropriate, always viewed with the particular needs of Museum clientele in mind. For this reason, the Library participates in The Research Libraries Group, a nationwide consortium of the leading academic and special research libraries described in the attached brochure. Many libraries will acquire the identical volume on Michelangelo; there exist prescribed standards for bibliographic description, which, shared via modern technology, increase both library productivity and user access. We, for example, contribute immediate cataloging of CMA publications to the RLG data base, where it is available to all other holders of our books. For other media (slides and photographs), systems based more on art historical schemata rather than those of library science are appropriate.

To collect art intelligently in the future, the Museum must have the information with which to test the judgment of the eye. The Museum is obligated to acquire works of art as wisely and as effectively as possible: It must have the resources at hand on which to base decisions. Collections and service, focused concentrically on the Museum and then on other users, are the two justifications for the Library.

The present library priorities seem appropriate for future activities. As the Museum's art purchase funds face increasing pressures, sound bases for decisions of expenditure become more necessary than ever.

* * * * *

NOTE 1: The Cleveland Museum of Art Library collects these types of art and architecture library materials: (1) serials (periodicals, year-books, museum annual reports, bulletin) and sale catalogs; (2) scholarly monographs, catalogs raisonnés; (3) catalogs: exhibition catalogs, museum collection catalogs, private collection catalogs, dealers catalogs; (4) sources and document materials, emblem books; (5) microfiche collection catalogs and archives; (6) bibliographies (national, regional, specific media, and subjects); (7) printed library catalogs; (8) indexes (general, specific media subjects, and periods, sales indexes); (9) topographical guidebooks, national, regional inventories; (10) facsimiles (scrolls, codices, illuminates manuscripts as related to art objects in The Cleveland Museum of Art); (11) dictionaries and encyclopedias (general non-art reference support material); (12) histories (general and specific), social life and custom (non-art support material); (13) interdisciplinary studies; (14) slides of works of art in Cleveland and elsewhere; (15) photographs of works of art in Cleveland and elsewhere.

NOTE 2: "The function of a research library is to collect and make available for use all the material on a given subject or range of subjects." --Encyclopedia of Library and Information Science. The Research Libraries Group defines research level as:

"A collection which includes the major published source materials required for dissertations and independent research, including materials containing research reporting, new findings, scientific experimental results, and other information useful to researchers. It is intended to include all important reference works and a wide selection of specialized monographs, as well as a very extensive collection of journals and major indexing and abstracting services in the field. Older material is retained for historical research."

--RLG Collection Development Manual.

NOTE 3: Wolfgang Freitag, Fine Arts Librarian at Harvard University, in a statement to the National Commission on Libraries and Information Sciences (1973) stated:

"There are nine outstanding visual resources libraries in the United States--three are museum libraries (Metropolitan Museum, Art Institute of Chicago, and Cleveland Museum of Art); three are subject special libraries as components of university library systems (Columbia, Harvard, New York University); two are integral departments of large research libraries (Library of Congress and New York Public Library); and only one is an independent research institution (The Frick Art Reference Library in New York City)."

To this list can be added the Library of the J. Paul Getty Center in Los Angeles.

NOTE 4: A sample of the holdings of Art and Architecture Program committee members in the area of Renaissance and Baroque are conducted by RLG is below, showing the percentage of items in a standard bibliography which each institution has.

ART AND ARCHITECTURE VERIFICATION RESULTS: RENAISSANCE/BAROQUE PERIOD

<u>INSTITUTION</u>	<u>PERCENTAGE</u>	<u>NUMBER</u>
<u>Serials & Monographs, Totals</u>		
Yale	71.6	494/689
UC Berkeley	66.0	455/689
Clark Art Institute	64.5	445/689
Metropolitan Museum	62.4	430/689
New York Public	62.1	427/689
Art Institute of Chicago	61.1	421/689
University of Michigan	60.6	418/689
Cleveland Museum of Art	58.8	405/689
Cornell	57.3	395/689
Stanford	56.3	388/689
New York University	53.5	369/689
University of Pennsylvania	48.9	337/689
Johns Hopkins	46.9	323/689
Dartmouth	41.8	288/689
Rutgers	30.5	210/689
Northwestern	24.8	171/689
Kimbell	24.2	167/689
Temple	21.7	150/689
<u>Serials</u>		
UC Berkeley	78.0	138/177
Art Institute of Chicago	72.8	129/177
University of Michigan	72.3	128/177
Yale	71.8	127/177
Cleveland Museum of Art	71.8	127/177
Metropolitan Museum	71.2	127/177
New York Public	67.2	119/177

<u>INSTITUTION</u>	<u>PERCENTAGE</u>	<u>NUMBER</u>
<u>Serials-cont'd</u>		
Clark Art Institute	63.8	113/177
Cornell	58.5	104/177
Johns Hopkins	55.4	98/177
New York University	53.7	95/177
Stanford	52.2	93/177
University of Pennsylvania	48.0	85/177
Dartmouth	39.5	70/177
Rutgers	23.7	42/177
Northwestern	22.6	40/177
Temple	15.8	28/177
Kimbell	0.1	2/177
<u>Monographs</u>		
Yale	71.6	367/512
Clark Art Institute	64.8	332/512
UC Berkeley	61.9	317/512
New York Public	60.2	308/512
Metropolitan Museum	59.3	304/512
Stanford	57.6	295/512
Art Institute of Chicago	57.0	292/512
Cornell	56.8	291/512
University of Michigan	56.6	290/512
Cleveland Museum of Art	54.2	278/512
New York University	53.5	274/512
University of Pennsylvania	49.2	252/512
Johns Hopkins	43.9	225/512
Dartmouth	42.6	218/512
Kimbell	32.2	165/512
Northwestern	25.6	131/512
Temple	23.8	122/512

ART & EDUCATION

DEPARTMENT HEAD

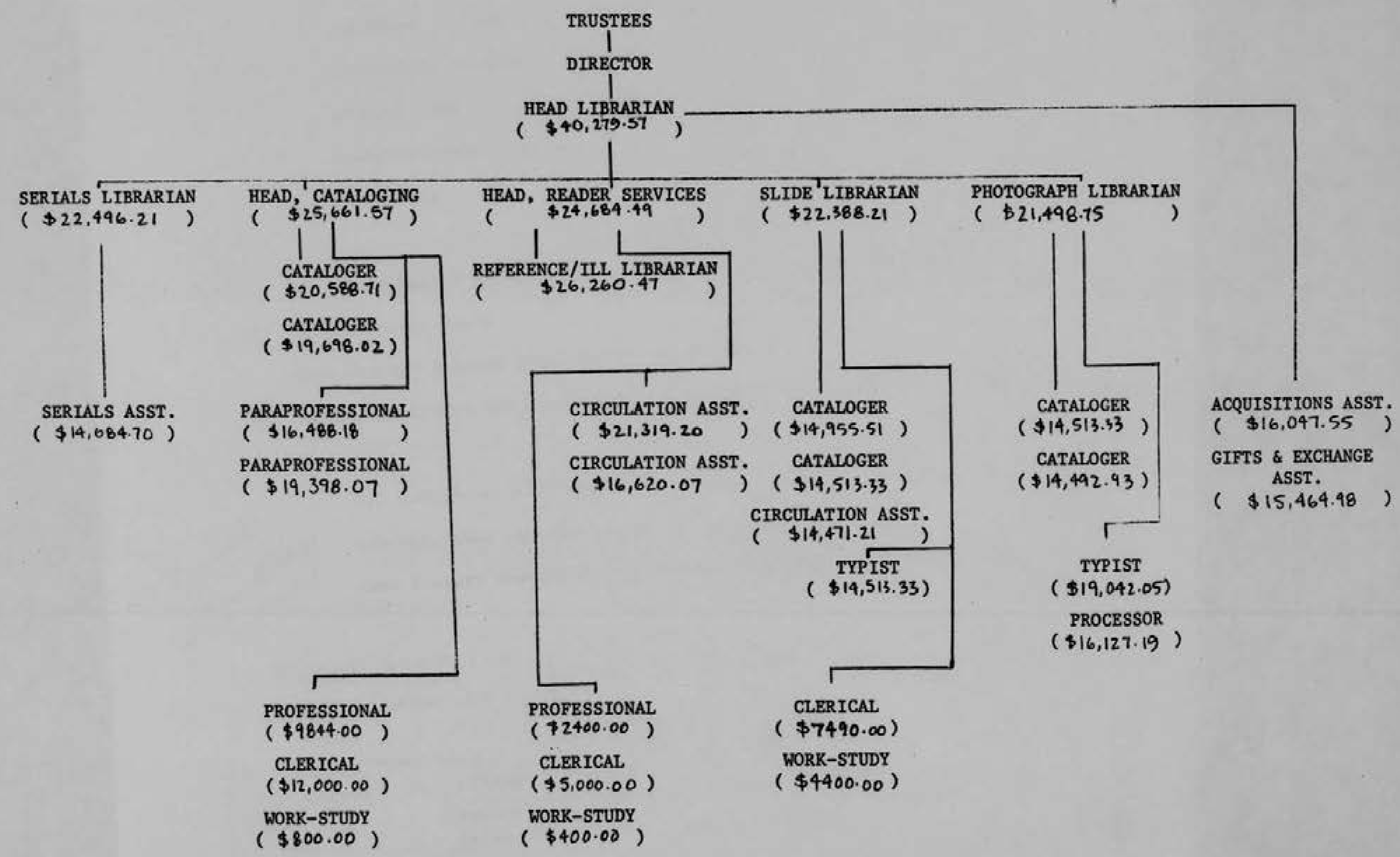
DIVISION HEAD

PROFESSIONAL

PARAPROFESSIONAL

CLERICAL

PART-TIME



11. 1.
Organization Chart

7

Library
April 1984

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

A. Book cataloging service and production

Research Libraries Group - see attached brochure and pages 9-11

equipment service contracts	\$1,600.00
communications lease	8,400.00*
printed cards	1,700.00
computer processing time	10,400.00
membership	1,000.00
	<hr/>
	\$23,100.00

* estimated 40% increase due based on AT & T reorganization

B. Book purchase funds

Case Western Reserve University \$5,500.00

C. Additional hours: Sundays/Wednesday evenings during the school year.

8.5 hours/week x 35 weeks x \$6.50 = \$1,900.00 cost to the library, plus security costs. (2000⁰⁰) x 2

Case Western Reserve University pays \$600.00 for these hours.

POTENTIAL
600
SAVING

1/2 weekend
cost for public

20-25 GARDNER
5 FACULTY

ALL WORK DONE
ACCESS TO STAFF
WORKING
BEFORE 10

Spend most of time
File back 1/2 with
Acquisition SEARCHER

1/2 of
circulation
OF Sales

Books - For courses
Tables - Circulation - circulation

1/2 - 2/3 outside use of
book collection

Available ONLY to graduate students

500 For ITMS - OWNED
by UNIVERSITY - NO CATALOGUE

50% of cost
of part time help.
Small # of
hours 100, can
less than 1/2 of 2500

Art and Architecture

The Research Libraries Group, Inc.

October 1982



The Research Libraries Group, Inc. (RLG), is a corporation owned by 25 U.S. research institutions. It is dedicated to improving the management and exchange of information resources for the advancement of research and scholarship through interinstitutional cooperation.

RLG now operates four principal programs: Shared Resources, Collection Management and Development, Technical Systems and Bibliographic Control, and Preservation—all designed to address issues of importance to general research libraries. In addition, RLG has developed programs directed to the concerns of special libraries in the fields of art and architecture, law, East Asian studies, music, and health sciences.

The Art and Architecture Program

RLG's Art and Architecture Program links the art and architecture libraries in RLG member-owner institutions with museums and independent art libraries who use RLG's computerized Research Libraries Information Network (RLIN) and are special members of RLG. The common bond is the need to meet the research requirements of the community of art scholars in the face of diminishing resources. What have been called "genteel traditions of independence" in museum circles may no longer be affordable in a field where the average book price in 1981 exceeded thirty dollars.

Art and Architecture Program participants are united by their shared use of the RLIN data base for bibliographic control and by their mutual concerns in the areas of shared resources, collection development, and preservation.

The Program Committee, active since 1979, is charged with advising the president of RLG on the special requirements of art and architecture within the established RLG programs. The committee's concerns include:

- operational issues and definition of policy on the handling of art and architecture resources within RLIN and within the shared resources, coordinated collection development, and technical processing programs;

- identifying and supporting as special data bases files of art and architecture information that would increase the utility of RLIN as a resource for art and architecture scholarship;
- system development required to use RLIN more effectively as a source of information about art and architecture.

Shared Resources

The Art and Architecture Program special members participate in the RLG Shared Resources Program along with their university library counterparts. This participation includes use of the RLIN Interlibrary Loan subsystem for sending and receiving loan and photocopy requests, and reciprocal on-site access for each others' professional staff, students, and faculty. Sharing resources through interlibrary loan and on-site access is an essential complement to coordinated collection development.

Collection Management and Development

Members of the Art and Architecture Program have contributed information to the RLG Conspectus, a tool in both printed and on-line form for determining, comparing, and analyzing the collections of members in several ways. The conspectus contains information on the existing collection strengths of members in a dozen subject divisions, including art and architecture, as well as on members' current collecting policies.

How does this point to us?
This information has allowed the partnership to assign primary collecting responsibilities to various members for certain fields. Primary collecting responsibility has been assigned to seven members in 29 subjects within art and architecture where fewer than two research-level collections exist among the members. With this conspectus information at hand, Art and Architecture Program participants have the ability to consider reallocation of precious acquisitions dollars.

Technical Processing

One of the Program Committee's concerns is the bibliographic description and subject analysis of art-related material. In the past year, an Art and Architecture Program task force produced a proposal for a minimal-level cataloging standard applied to exhibition catalogs; this proposal is being reviewed by RLG's principal program committees.

The Art and Architecture Committee is also conducting an ongoing evaluation of the Art and Architecture Thesaurus Project, an interesting and promising venture underway at Rensselaer Polytechnic Institute Library, Troy, New York. Supported by funding from the Council on Library Resources and the National Endowment for the Humanities, the Thesaurus Project is an attempt to develop a hierarchical structure of subject terms in the fields of art and architecture.

Other concerns of the Program and its committee have included strategies for automated bibliographic control of special materials, such as architectural drawings.

Projects developed under the auspices of the Art and Architecture Program include special data bases like the on-line Avery Index to architectural periodicals and the art sales catalog data base, described below.

Special Data Bases

The On-line Avery Index to Architectural Periodicals

The Avery Index, published by Columbia University and G. K. Hall and Company from 1963 to 1979, is a multiple-entry index to periodical articles on architectural design and history, selected from over 500 periodicals in all Western languages that are received by the Avery Architectural and Fine Arts Library at Columbia. Since 1980 the Avery Index has been a special data base in RLIN.

The on-line file of analytic entries is complemented by a cross-reference file that contains the established headings used in the Avery Index. The Avery analytics file contains approximately 5,000 records and is expected to grow by 2,000 records annually. The Avery cross-reference file contains approximately 7,700 records.

SCIPIO, the Art Sales Catalog Data Base

SCIPIO (Sales Catalog Index Project Input On-line) is a means of providing on-line bibliographic access to auction catalogs. These catalogs are valuable sources of information on the provenance of art objects, patterns of collecting, and the contemporary market for works of art.

Three members of the Art and Architecture Program—The Art Institute of Chicago, the Cleveland Museum of Art, and The Metropolitan Museum of Art—were funded by the Samuel H. Kress Foundation to participate in designing this data base and to establish the initial on-line file. To date, the three members have input approximately 4,000 records of their currently received auction catalogs, beginning with 1980. Eventually, these institutions will add records for older catalogs as well.

Searching Access to Art and Architecture Data Bases

Anyone who wishes to open an RLIN "search-only" account is free to search both Avery and SCIPIO, as well as the other RLIN special data bases and the central bibliographic files. Inquiries may be addressed to the Program Coordination Division, Research Libraries Group.

Participation in RLG's Art and Architecture Program

RLG's Art and Architecture Program is guided by a program committee that includes representatives of those member-owner institutions with major collections in the fine arts, plus the chief librarians from the eleven museum libraries that are RLG special members. The committee is presently chaired by Georgia Bumgardner, Curator of Graphic Arts, American Antiquarian Society, and supported by Barbara Brown, Associate Director of Program Coordination on RLG's central staff.

The institutions participating in the program are:

Columbia University	The Art Institute of Chicago
The New York Public Library	The Cleveland Museum of Art
Stanford University	The J. Paul Getty Museum
Yale University	The Kimbell Art Museum, Fort Worth
University of Michigan	The Metropolitan Museum of Art
University of Pennsylvania	The Museum of Fine Arts, Boston
Princeton University	The Museum of Modern Art
Dartmouth College	The Philadelphia Museum of Art
Rutgers University	The Fine Arts Library of The Harvard College Library
Cornell University	The Pierpont Morgan Library
New York University	Sterling and Francine Clark Art Institute (Williams College)
Northwestern University	
American Antiquarian Society	
Temple University	
University of Minnesota	
University of California, Berkeley	

Art and architecture collections in Association of Research Library (ARL) institutions that become member-owners of RLG are automatically qualified for participation in the Art and Architecture Program. In addition, RLG extends membership invitations to art, architecture, and museum libraries with research collections and unique strengths that can contribute significantly to the development and enrichment of an extensive subject-oriented data base. Those eligible have collections of national significance and recognized strengths in specific subject areas or periods.

For additional information, please write or telephone:

Director of Program Coordination
The Research Libraries Group, Inc.
Jordan Quadrangle
Stanford, California 94305
(415) 328-0920

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 staff involved in carrying out each service or function and estimate the number of hours per week each person is involved.

III. 1. a. Services to the Public, i.e., Museum members, non-members by telephone and in person on Wednesdays.

1983 attendance (9 months) = 2,015; 1984 (3 months) = 850

- 1) Telephone reference: reference librarian - 5 hrs
- 2) In-person reference: reference librarian - 5 hrs
- 3) Circulation and paging of library materials for the public:
 - Book Circulation staff - 10 hrs
 - Slide " " - 15 hrs
 - Photograph " " - 3 hrs

is the
necessary

III. 1. b. Services to the Museum (in rank order)

1) Library materials acquisitions

books - purchase: \$103,500.00 (note 5 - see p.15)

librarian - 20-25 hrs

clerk - 35 hrs

books - gifts & exchanges: 1983 = 1,257 titles received on exchange
(\$13,400.00)

= 656 gifts received (\$18,606.00)

= value of items sent on exchange \$5,141.98

librarian - 2 hrs

associate librarian - 5 hrs

clerk - 25 hrs

serials - purchase: \$45,000.00 (note 6 - see p.15)

613 titles

gifts & exchanges: 940 titles

serials librarian - 10 hrs

clerk - 15 hrs

slides - purchase: \$8,000.00

4,100 slides; 2,700 slides produced in-house

slide librarian - 10 hrs

student photographer - 10 hrs

photographs - purchase: \$25,000.00

1983 = 8,571 photographs

2) Library materials processing

books: head of cataloging - 35 hrs

catalogers (2) - 70 hrs

1983 = 4,175 titles
in 4,800 volumes

paraprofessionals (2) - 70 hrs

catalogers (part-time) - 25 hrs

clerks (part-time) - 47 hrs

serials, including sales catalogs:

serials librarian - 10-12 hrs

1983 = 1,550 titles,
approx. 25,000 pieces

clerk - 15-20 hrs

slides: slide librarian - 15 hrs

catalogers (2) - 60 hrs

1983 = 11,700 slides

typist - 35 hrs

part-time - 50 hrs

3) Library materials circulation and control

1983 figures

books: circulation clerks (2) - 70 hrs

1983 = 3,900 outside users
(2/3 CWRU, 1/3 other);
28,000 circulations

part-time - 25 hrs

reference librarian - 35 hrs

serials (included in books figure) + 3 hrs binding

slides: circulation clerk - 35 hrs

1983 = 1,700 users; 61,000
circulations (30,000 CWRU,
15,000 CMA, 15,000 other)

slide librarian - 5 hrs

photographs: photograph librarian - 5 hrs

1983 = 416 users, 1,600
circulations

clerk - 5 hrs

4) Collation: Museum object bibliography compilation

books: part-time - 20 hrs

serials: circulation staff - 15 hrs

5) Interlibrary Loan and bibliographic verification

reference librarian - 15 hrs

clerk - 3 hrs

6) Reader services

reference desk and telephone - 35 hrs

photograph librarian - 5 hrs

slide librarian - 5 hrs

7) Current awareness: clippings, press releases

reference librarian - 8 hrs

clerk - 10 hrs

NOTE 5: These funds are composed of \$5,500.00 from Case Western Reserve University, \$13,000.00 from specified endowments, and \$85,000.00 from general appropriation from the Museum's endowment. Due to long-term, strong support, only about \$5,000.00-\$7,000.00 per year is spent on retrospective purchases. The balance allows the Museum to keep abreast of current monographic publishing at a research level. Comparative funds for selected institutions are given below:

BOOK PURCHASE FUNDS 1982-83 OR 1983; ALL FUNDS FROM ALL SOURCES

Does not include Super { 25
22

<u>INSTITUTION</u>	<u>BOOKS</u>	<u>SERIALS</u>	<u>SALES CATS.</u>	<u>TOTAL</u>
Metropolitan Museum of Art	\$140,000	\$30,000	\$17,000	\$187,000
Art Institute of Chicago	-- not broken down --			\$178,000
New York University - Institute of Fine Arts only	131,450	25,000	0	\$156,450
Cleveland Museum of Art	103,500	40,000	in serials	\$143,500
Fogg only	97,828	32,555	0	\$133,083
Stanford (art only)	-- not broken down --		0	\$130,000
Yale (Art & Arch. only)	96,000	25,000	0	\$121,000
Princeton (Marquand only)	-- not broken down --		0	\$120,000
Boston Museum of Fine Arts	-- not broken down --			\$ 75,000
Clark Art Institute	68,500	8,000	in books	\$ 74,500
Los Angeles County Museum of Art	-- not broken down --			\$ 50,000
Philadelphia Museum of Art	16,000	16,000	in serials	\$ 32,000

NOTE 6: This is all appropriated. \$15,000.00 is spent on subscriptions to auction catalogs, the balance on continuations. The serials department handles more than 25,000 pieces per year.

ACTION CATALOGUES
TO ADDITION Funds 16

Library
April 1984

III. 1. c. Services to the art historical/museum world (in rank order)

1) Cataloging: books added to data base; 45% items are original

sales catalogs: serials clerk - 15 hrs

2) Publications and photograph exchange

gifts and exchanges clerk - 25 hrs

photograph librarian - 3-4 hrs

3) Joint program CWRU: course reserve, shelving, circulation

circulation staff - 20 hrs

reference librarian - 2 hrs

reader registration: reference librarian - 1 hr

4) Reference service, mail: reference librarian - 25 hrs

5) Professional organizations

librarian - 3 hrs (NOT Museum time -- see note 7, below)

head cataloger - 3 hrs (NOT Museum time)

serials librarian - 3 hrs (NOT Museum time)

(some Museum support: telephone,
postage)

Service priorities applied to the above matrix must be (1) Cleveland Museum of Art staff, (2) Museum members, (3) visiting scholars and curators, (4) academic faculty, (5) graduate students and the general public.

* * * * *

NOTE 7: The Librarian is completing a 5-year term as book review editor of a professional journal. In 1983, this contributed books valued at \$5,100.00 to the Library collections.

5000E
LIS. 444
4241
Schools?

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?

1) Photograph exchange volume is estimated at budget time and cost allowance for paper and printing is included in the Photography Department budget.

Why?

2) Acquisition of complimentary/right to reproduce books is channeled from the Registrar's Office via a standard form. Decisions to acquire or not are made by the Librarian.

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.

Museum Archives: Some care must be taken of the Museum's permanent records. They must be adequately housed and serviced.

Costs: supplies and equipment - \$20,000.00: files, cabinets, pre-
servation

initial organization - 1 year @ \$20,000.00

ongoing - 3-5 hours/week, existing reference librarian

Priority: between 3 and 4.

IV. 1. If The Cleveland Museum of Art should find it necessary to institute a 10% cut in your department's budget, how would you recommend this be achieved? How would you manage a 20% 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.

1984 budget:	\$502,802.03	salaries
	163,000.00	library materials
	59,300.00	supplies
	<u>\$725,000.00</u>	TOTAL

1435 Books - what?
" not

10% = \$72,500.00, 20% = \$145,000.00

A. A 10% reduction would be spread among divisions. Elimination of one reference librarian position would radically curtail or eliminate reference service to non-staff users, i.e., members and CWRU. Elimination of one circulation attendant would result in less control of the collection of books, fewer deliveries, delays in retrieving materials, etc., although this could be tempered by reduction or elimination of non-staff access to the library. Elimination of one photograph cataloger would reduce department thruput by 40%, as would the elimination of one slide cataloger. It would be necessary to close the visual resources collections of the library completely to non-staff users.

what
use
now
now

reference librarian	\$24,000.00
circulation clerk	16,600.00
photograph cataloger	14,500.00
slide cataloger	15,000.00
	<u>\$70,100.00</u>

B. A 20% reduction must lead to a decision for selective excellence.

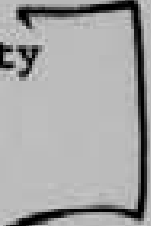
I would recommend elimination of the photograph library staff and discontinuance of the classified photograph collection, continuing special visual collections

and subscriptions under the book library. In addition to the above cuts:

photograph librarian	\$21,500.00	
photograph cataloger	14,500.00	
typist	19,000.00	
clerk	16,200.00	
photo purchases	5,000.00	
closings on Wednesdays and weekends	2,000.00	+ guarding costs (20 hours)
	<u>\$78,200.00</u>	
from A. above	<u>\$70,100.00</u>	
	\$148,300.00	

These cuts would result in severe limitations on the service side of the library equation. Even the 10% could would make the library an exclusively internal service arm of the Museum, allowing little or no public access or response to an extra-Museum constituency. Preserved would be an excellent book and serials collection tuned to the Museum's art object collection and a slide collection without the ability to grow. Use of any part of the library would require more effort on the part of Museum staff.

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.

- 1) The personnel department and policies of the Museum must be professionalized and methodized. Thorough study should be made of all existing policies and benefits. A cafeteria-style benefits system should be considered.
 - 2) A portable pension plan must be established to attract beginning or mid-career professional staff, i.e., TIAA-CREF.
 - 3) More timely, flexible, and detailed accounting reports are essential. These should be produceable on demand and tailorable to varying or changing needs.
 - 4) The membership records must be computerized.
 - 5) The Museum needs a building-wide word-processing system.
 - 6) A WATS-line is desirable; direct dial-in telephones are also desirable.
 - 7) The joint program in art history with Case Western Reserve University should be evaluated in terms of quality.
- 

MEMORANDUM

DATE: May 16, 1984

TO: The Planning Committee

FROM: Jack Brown 

SUBJECT: Additions to Library Report

In response to discussion and questions raised at the meeting of May 10, I submit a revised salary sheet incorporating work-study figures (page 22), an analysis of part-time hours in the library (page 23), and a more detailed comparison with the two museum libraries (Art Institute of Chicago and Metropolitan Museum of Art) which most closely rank with CMA in collections, service, and support (page 24). Also included on page 24 is a percentage summary, determined by allocating positions, of effort devoted to library collection-building, library service to readers, and administration.

LIBRARY		Yrs. of Service	SS 7%	Pension	Life Ins.	BC/BS	Kaiser	BC Dental	TOTAL COST	
BOOK LIBRARY										
Head Librarian	7	34,500.00	2415.00	708.00	28.44	2628.13			40,279.57	
Assoc. Librarian	1	22,050.00	1543.50		76.72	1014.27			24,684.49	
Assoc. Libn. Ref.	24	21,500.00	1,505.00	517.00	110.34	2628.13			26,260.47	
Head Cataloger	2	21,500.00	1,505.00		28.44	2628.13			25,661.57	
Cataloger	9	18,000.00	1,260.00	286.00	28.44	1014.27			20,588.71	
Cataloger	1	17,400.00	1,218.00		65.75	1014.27			19,698.02	
Serials Libn.	1	20,050.00	1,403.50		28.44	1014.27			22,496.21	
Catalog Asst.	4	14,550.00	1,018.50		28.44		791.52	99.72	16,488.18	
Catalog Asst.	4	15,050.00	1,053.50	638.00	28.44	2628.13			19,398.07	
Serials Asst.	1	13,050.00	913.50		30.40	690.80			14,684.70	
Circulation Asst.	11	18,000.00	1,260.00	1074.00	93.96		791.52	99.72	21,319.20	
Circulation Asst.	4	13,050.00	913.50		28.44	2628.13			16,620.07	
Exchange Asst.	3	13,550.00	948.50		75.24		791.52	99.72	15,464.98	
Asst. to Libn.	1	14,000.00	980.00		53.28	1014.27			16,047.55	
Part-time (CMA)		27,200.00	1,904.00						29,104.00	(6,000 hours per year)
Part-time (work-study)		(600 hours budgeted in line 4269)							1,200.00	
SLIDE LIBRARY										
Slide Librarian	16	19,550.00	1,368.50	427.00	28.44	1014.27			22,388.21	
Cataloger	1	13,050.00	913.50		42.56	949.85			14,955.51	
Cataloger	2	12,550.00	878.50		70.56	1014.27			14,513.33	
Circulation Asst.	2	12,550.00	878.50		28.44	1014.27			14,471.21	
Clerk-Typist	3	12,550.00	878.50		70.56	1014.27			14,513.33	
Part-time (CMA)		7,000.00	490.00						7,490.00	(2,000 hours per year)
Part-time (work-study)		(2500 hours budgeted in line 4269)							4,400.00	
PHOTOGRAPH LIBRARY										
Photo Librarian	1	19,050.00	1,333.50		100.98	1014.27			21,498.75	
Cataloger	1	12,550.00	878.50		70.56	1014.27			14,513.33	
Cataloger	1	12,550.00	878.50		50.16	1014.27			14,492.93	
Clerk-Typist	14	14,300.00	1001.00	1033.00	79.92	2628.13			19,042.05	
Processor	6	12,550.00	878.50		70.56	2628.13			16,127.19	
Part-time		(none)							0	
		431,700	30,219	4,683	1,317.51	32,208.80	2,374.56	299.16	508,401.63	

PART-TIME CALCULATION

SLIDE LIBRARY

	Hours
photographer	350
shelflist	600
binding	900
filing	900
pasting	700
inventory	1,000
	<u>4,450 = 4,500</u>

2,000 w/s @ 50%
500 w/s @ 20%
2,000 CMA @ \$3.50 = \$7,000

BOOK LIBRARY

circulation	850	}	@ \$3.75
Sundays	175		
clipping	520		
inventory	900		
labelling	800		
collating	600		
corrections	600		
specials	500	}	@ \$8.00
summer	500		
cataloging	1,150		
	<u>6,595 = 6,600</u>		

600 w/s @ 50%
1,150 CMA @ \$8.00 = \$ 9,200
4,850 CMA @ \$3.75 = 18,000
27,200
\$34,200

WORK STUDY

slides	2,000 @ \$4.00 @ 50% = \$4,000
	500 @ \$4.00 @ 20% = 400
books	600 @ \$4.00 @ 50% = 1,200
	<u>\$5,600 to 4269</u>

COMPARATIVE LIBRARY STATISTICS

	CMA	AIC	MMA
Book Library Outside Users (latest year)	4000	9200	20000
Book Circulation (latest year)	29807	38000	164000
Titles Added (latest year)	4709	3864	3881
Book Cataloging Staff	3p/2c/4155pt	4p/2c/1768pt	4 ¹ p/5c/21400pt ⁴
Uncataloged Book Backlog (5/84)	3 months	22 months	15 months
Serials Staff	1p/1c	1p/1c	1p/1c
Book Library Public Service Staff	2p/2c/2445pt	2p/4c/5160pt	3 ¹ p/5c ⁵
Book Library Staff Totals	7p/7c/6600pt	9p/9c/7000pt	10p/10c/21400pt

Slides Added (latest year)	12000	18000	10000
Slide Library Staff	1p/4c/4500pt	2p/4c/4200pt ¹	5p/7c/9950pt ^{2,3,8}

Photograph Library Staff	1p/4c	note 6	note 7
Total Library Staff, All Areas	9p/15c/11050pt	11p/13c/11200pt	15p/18c/31350pt

LIBRARY SERVICE AS A PERCENTAGE OF FULL-TIME STAFF EFFORT

Administration	16%	16%	15%
Technical Svc. (acquisitions, cataloging)	46%	42%	47%
Public Service (reference, circulation)	38%	42%	38%

NOTES p = professional staff, c = clerical staff, pt = part-time hours per year

1 AIC slide library is not open to the public

2 MMA slide library also handles rights & reproductions work

3 MMA slide library is separately administered

4 approximately 10000 paid part-time hours, 11400 volunteer hours

5 MMA staff is exclusively book circulation

6 AIC collects photographs of Chicago architecture only

7 MMA photograph collection temporarily in storage due to construction

8 1450 part-time hours are volunteer; 3000 are devoted to rights & reproduction work

Volunteer
Compassionate Pygones -

Chew
Samaru

+ could it find
J. K. R. S. T. C. A. N. C.

Back
Backbone & Reports

LIST OF
UNTERDEVELOPING
COTR

DEPARTMENT QUESTIONNAIRE FOR PLANNING COMMITTEE: ART HISTORY AND EDUCATION

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?

2. Please
Tone
Can not

The Cleveland Museum of Art was chartered as an educational institution, and since its founding has filled that commitment and become one of the leading educational institutions in the museum world. Almost a year prior to the formal opening of the Museum in 1916, an Educational Department had been organized and was hard at work preparing the way for activities once the new building was opened. The Department of Art History and Education is the arm of the Museum with the responsibility to interpret the collection to the public.

The Department's primary mission is to introduce and elucidate works of art in the collection to the general public. (The public being all the adults and children who visit the Museum and those who might visit the Museum when tempted to do so.)

Within "the public" there are two primary groups: a) those who have some experience with and taste for art; b) those for whom art is a new experience. This distinction is not between adults and children since the advanced or gifted child may have a highly-developed "taste for art," while certainly many adults have no appreciable art experience.

Through a variety of programs designed to attract visitors and make the collection more understandable, the Education Department helps individuals of every age and experience respond to works in the Museum's galleries. The desired goal of all Museum education programs is the personal encounter with

a work of art which allows the individual to see, discover, and appreciate the unique qualities of each work.

Elements of Mission:

The principal element of the mission is accomplished by offering a diversified program of tours, classes, lectures, and public programs:

How many adults?
Museum Tours - Staff-conducted Museum visits are available by appointment to groups of fifteen or more visitors. Topics for visits may be selected from general subjects such as an Introduction to the Museum or the Oriental Galleries or a Survey of Historical Periods and Styles (Egyptian, Renaissance, African, etc.), as well as specific artists or historical subjects. In 1983, more than 33,000 school children were guided through the galleries.

Numbers
The Department welcomes groups for special tours on topics of their choice. Lectures related to studies in language, literature, music, social studies, and history may be arranged upon advance request. A new program this year, French Art conducted in French, has become very popular.

Studio/Gallery School Visits - Visits involving projects directly relating to the Museum collection may be arranged. The emphasis of these hour-and-a-half classes is on learning to appreciate the works of art through the process of creating their own work of art: doing is often another way to see.

Saturday and Summer Classes for Young People - Throughout the academic year, Saturday Classes for Young People are offered to the area young people, ages 3 to 17. These classes are geared to a variety of age levels and subject matter is related to the Museum collection. Classes are offered on weekdays during the summer. These classes are taught by a part-time staff of approximately 50 with an enrollment of about 1000 young people.

Gallery Talks - Talks in the Museum galleries are, beginning this month, scheduled daily. Special talks for the hearing impaired are scheduled on the first Tuesday of each month. In addition to these regularly-scheduled gallery talks, pre-concert gallery talks are given by members of the staff of the Department of Art History and Education. These gallery talks deal with subjects/artists related to the concert theme. Daily talks for the casual visitor are now being offered on highlights of the Museum collection.

The Teacher Resource Center - In an effort to provide public and private school teachers with specific information related to the Museum's collection, the Department of Art History and Education Teacher Resource Center offers slide packets, reference materials, and teacher workshops twice a month during the school year. A newsletter is prepared on a regular basis and mailed to over 2000 teachers announcing workshops and other special events planned by the Teacher Resource Center.

1st Pint
FINANCIAL

Lecture Series - The Museum offers several lecture programs for the individual visitor. These programs are open to the public as well as to Museum members. Art history lecture series are offered to all on weekday afternoons and Saturday mornings on a variety of subjects, from general art surveys to specific periods or artists.

DO NOT HAVE
ATTACHED
FIGURES

20 years
100 weeks

Advanced Placement Program - An instructor in the Department of Art History and Education serves as the lecturer/teacher for the Museum's Advanced Placement Art History course for high school students. Students completing the course and passing the national examination with a satisfactory grade may qualify to receive credit at the college or university of their choice. Over the past ten years, our average enrollment has been approximately 28 students.

DO NOT HAVE
1st Pint

Of those taking the national examination, an extraordinarily high percentage of our students have received the top grade of 5; virtually all of those students taking the examination received college credit.

Educational Exhibitions - The Department of Art History and Education frequently organizes special didactic, or teaching, exhibitions to complement major special exhibitions as well as particular areas of the Museum's permanent collection. On occasion, these exhibitions--or smaller versions of them--will travel to other galleries/museums within the state. A brochure or catalogue generally accompanies the exhibition.

Brochures - Brochures on various parts of the permanent collection are available at the Museum Bookstore. Slide packets available to teachers through the Teacher Resource Center include a copy of the brochure related to the specific culture illustrated by the slides. Other educational publications are also available including exhibition catalogues, gallery guides, etc. The Department often produces guides to special exhibitions as well as activities flyers and slide packets for teachers and the public.

Audio-Visual Programs - Brief, color-slide programs, accompanied by explanatory tapes written and narrated by members of the staff, are shown Tuesday through Sunday in the audio-visual center on the classroom level of the Educational wing. These presentations are free of charge and designed to acquaint the visitor more intimately with works of art in the Museum collection. Slide programs relating to special exhibitions are also shown in the audio-visual center. Visitors may request the showing of specific programs of interest to them.

May 9

D. J.

Ed.

NATHAN

Nan Organick

Responsibility

ST CAMP 12A
Internships - Graduate, college, and high school students spend from one week to ten months gaining practical experience in the field of museum education. These interns may help with studio classes, make audio-visual tapes, teach in the galleries, and/or assist in producing an exhibition. COST P

Film Programs - Regularly scheduled films are sponsored by the Department of Art History and Education. Films on art and artists are shown at 12:30 and 7:00 p.m. on Wednesdays, and are listed in the Museum News & Calendar under "In the Dark About Art." (Feature-length film series chosen by the Department of Modern Art are shown throughout the year.) These are usually selected with a particular theme in mind, a particular director, a particular type of film, etc. Saturday films at 1:30 p.m. provide entertainment for young and old alike. W L T H S
NATIVE

In addition to these regularly scheduled film programs, the Museum sponsors a Holiday Film Festival as an end-of-the-year treat for vacationing students, families on afternoon outings, and everyone ready for free holiday entertainment.

Guest Lectures - Distinguished visiting speakers give lectures on topics relating to art history in general and to the Museum's special exhibitions. ATTENTION
BUILD UP
These lectures are free and open to the public.

Special Events - Wednesday Evening Festivals, sponsored by the Department of Art History and Education, are held each year during the month of July. These provide an evening of music, film programs, art lectures, studio workshops, and reserved box suppers for individuals and/or families. The program is open to the general public as well as to Museum members.

*What
to take
advantage*

A Service for Teachers and Group Leaders - Instructors are available for consultation by appointment at the Department of Art History and Education. The service has been arranged especially to help teachers and group leaders who plan to conduct their own classes in the Museum. Since it is impossible to schedule Museum instructors for all groups requesting tours, it is hoped that this service will be useful.

Extension Exhibitions - To be reported on separately.

Special Projects that are Funded - Although this falls at the end of the priority listing because they are income-producing rather than cost, these projects are high in the priorities of the department. An example would be that the Museum receives \$50 per class from the University Circle Center for Community Programs under one of their funded projects with an area school. Though a lack of government funds has greatly reduced these programs from the period when the East Cleveland Board of Education was contracting with the Museum for its programs and paying us in excess of \$30,000. per year, we may still expect approximately \$7,000. this year. A portion of these funds go to cover part-time salaries and supplies and a part to the operating expenses of the Education Department.

This past year, the Department of Art History and Education served 148,187 visitors through classes and lectures and tens of thousands more indirectly through our exhibitions and publications.

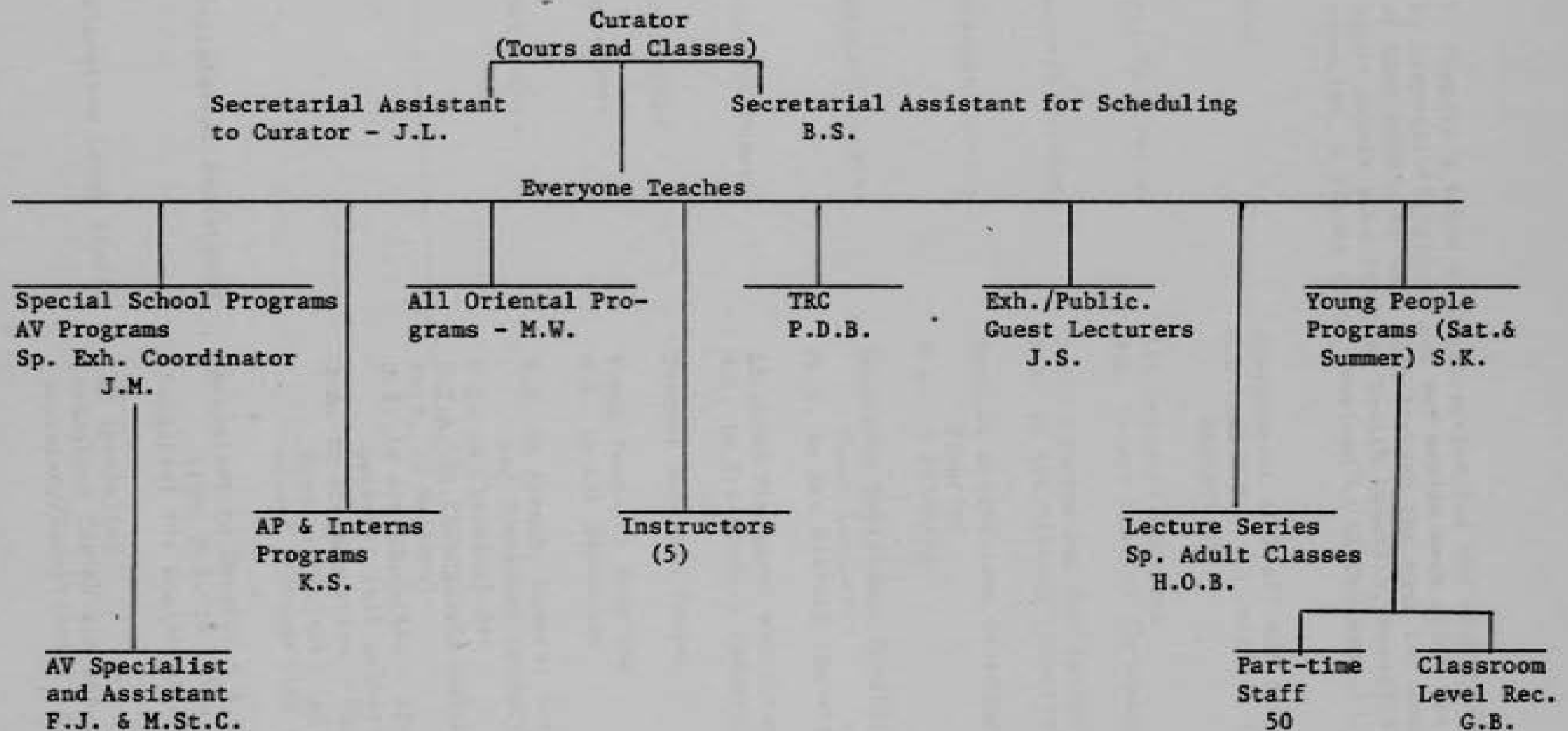
Elements of Mission:

In order to accomplish these goals, it is essential to have a staff with the academic qualifications necessary to enable us to offer tours or lectures to even the most informed visitors. This means not only to have a specialist in each strong area of the collection, but also to have someone specifically qualified for different age levels or socio-economic backgrounds. (Because of the reputation of The Cleveland Museum of Art and the prominence and breadth of programming of its Education Department, we have been able to attract these specialists with ever-increasing success.) The Department is composed of twenty-five full-time staff members, fourteen of which are the professional staff who, regardless of educational level or administrative duties, teach and are expected to be able to adapt to any age level or any area of the collection if necessary. One of the major strengths of the Department lies in the variety of special interests and skills that its staff members can offer to match the varied desires of the tens of thousands of visitors who come to the Museum every year.

A third element is to be a viable resource to the educational community, schools, and university.

I believe the present priorities--to fulfill the diversified needs of the Museum public and to attract new sectors of the community into the Museum--will be appropriate for the future and, because of its rich diversity, our staff is well equipped and flexible enough to meet these changing and expanding needs.

Education
May 1984



- 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.)

Curator	Coordinator of Staff and Programs M.A. and M.F.A. in Painting (Modern Art and Education)
Associate Curator	All Oriental Programs M.A. in Art History (Oriental and Western Art)
Associate Curator	Adult Courses and Continuing Education M.A. in Art History (Nineteenth Century and Modern)
Assistant Curator	Special Exhibitions Coordinator, Special School Programs M.A. in Painting
Assistant Curator	Education Department Exhibitions, Publications, Guest Lecturers Ph.D. in Art History (Renaissance and Baroque)
Assistant Curator	Advanced Placement and Intern Programs M.A. in Art History (General Western Art)
Coordinator	Teacher Resource Center
Supervisor	Young People's Programs M.A. in Art Education
Instructors	M.A. in French, General Art History, Nineteenth and Twentieth Century M.A. in Classical Art M.F.A. in Photography and Printing Ph.D. in Medieval M.A. in Art Education - African, Pre-Columbian, Oriental (all galleries and special projects) B.A. in Art Education - Teacher Resource Center, Special Projects (all school classes - pre-school through high school)
Secretarial Assistants	Assistant to Curator - B.S. in Elementary Education; M.S. in Library Science Assistant for Registration
Classroom Level Staff	AV Specialist Assistant for AV and Setups Secretary/Receptionist, A.B. in Art History

Bdgt 430?

II. 1. (continued). Total cost by staff assignment.

	Yrs. Serv.	1984 Salary	Social Security	Pension	Group Term Life Insur.	Blue Cross/ Blue Shield	Kaiser Fund	Dental Only	Total
Curator	12	\$31,000.00	\$2,170.00	\$1,274.00	\$145.44	\$2,628.13		—	\$37,217.57
Assoc. Curator	7	23,550.00	1,648.50	1,680.00	122.04	—		\$303.36	27,303.90
Assoc. Curator	8	23,500.00	1,645.00	337.00	110.34	1,014.27			26,606.61
Asst. Curator	9	22,500.00	1,575.00	749.00	110.34		\$1,583.04	303.36	26,820.74
Asst. Curator	1	21,000.00	1,470.00	—	28.44	1,014.27			23,512.71
Asst. Curator	3	19,500.00	1,365.00	—	96.30		791.52	99.72	21,552.71
Coordinator	(2)	12,000.00	2	1	60000000	?	?	—	12,000.00
Supervisor	3	19,000.00	1,330.00	—	96.30	?		303.36	20,729.66
Instructors	1	17,000.00	1,190.00	—	28.44		791.52	99.72	19,109.68
	1	18,000.00	1,268.00	—	28.44	1,014.27			20,302.71
	8	18,500.00	1,295.00	498.00	28.44	1,014.27			21,335.71
	9	18,500.00	1,295.00	—	28.44		791.52	99.72	20,714.68
	1	18,000.00	1,260.00	—	28.44		791.52	99.72	20,179.68
	3	17,550.00	1,228.50	322.00	93.96		1,583.04	303.36	21,080.86
Secretarial	9	18,050.00	1,263.80	795.00	28.44		791.52	99.72	21,028.18
Assistants	12	18,050.00	1,263.80	1,328.00	28.44	1,014.27			21,684.21
Classroom	11	19,500.00	1,365.00	701.00	98.64	2,628.13			24,292.77
Staff	5	18,000.00	1,260.00	—	98.64	1,014.27			20,372.91
	0	12,550.00	878.50	—	75.24				13,503.74
Part-time Staff for Tours			878.50						14,160.00
Part-time Staff for Saturdays and Summer									54,700.00

710—

488,699.03

- II. 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.

No, unless one considers outside printing costs for some of the Education publications.

EXPLAN

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.

	Public	Museum	Art History/ Museum Community	Curator	Assoc. Curator	Assoc. Curator	Asst. Curator	Asst. Curator	Asst. Curator	Supervisor	Instructor	Instructor	Instructor	Instructor	Instructor	Instructor	Coordinator	Sec. Asst. to Curator	Asst. for Scheduling	AV (2 people)	Part-Time Staff	Receptionist/ Secretary
1. Museum Tours: Children	X			4		5	4	6	4	3	5	8	6	6	4	4	2	12	15		15	2
Adults	X			1	3	5	2	3	3	1	4	1	2	4	4	4		6	6		4	2
2. Studio/Gallery: A. Schools	X						5			4	4	14	14	1	1		2	6	10		4	2
(1-1/2 hrs.) B. Sat. & Summer	X			1						19										17	150	15
3. Gallery Talks - Gen. Public	X			1	1	2	1	1	2	1	2	2	2	2	2	2						
4. Teacher Resource Center	X			2		1	2	1/2	2	1	3	5	5	3	3	1	20	1	1			2
5. Lecture Series	X		x	1	3	2	2	2	2		2	2		2	2	2		1		3		
6. Advanced Placement	X	x	x						6									1				
7. Educational Exh./ Support Exhibitions	X	x	x	3		4	4	5	5		4			1	5	3		2				1
8. Brochures on Collection	X			1				2						1	5			1				
9. Exhibition Guides, etc.	X			3	5	4	2	3			2				3	3		1				
10. Audio-Visual Programs	X			1	1	1	2	1/2	1	2	1			1	1	2		1	1	14		4
11. Internships	x	x	x	1	1	1	2	1	5	1	2			2		1		1				
12. Teaching in Joint Program	X		x						4						4				1			
13. Film Programs	X	x		2	4	1	1													5		1
14. Guest Lecturers	X	X	X	2		1	1	3							1			1		1		
15. Special Events (e.g. Wed. Eve. Fest.)	X	x		1	3		1	1	1	1	1	1	1	1	1	1		1	1	6		1
				24	22	28	29	28	35	33	30	33	30	24	36	23	24	35	35	46	173	30

Winters Nov 6112

- 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.

It must be realized that there is no average week within the Education Department. On the preceding chart, I have tried to show where staff priorities go, although at times it looks as if one works a sixty-hour week. On this chart I am not only trying to represent the many services in which individual staff members take part, but also the depth with which they perform these duties. Some consideration of preparation time has been included but very little administrative time is represented, which would then add greatly to the hours of those on the curatorial level and any other staff member who might be in charge of a special project. As a part of their regular duties, staff occasionally work on Saturdays and Sundays.

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?

Most of the joint participation is in the sharing of manpower and expertise.

- a) Guest lecturers are chosen with the assistance of the curators and the Director. Publicity is done in conjunction with The Department of Musical Arts.
- b) The joint program is taught with the assistance of some of the Museum curators. When does the resp skin
- c) Education exhibitions and support exhibitions are done in conjunction with curators. The cost of the support exhibition is often included in the grant for the major exhibition.
- d) Brochures on the collections are prepared in conjunction with the Public Information Department; paid for by the Education Department.
- e) Exhibition support material is paid for from our budget or from the major exhibition grant.
- f) Curators often prepare audio-visual tapes for their own exhibitions.
- g) Film programs - The Modern Art Series is chosen by the Curator of Modern Art, but paid for by the Education Department budget. | P
- h) The curators and the Director have always freely volunteered their time and expertise to the Advanced Placement program, Wednesday Evening Festival events, the Teacher Resource Center, brochures, intern training, etc.

- 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.

The brochures on the collection should be handled in the Education Department rather than going through the Publications Department to the printer. The costs are now in the Education budget--approximately \$6,000. per brochure (printing costs).

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.

I would like it taken into consideration that the 1982 budget was reduced by two salaried positions, totalling \$41,640.00 in the 1981 budget. In order to make a 10 percent reduction in budget, I recommend the following. These are listed in order from least to most problematic.

a) Reduce publications by \$6,000. which is possibly more realistic in that we can probably only write one brochure per year.

b) Discontinue the two grants to CWRU students. *For what*

d) Reduce the length of the summer session from six weeks to five weeks at a savings of \$4,225. *Why? - 1 to 2 days*

d) Reduce the guest lecture expenses from \$11,200. to \$6,000. More public lectures could be given by staff members. I would recommend that additional guest lectures be sponsored and tickets sold by The Contemporary Arts Society, Textile Arts Club, The Print Club of Cleveland, and, of course, the Junior Council. Guest lectures for special exhibitions would be paid by the exhibition grant. *return*

e) Film expenses cut from \$13,800. to \$6,000. This would leave only the film program organized by the Department of Modern Art. *why*

f) One staff member (photographer/lecturer). This would, of course, create a hardship on the preparation for slide lectures, publicity, etc. but they could be covered by the Photography Department and Slide Library. This would represent a salary of approximately \$20,000.

IV. 1. (continued)

The proposed 10 percent cuts would reduce the potential tours we guide by 8 hours a week or approximately 160 guided visitors, as well as that of the staff members participation in other projects. The Saturday films, Art Films, and Holiday Film Festival would be eliminated, along with reducing the breadth of some of the services and lessening the flexibility in programming.

The 20 percent reduction would eliminate an Associate Curator whose administrative work load would have to be absorbed by other staff along with the teaching responsibility, some 22 weekly hours. Eliminating the part-time staff would greatly reduce flexibility in programming--especially the special projects that can receive funding which may result in departmental income. Guest lecturers would only be part of the Museum program if sponsored by an outside group or made into an income-producing program.

Itemized 10% Reduction:

Publication	\$ 6,000.	
CWRU Fellowships	6,000.	
Summer Program (6 to 5 weeks)	4,225.	
Guest lectures (\$11,200 to \$6,000)	5,200.	
Films (\$13,800 to \$6,000)	7,800.	
1 Staff Member	<u>20,000.</u>	
	\$49,225.	total

Itemized 20% Reduction:

1 Staff	\$27,000.	
Part-time Staff	14,160.	reduces number of tours
Guest Lectures	<u>6,000.</u>	
	\$47,160.	total

- 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.

I have no thoughts or suggestions at this time.

Addendum to Page 3 - The Teacher Resource Center

The Teacher Resource Center was developed in 1981 with three goals in mind. The first was to organize the services then available to teachers into a coherent whole. These services included individual consultations with staff about Museum visits, occasional workshops combining gallery and studio experiences, occasional seminars with university or in-service credit, a few slide tapes available for loan, and brochures describing various areas of the collection. The second goal was to encourage teachers to use the collection actively as an added resource for academic and arts curricula, and the third to increase outreach to the educational community through appointing an advisory group of teachers to assist the department in identifying and responding to teacher needs. Underlying these goals was the desire for a support group within the school systems (when so many schools are not making field trips due to the economic situation) that would emphasize the importance of Museum visits.

The results of a questionnaire sent to two thousand teachers in November 1981 showed enthusiastic support for the Teacher Resource Center concept. Springboards: A Teacher's Workshop held in April 1982 introduced area teachers K-12 to the new Center. Participants were invited to serve on the proposed advisory council and forty-seven accepted. With their help a new program was developed. The Advisory Council meets four times a year.

Now entering its third year the Teacher Resource Center offers two workshop days each month from September to May--Workshop Wednesdays with several gallery or gallery/studio sessions and Browsing Wednesdays when teachers come to the upper Education offices to browse through the TRC's rapidly growing library, examine the ten slide packets that have been developed for loan or purchase, and attend informal discussion groups or

gallery talks. A newsletter sent out six or seven times a year describes activities and includes articles by staff and teachers. The mailing list has grown from around four-hundred-and-fifty to over thirteen hundred. This year a three-day summer program, Explorations, offering eleven courses will be held on August 14, 15, and 16, followed by a full day of puppetry with George Latshaw. Enrollment is excellent.

Teachers seem delighted with the program, are increasingly comfortable with the collection, and are eager to try new interdisciplinary approaches to the regular school curriculum. The program has been attended by teachers representing fifty-two public school districts, sixteen non-public schools, two non-public boards of education, and five area colleges and universities. In the opinion of the TRC coordinator the success of the program rests on the exceptional strength of the department staff.

My is STAFF ON
honorarium

These programs are taught or organized by the Education staff of each institution.

Other Programs	Attendance					Number of Programs				
	CMA	Boston	Phila.	Chicago	Met.	CMA	Boston	Phila.	Chic.	Met.
TRC	909	375	0	1,700	1,200	62	12-15	0	71	40
AP	1,265	0	0	0	0	91	0	0	0	0
Education Exhibitions	n/a	0	0	n/a	n/a	4	0	0	17 ¹	1
Brochures on Collection						3	12	0	1	0
Exhibition Guides, etc.						5	1-3	2-3	2-4	1
Audio-Visual Programs	n/a	n/a	n/a	98,300	n/a	23	n/a	1-2	Ear-phones & AV	1
Internships						1	12	7	1	15
Film Programs	15,457	13,585	3,500	n/a	n/a	154	105 8 ser.	40	2/wk. 12/yr.	260 10-12
Guest Lectures Series	2,990	n/a	1,544	n/a	8,500	26	83	20	50	180
University Teaching	860	43	n/a	0	n/a	2	4	0	0	(2)
Special Events	6,133	n/a	n/a	n/a	n/a	29	(3)	12	13 aux. groups	(4)

- 1) - include 10 exhibits of children's art
- 2) - funded by Dalton School, teaching Museum Education
- 3) - free admission for all in December (Christmas gift to public)
- 4) - primarily hire extra staff

size of dept. 19

1600 groups

would they be roughly part time?

GENERAL PROGRAMS

21 hour

Scheduled Programs	Number of Students					Numt	
	19 CMA	17 Boston	12 Phila.	11 Chicago	31 Met.	CMA	Bc
Scheduled Tours: Children	33,024	27,299	53,286	55,000	75,000	1515	
90% full time Adults	9,024	(3)	47,096	42,400	51,000	290	
Studio/Gallery: Schools	(1)	1,177	5,037 ⁴	-0-	-0-	(2)	
Saturday and Summer	26,106	5,096	2,083	11,700	3,093	1490	
Total Individual Attendance	68,154	33,572	107,512	109,100	129,093		
% of Museum Visitors Receiving Tours	14%	4%	20%	12%	3%		

Drop-in Programs	CMA	Boston	Phila.	Chicago	Met.	CMA	1
Individual Lectures: Gallery	4953	3,909	3,618	n/a	1,664	137	
Slide	0	0	0	0	0	0	
Staff Lecture Series	4764	9,712	77	5250	0	104	

1 - included in 33,024 total

2 - included in 1,515 total

3 - Boston has no figures on adult tours because they are primarily handled by ad

4 - one-half hour "process" demonstrations, no hands-on for children

5 - four-six weeks, fee and registration required

Size of det. 19

1600 Groups

could stay
be throughly
part time?

GENERAL PROGRAMS

21 hour

Scheduled Programs	Number of Students					Number of Tours					By Whom				
	CMA	Boston	Phila.	Chicago	Met.	CMA	Boston	Phila.	Chic.	Met.	CMA	Boston	Phila.	Chicago	Met.
Scheduled Tours: Children	33,024	27,299	53,286	55,000	75,000	1515	2326	n/a	n/a	2500	Staff	Vol. 90%	Staff	Vol.	Vol. 80%
Adults	9,024	(3)	47,096	42,400	51,000	290	n/a	2697	n/a	1700	Staff	Part Time	Vol.	Staff	Staff
Studio/Gallery: Schools	(1)	1,177	5,037 ⁴	-0-	-0-	(2)	83	n/a	-0-	-0-	Staff	Part Time	Staff	-	-
Saturday and Summer	26,106	5,096	2,083	11,700	3,093	1490	223	n/a	156	30	Part Time Staff	Part Time	Staff	Staff	Part Time
Total Individual Attendance	68,154	33,572	107,512	109,100	129,093										
% of Museum Visitors Receiving Tours	14%	4%	20%	12%	3%										

Drop-in Programs	CMA	Boston	Phila.	Chicago	Met.	CMA	Boston	Phila.	Chic.	Met.	CMA	Boston	Phila.	Chicago	Met.
Individual Lectures: Gallery	4953	3,909	3,618	n/a	1,664	137	117	188	364	n/a	Staff	Curator & Staff	Staff & Guest	Staff	Stf. 20% Vol. 80%
Slide	0	0	0	0	0	0	0	0	312	0	0	0	0	Staff	0
Staff Lecture Series	4764	9,712	77	5250	0	104	24	3 ⁵	35	0	Staff	Curator/Guest	Staff	Staff	Guest

1 - included in 33,024 total

2 - included in 1,515 total

3 - Boston has no figures on adult tours because they are primarily handled by adjuncts being directly paid.

4 - one-half hour "process" demonstrations, no hands-on for children

5 - four-six weeks, fee and registration required

Art Institute of Chicago--Education Department

Executive Director of Education: Rex Moser

Nineteen (19) full-time staff members

Departments under Executive Director:

1. Director of Junior Museum
2. Teacher Coordinator
3. Associate Director for Audio Visual
4. Associate Director

Besides the Executive Director and the 4 department heads, there are 4 lecturers, the Junior Museum staff, and office employees numbering 10. The lecturers and other department staff give no more than 8 tours a week. The weekend talks are given by part-time staff at \$75 per tour. The total Education Department budget for a year is \$400,970 plus grants making an approximate budget of \$600,000.

Volunteer Program

There are 76 Education Department volunteers, 16 of which have special duties, leaving a core group of 60 who come once a week and give two tours per day.

The Ground Rules are: The volunteers only guide children. Applications for the volunteer program, under the direction of the Director of the Junior Museum, is open to the public and volunteers are chosen by interview. Approximately 8 staff instructors are responsible for the volunteer training. Approximately half of the curatorial staff aid in the training when possible. The primary criticism is that there are no men and no minorities represented in the volunteer group.

Philadelphia Museum of Art--Education Department

Curator of Education: Cheryl McClenny (acting)

Twelve full-time staff members (includes two paid by Board of Education)

Divisions under Curator:

1. Assistant to Curator
2. Coordinator of Adult Program
3. Coordinator of Education Guides (liaison between Education Department and Women's Committee (volunteers))
4. Coordinator of School Program
 - a. Two teachers
 - b. Two teachers paid by Philadelphia Board of Education
 - c. Volunteers for school groups
5. Coordinator for Family and Children's Program
6. Coordinator for Disabled

The school program is taught by 4 full-time staff members (2 paid for by the Board of Education). There is a part-time staff of 7 studio teachers. Especially chosen trained volunteers who are part of the Education Department serve as assistants in the program for visually handicapped and provide clerical support.

The Education Department budget was \$335,325 for 1982/83.

Volunteer Program

The volunteers are part of the Women's Committee and are not under the Education Department. Of the 310 volunteers, approximately 60 are assigned to specific departments such as the slide library, membership, or elsewhere throughout the Museum. Two-hundred-and-fifty (250) are volunteer guides giving hourly tours daily. There are two volunteer groups, one for weekdays and another for weekends.

Philadelphia - 2

The Museum's manager of volunteer programs has charge of all volunteers: she allocates volunteers to three different areas: departmental volunteers, museum guides (weekday, weekend), and Fairmount Park House Guides (historic houses in the Fairmount Park area).

Interested volunteers apply to the Volunteer Placement Coordinator at the Museum and may indicate an area of interest. The coordinator matches these interests to the Museum needs.

The Education Department trains the guides for the museum and for the Fairmount Park houses. Ten staff are involved, but the majority of the training is handled by three staff members.

The curatorial departments are involved in volunteer training, dependent upon the departments' needs and the interest of the volunteers.

The Metropolitan Museum of Art--Education Department

Assistant Director for Education: Maribell Parsons

Thirty-one (31) full-time staff members

Departments under Assistant Director:

1. Department of Young People's Programs
2. Department of High School Programs
3. Department of Public Education (General Public)
4. Department of Community Education
 - a) Outreach Program
 - b) Handicapped
 - c) Language Program
 - d) Senior Citizens
5. Office of Academic Affairs
 - a) Internships
 - b) Apprenticeship Program
 - c) Museum Training Program

Besides the Assistant Director for Education and the 5 department heads, there are 20 instructors who give at least one but not more than two tours a day, and 4 clerical workers. There is a part-time staff of 20; 10 are studio and 10 perform administrative jobs--working approximately one to three days a week.

The total Education Department budget is \$1.7 million per year.

Volunteer Program

The 550 Education Department volunteers are part of the Museum's total volunteer program. The volunteers work one-half day a week. Volunteers are chosen depending on Education Department need.

Metropolitan - 2

The ground rules are: The Volunteer Group is a service organization that begins their training by learning the Museum and working at the information desk. They are contracted by the year. After their orientation of the first year, they may choose to volunteer in the Education Department. Within the Education Department, there is a staff assistant to the volunteer organization; also every member of the Education Department is a liaison with one of the Education volunteer groups and these groups can be broken up into specific subject areas such as Asian, African, or American studies, etc. Some of the volunteers work with special groups such as senior citizens, handicapped, etc.

The Education Department staff, all 31, spend approximately one day each week training volunteers (equivalent to 6 full-time positions).

The curators are not responsible for any training but they do give talks about their collections, installations, and special exhibitions.

The volunteers are allowed to guide school groups, senior citizens, and give highlight tours. The volunteers choose and are trained in only certain specific areas of the collection and are limited to these areas.

The primary criticism of the volunteers program was the time it takes full-time staff to train and administer and the difficulty in getting minority and male participation in the program.

Boston Museum of Fine Arts--Education Department

Director of Education: William Burback

Seventeen (17) full-time staff members

Departments under Director of Education:

Section Head of Public Programs

- a) Media Services (staff of 3)
- b) Film Coordinator
- c) Auditorium Coordinator (staff of 2)
- d) Coordinator of Academic Programs
- e) Family Programs Coordinator
- f) Information and Scheduling persons

Section Head of School and Community Programs

- a) Coordinator of School Programs
- b) Coordinator of Teacher Workshops
- c) Group Appointment Coordinator
- d) Coordinator of Young People and Family Workshops
- e) Coordinator of special services (i.e. handicapped, aged, etc.)
- f) Senior Lecturer

Part-time staff: There are 14 to 20 adjunct, on-call lecturers, who respond to special requests for private, adult tours at the museum and are paid for each tour; these adjunct lecturers give approximately 200 talks over a nine-month period. There are also workshop instructors, art class instructors, graduate student lecturers, and various personnel working under outside grants.

Total Education Department budget for year is \$574,000.

Boston - 2

Volunteer Program

There are 90 volunteers in the Education Department who are called Gallery Instructors. These volunteers are chosen through application and recruitment and must pass an intensive written and oral testing and interview.

The staff who train the volunteers is composed of 5 Education Department staff, 4 outside consultants, and 10 curators. Like the Metropolitan Museum, these volunteers are trained to know only given areas of the collection. When they have passed the prescribed tests they are then allowed to speak in those specific galleries or collections.

The volunteers may teach school groups--elementary, secondary, and college--as well as assist with teacher workshops. They may speak to or guide adult member groups but not private adult groups.

One man and minorities are represented.

any to
the time
or exhibition

General Job Description

Education Department Teaching Staff

I. Ongoing Responsibilities for All Staff:

1. Guiding daily tours on a regular basis
2. Gallery talks
3. Lecture series
4. Lectures for specific adult groups
5. Prepare and lecture on certain special exhibitions
6. Work with the Teacher Resource Center

II. Responsibilities That Are Not Ongoing:

1. Preparing educational material for special exhibitions, such as giveaways, support exhibitions, AV tapes, etc.
2. Public lectures
3. AV tapes on the collections
4. Writing materials for Education Department publications; e.g. pamphlets, TRC slide packets
5. Exhibitions, with or without a publication
6. Working with interns
7. Writing for the Bulletin
8. Teaching for CWRU when requested

Marjorie L. Williams

Associate Curator

I. Administrative Responsibilities:

In relation to the Asian Collection: Prepare and coordinate all educational Oriental collection and temporary exhibitions of Asian art. These responsibilities include:

A. Exhibitions

Educational exhibitions complementing exhibitions of Asian art.

1. Exhibitions with catalogues:

In the Nature of Materials: Japanese Decorative Arts, 1977

(complemented Japanese Screens from the Cleveland Museum)

Chinese Painting: An Escape from the "Dusty" World, 1981

(complemented Eight Dynasties of Chinese Painting)

Japanese Prints: Realities of the "Floating World," 1983

(complemented Reflections of Reality in Japanese Art)

2. Exhibitions without catalogues:

Korea: Bridge of Culture, 1980 (co-organizer) (complemented 5,000 Years of Korean Art)

Japanese Prints: Themes and Techniques, 1980 (co-organizer)

The Porcelain Connection, 1982 (complemented The World of Ceramics exhibition)

B. Audio-Visual Programs

Highlighting the permanent collection, and educational, temporary exhibitions of Asian art:

5,000 Years of Korean Art, 1980

Eight Dynasties of Chinese Painting, 1981

Williams - 2

Tz'u-chou Ceramics, 1981

Song of 100 Birds, 1981

One Thousand Years of Japanese Art in the Cleveland Museum,
1981

The Porcelain Connection, 1982

Reflections of Reality in Japanese Art, 1983

Ukiyo-e: Realities of the "Floating World," 1983

C. Schedule films for the series "In the Dark About Art" shown on Wednesdays during Oriental exhibitions.

D. Introductory brochures to Oriental exhibitions

The Arts of Korea, 1980 (co-author)

Reflections of Reality in Japanese Art, 1983

E. Organize Lecture Series complementing the exhibition

F. Coordinate slide packets prepared for temporary exhibitions and the permanent collection.

G. Publicity spots for radio and TV during major exhibitions of Oriental art.

Not Related to Asian Collection: Occasionally serve as reader/editor for Departmental catalogues:

e.g. Paper: The Continuous Thread

Attend University Circle meetings and participate in Museum projects.

II. Teaching Responsibilities:

A. Teach all ages in Oriental galleries (pre-school through adult)

B. Teach children and adults in Western galleries (age level dependent upon area of the collection)

- C. Prepare lectures for Teacher Resource Center that highlight the Asian collection; consult with individual teachers on how to incorporate the collection into their curriculums; i.e. how to relate the collection to a sixth-grade Geography class.
- D. Consultation in the Oriental galleries for teachers who want to bring their classes to the Museum.
- E. Gallery talks - Wednesdays and Sundays; once every two months.
9 Gallery talks for the hearing impaired (Tuesday afternoons; once every three months).
- F. Lecture Series - two to three per year, highlighting the Asian
2/3 collection (those rare years when Asian art is not featured on the exhibition schedule).
- G. Prepare lectures for women's groups.
- H. Prepare lectures on exhibitions featuring both Eastern and Western art.

August to December, 1981: Spent at the National Museum of Korea at the invitation (and expense) of the museum officials during which time I studied with members of the Fine Arts Department and presented a lecture on Education programs in the Cleveland Museum of Art.

Helen O. Borowitz

Associate Curator

Administrative in relation to curatorial position:

1. Planning and supervising lecture series for the adult public.
2. Planning and supervising programs for club groups, e.g. Women's City Club, College Club, National Council of Jewish Women, etc.
3. Planning gallery talks for Executive Committee of the Junior Council.
4. Planning and supervising Wednesday Evening Festivals.
5. Scheduling art films and audio-visual tapes.

Activities as expected from all staff members (ongoing):

- NO
NUMBERS
1. Guiding daily tours on a regular basis.
 2. Gallery talks.
 3. Lecture series.
 4. Lectures for specific adult groups.
 5. Prepare and lecture on certain special exhibitions.
 6. Work with the Teacher Resource Center.

Activities as expected from all staff members (not ongoing):

1. Preparing educational material for special exhibitions, such as giveaways, support exhibitions, AV tapes, etc.
2. Public lectures.
3. AV tapes on the collection.
4. Writing materials for Education Department publications; e.g. pamphlets, TRC slide packets.
5. Exhibitions, with or without a publication.
6. Working with interns.

Borowitz - 2

7. Writing for the Bulletin.

8. Teaching for CWRU when requested.

John Moore

Assistant Curator

Primary Responsibilities:

A. Administrator of special school projects of different grade levels.

1. University Circle Project - an ongoing, year-long studio/gallery program involving thirty schools in a one-mile radius of University Circle. About 750 students participated in the programs of seventy-two classes at the CMA.

Duties include assignment of part-time and full-time staff of eight members, and teaching fifteen classes in the project.

2. CMA-John Hay Pilot Program 1983 (administrator of A Week in the Museum). This program provides a select group of (ten to fifteen) students a unique educational experience within the CMA for a concentrated period of time along with individual follow-up. This program involves nearly every level of the Museum staff: curators, Education Department, conservation, etc., along with studio art and creative writing projects.

B. Coordinator of Special Programs for Special Exhibitions.

(Other soon to do)

Duties include meeting with curators in charge of special exhibitions to program desired educational components for their exhibitions, such as slide tapes, films, special lectures and support exhibitions, brochures, studio courses, etc.

Example: Afro-American Tradition in Decorative Arts. Wrote a 24-page illustrated brochure and provided special gallery talks. Arranged for a tour of Afro-American Tradition in Decorative Arts Phase II.

Moore - 2

C. Coordinator of Martin Luther King Celebration events at the CMA.

Initiated in 1980, the MLK Celebration is a city-wide program which involves all of the major cultural institutions.

1. Curated two Black American film series (1981 & 1982) and selected guest lecturers. Wrote brochures.
2. Curated Seven American Artists exhibition. Selected guest lecturers and produced slide tapes for the exhibition.
3. 1983 - selected guest lecturer.

D. Special lectures to various special interest groups at CMA: College Club West, College Club East, National Council of Jewish Women, Teacher Resource Center, etc.

E. Area of specialty: Contemporary art--Cleveland School and area artists.

Secondary Responsibilities:

1. Conduct regular tours of the CMA collection. Give gallery talks on the collection.
2. Teach members' studio courses (drawing, painting, etc.)
3. Make slide tapes for special exhibitions: R.B. Kitaj, Afro-American Tradition in Decorative Arts, Images of America, Fairfield Porter.

John Schloder

Assistant Curator

I. Administrative Responsibilities:

1. Coordinating Department's exhibition program; responsible for the planning, development, and realization of approximately five educational exhibitions per year in the Classroom Level Gallery.
2. General editing of all Departmental publications--exhibition catalogues, brochures, slide packets, etc.; act as liaison between the Education Department and the Publications and Printing Departments.
3. Editing and proof-reading of News & Calendar. ?
4. Coordinating the Department's guest lecture series; responsible for all the arrangements concerning approximately one guest lecturer per month.
5. Developing and implementing Departmental policy.
6. Member of the Teacher Resource Center Advisory Council.

II. Teaching Responsibilities:

1. Coordinating and teaching Saturday morning slide-lecture series--a team-taught course on the History of Western Art; twenty lectures per year; responsible for approximately 70 percent of teaching load.
2. Daily tours for children and adult groups, on general or specific topics.
3. Gallery Talks - Wednesdays and Sundays, approximately once every two months.
4. Consultations with teachers by appointment on diverse areas of Western art.

Schloder - 2

5. Museum visits for special groups or individuals, arranged through the State Department, Cleveland Council on World Affairs, Executive Arrangements, and other organizations.
6. Special lectures for Museum members, Junior Council, Teacher Resource Center, etc.
7. WCLV Art Comments.

III. Special Projects:

1. Educational exhibition on Baroque Imagery, a support show for the Museum's Cavallino exhibition, November 1984; includes preparing an exhibition catalogue, slide packet, and audio-visual tape.
2. Slide packet with booklet on "An Introduction to Renaissance Art in The Cleveland Museum of Art."
3. Co-chairman of session on publications at the Ohio Museums Association 1983 Annual Meeting.
4. Publicity spots for CMA exhibitions to be shown on local TV.

Katherine Solender

Assistant Curator

Administrative Responsibilities:

1. Coordination of high school programs, focusing on the administration of the Advanced Placement Art History Program but also including the development of special projects.
2. Supervision of internship programs.
3. Coordination of the gallery talk schedule.
4. Participation in formulation and implementation of Departmental policy.

Teaching Responsibilities:

1. The Advanced Placement Program in Art History for High School students.
2. Gallery tours for school and adult groups.
3. Gallery talks for the general public.
4. Lecture series.
5. Workshops for teachers.
6. Undergraduate survey at CWRU.

Additional Responsibilities:

Development of interpretive materials such as slide packets, slide tapes, and educational exhibitions relating to the Museum collections and special exhibitions.

Areas of Specialization:

General M.A. degree providing ability to teach almost all areas of Western art, with special interests in American art, Modern Art, and topics such as the painting of J.M.W. Turner and portraiture.

ART HISTORY AND EDUCATION

The total number of participants in all aspects of our educational program for 1983 was 148,187--an increase of 4,938 over 1982's total. This is an attendance increase of 10,926 over the last two years.

Educational programs highlighting the Reflections of Reality in Japanese Art exhibition dominated the spring schedule in the Education Department. Along with the complementary exhibition, Japanese Prints: Realities of the "Floating World," fourteen art films and thirteen lectures outlined major themes of the exhibition.

Three slide tapes: Reflections of Reality in Japanese Art, E-maki: Well Told Tales, and Ukiyo-e: Realities of the "Floating World" were shown daily throughout the exhibition. In addition, an hour-long taped presentation, Reflections of Reality in Japanese Art, Sherman E. Lee was presented at designated hours during the weekends. Saturday studio classes for young people focused on the exhibition; the usual ten-week session was extended to include an eleventh Saturday for a Japanese Festival. A slide packet consisting of twenty slides and explanatory information was distributed to schools in the Cleveland area through the Teacher Resource Center. Gallery talks and guided tours were offered throughout the duration of the exhibition. Marjorie Williams coordinated these programs.

Young People's Programs

Enrollment in self-guided and staff-conducted classes totaled 41,404--a small increase from the 1982 total of 40,783. In general this is an encouraging sign since the increase would be greater had the Cleveland Board of Education not been forced to reduce their visits by 3,125 students.

In June of 1983 the Department, in cooperation with Young Audiences of Greater Cleveland, began planning a new program. Four area school districts were invited to participate: Berea, Cleveland Heights/University Heights, Orange, and Strongsville. Each district selected one elementary school and one grade level--either fifth or sixth--to participate. The districts were also responsible for guaranteeing the costs of transportation to the Museum and released time for teachers to attend a preparatory in-service workshop and, later, an evaluation session as well as paying twenty percent of instructional costs. A grant from the Martha Holden Jennings Foundation was awarded to Young Audiences, Inc. to support the project. The Museum's cost outlays and in-house costs were covered by the grant.

Three Young Audiences ensembles: The Metropolitan Brass Quintet, the Foot-path Dance Company, Mark Lynch, drama specialist, and the Museum staff developed a program that would demonstrate how basic design elements--in this case, line and

pattern--provide a unifying principle among various art forms. Music, dance, and theatre sessions took place in the schools and students came twice to the Museum; first for an introductory tour and then for a gallery/studio experience.

The Education Department staff prepared a slide packet using objects from the collection to illustrate the elements of line and pattern. Slide packets were given to each school's classroom teachers, music, art, and physical education specialists, and administrators to provide background for Museum visits and to encourage integration of the arts into the regular curriculum. The Extensions Division created an extraordinary group of four large sculptures inspired by specific objects, such as the African Snake and the Northwest Indian ceremonial blanket, as well as a modular display case containing textiles, ceramics, glass, and prints, all providing fascinating examples of line and pattern. These were placed in the schools for six-week periods during the project session.

The project began in the schools in October 1983 in the Berea and Strongsville school districts and ran until the Christmas holidays. An evaluation was planned for January 1984. Project sessions for the two other districts would run from late January through April.

If an evaluation of the completed pilot project, planned for May 1984, proves the program's success, effort will be made to see that it continues.

Seventeen Cleveland schools participated in the University Circle Project in the 1982-83 school year. Reducing the number of consecutive visits of the previous school year from five to three of ninety-minute studio/gallery classes each not only allowed us to include two additional schools but also to enlarge the number of classes from fifteen to twenty-four. This change in format was welcomed by the schools because it allowed for a larger number of students to participate in this unique project. We have continued to divide each class of approximately thirty to thirty-five students into two smaller groups. A total of 141 studio/gallery sessions were conducted at the close of the school year by the staff of five full-time and four part-time instructors.

Beginning the 1983-84 school year in October of 1983, we had nineteen schools participating with twenty-four classes. The University Circle Project is in its twelfth year.

There were 689 actual students in the 1982-83 school year as opposed to approximately 450 in the 1981-82 school year.

An enrollment of 3,034 students in the Saturday and summer programs indicates another year of growth, and in fact the numbers have doubled since 1980. Over half of our enrolled students are children of members. Nearly three hundred parents took out new memberships on registrations days this year. We are especially lucky

to have Elizabeth Shearer of the Junior Council help us with membership registration each term.

Scholarships usually account for twenty percent of our total enrollment with ninety percent of the recommendations coming from area teachers whom we ask to select particularly motivated and interested children who would benefit from this introduction to the Museum. We continue to also award scholarships to children whose parents request financial aid.

The average age of our students has climbed from five to seven. Approximately one-third of our classes are for three- and four-year-olds, one-third for five- to ten-year-olds, and one-third for ten and over--the effort to keep our students longer is working well. We have augmented our programs for older students with a visiting mime, creative writing classes, and photography. Drawing in the Galleries for ages eleven to fourteen is very popular. In order to explain our program to parents on registration day and the first day of classes, we created a slide tape with photographs of the children working in the classrooms and galleries.

In the fall we doubled the cost of classes for members, and added five dollars to the nonmember fee. We began offering our vastly popular Art for Parent and Child class on Tuesday mornings in addition to the seven classes on Saturdays.

We now have two classrooms filled on Tuesday mornings. We feel this is an

important time to communicate with parents about their child's enjoyment of the Museum which seems truly infectious.

Parents asked if we would include a studio class just for them when the children were too old for Parent and Child classes. So, Art for Parents began as an afternoon drawing class in the galleries. Altogether we had about 300 adults enrolled in 1983.

Our staff of veteran teachers, including fourteen certified art educators, three May Show exhibitors, and three artists selected as artist in residence by the Ohio Arts Council, is one of the most creative and caring groups I can imagine. Four of our teachers--Sherry Cica, Mark Deka, Andrea Harchar, and Sue Vitantonio--work parttime in the Education Department during the week.

Our longstanding assistant, Arthur Cippola, retired from teaching in August, and moved to Elkhart, Indiana. Kathy Coakley and later Mark Deka replaced him. Grace Bynum joined our staff in the fall as classroom secretary. Her smooth efficiency helps maintain peace on hectic Saturdays, creating an easy transition when Mary Wirtz accepted a position in the Case Western Reserve University Law School.

On January 11 the monthly meeting of the Greater Cleveland School Superintendents Association was held at the Museum allowing the Department to present

all programs that are available to their students and staff. The meeting was arranged by J. Richard Andrisek, superintendent of Berea Schools.

High School Programs

5 STUDENTS ? actual
let us
time

A new program with John Hay High School was initiated. Five high school students participated in the project. Two were juniors: Tim Daley and Shanele Denton, three were seniors: Jeanette Martinez, Rodney Terrell, and Wanda Tubbs. These five students proved to be excited and enthusiastic participants in what they perceived to be a very special program. They were very cooperative at all times and very interested in all they saw, continually asking incisive questions that showed their ability to engage in serious critical thought.

We encountered few problems with scheduling--the students arrived promptly each morning and returned on time from lunch each day. The small size of the group was never a problem. In fact, the students expressed strong positive feelings about this. They liked the personal attention they received and felt that having two staff members--Katherine Solender and John Moore--together was very important, learning a great deal from the exchange of ideas they saw taking place between these staff members.

On the last day, a good portion of the morning was spent evaluating the week's activities. The overall feeling was that everything was interesting and enjoyable

to them. They especially appreciated their meetings with the various curators who impressed them with their willingness to share their knowledge. James A. Birch, for example, in an informal meeting in his office, allowed the students to handle some of his own bronze sculptures while he explained casting techniques and the intricacies of the art market. Tom Hinson tackled questions about evaluating abstract art and explained the acquisition process. They also enjoyed the session with Henry Hawley, because he offered to show them things and made a special effort to point out the unusual details. They felt he was very direct and honest in answering their questions. Stan Czuma's explanations of symbolism in Buddhist and Hindu art were also very clear, they said, and they enjoyed his "detective stories" about finding lost works of art. Finally, Arielle Kozloff fascinated them with her ability to read Egyptian hieroglyphics.

The students had three gallery sessions with Education Department staff. The first was a drawing project with Sue Kaesgen, who had them draw eyes as seen on various works in the galleries (Egyptian, Assyrian, Greek). The second, with Katherine Solender, followed up on Sue's concentration on eyes and went into the painting galleries, looking at a selection of portraits discussing the kind of information artists often reveal about their subjects and also how this information is communicated--through dress, pose, attributes, settings, etc. The third, held

in the Oriental galleries, was a drawing project with John Moore who asked them to record what they saw in selected objects.

The week also included a visit to Musical Arts where, after Bruce Shewitz explained the workings of the Department, Karel Paukert treated the students to an organ recital. Also visited were the Extensions Exhibitions Department and Conservation.

We feel the project fulfilled our goal of "humanizing" the institution for these students and impressed them with the value of education and higher learning. This was their first exposure to experts, and the depth of experience and knowledge of the curators, conservators, and other professionals they met was very apparent to them.

Twenty-seven students continued the second semester of Advanced Placement Art History. Second semester lectures covered the Renaissance to Contemporary art. Recitations in the Museum galleries were supplemented by a visit to the special exhibition Reflections of Reality in Japanese Art. In addition, the students met with Jane Glaubinger, assistant curator of the Department of Prints and Drawings, who spoke to them about the history of printmaking and the care of works on paper. A reserve reading shelf was set up in the Museum Library for student reference.

As in previous years the students went on an afternoon field trip. This trip, to the Allen Memorial Art Museum in Oberlin, took place on Saturday, May 7, 1983.

Of the fourteen students taking the national Advanced Placement Art History exam, approximately eighty-six percent of them received 4s and 5s. One hundred percent qualified for college credit with scores of three or better.

Application flyers for the 1983-84 class were mailed in late March to seventy-three public, private, and parochial schools in the Greater Cleveland area. Two-hundred-thirty-two teachers of English, art, history, foreign languages, and humanities were contacted. Twenty-two students were accepted: Six boys and sixteen girls; seven private school students (representing three private schools); thirteen public school students (representing four public schools); and two parochial school students (representing two parochial schools).

No students requested scholarship aid.

During the fall term, lectures covered material from ancient Egypt to the early Renaissance. The regular lectures and gallery recitation sessions were supplemented by an audio-visual tape on Egyptian archaeology, a visit to the Museum's painting and object conservation laboratories, and two films on medieval architecture.

Independent Study Projects

In conjunction with Beaumont School for Girls' Project Real--an independent work experience--Ellen Pikus, a senior, came to the Education Department from February 28-March 4. Supervised by Barbara Kathman, she observed the teaching activities of the Education Department staff, met with members of other departments (curators, conservators, etc.), and researched Impressionism.

From May 13-27, two high school seniors, Lisa Cheng of Laurel School and Robert Cliff of University School, worked on Independent Study Projects under the supervision of Katherine Solender. These students observed the activities of the Education Department, following staff instructors in the galleries and studying departmental files on Museum objects in preparation for gallery teaching on their own. In addition, the students met with members of other departments in order to gain a broader understanding of the Museum as a whole.

Internships

A ten-week internship in the Department of Art History and Education was offered during the summer of 1983. From June 1-August 10, Gregory Jecmen, a recent graduate of Manhattanville College in Purchase, New York, worked in the Education Department, earning a stipend of \$1000. Supervised by Katherine Solender, John Schloder, and James Birch, Mr. Jecmen's activities focused on the preparation of wall label copy and a brochure to accompany the Education Department exhibition:

The Figure: De Kooning to Warhol, scheduled for the Classroom Level Exhibition Gallery from November 1, 1983-January 8, 1984.

In February 1983, The Department of Art History and Education was contacted by Mr. and Mrs. James S. Reid, Jr. who expressed their desire to establish an endowment fund which could serve as a memorial to their daughter, Ann. It was determined that a nine-month internship in Museum Education--to be administered by the Education Department--would be an appropriate use of the funds. Flyers announcing the availability of the Reid Internship were prepared and distributed in late fall of 1983. An application deadline date of March 1, 1984 was selected with the idea that September of 1984 would see the first Reid Intern begin work at the Museum.

Joint Program with CWRU Art Department

Courses given by members of the Museum's curatorial and Department of Art History and Education staff in the Joint Program with Case Western Reserve University:

Spring Semester

ARTH 102 Introduction to the History of Art: Renaissance to the

Present--H. T. Goldfarb

Fall Semester

ARTH 101 Introduction to the History of Art: Antiquity to the Renaissance--

J. Neils

ARTH 102 Introduction to the History of Art: Renaissance to the Present:

H. T. Goldfarb

ARTH 103B The Art Experience: Developing Visual Awareness--R. Martin

ARTH 367 Problems in French and Italian Art: Seventeenth Century--

H. T. Goldfarb

The Teacher Resource Center

The Teacher Resource Center expanded rapidly in 1983 as teachers responded enthusiastically to the program planned by Education Department staff and the TRC Advisory Council (forty-seven area teachers).

Although most gallery and gallery/studio sessions offered on Workshop Wednesdays and the activities for Browsing Wednesdays were rooted in the permanent collection, whenever possible special exhibitions were used as a base. For instance, the workshop on Wednesday, February 9, offered a session on Japanese Art in the Cleveland Museum to give teachers background for the March exhibition *Reflections of Reality in Japanese Art*. Participating teachers were given the exhibition's specially prepared slide packet (one to a school) so that their students might be well prepared before viewing the show. In March, the Workshop Wednesday sessions were related to the show itself with a gallery talk on the exhibition, a studio on Japanese painting, a slide lecture and gallery talk on Japonisme, and a display and discussion of Japanese costumes and prints in the Extensions Division. Janet Moore, beloved former curator of the Department of Art History and Education, came in March to give a Saturday slide lecture on Japanese art. This focused approach to a great exhibition was well received.

Two other new slide packets, Introduction to the Art of Egypt and Gods and Heroes: Classical Myths at the Museum, were added to the TRC library for loan or purchase. Many new books were acquired and the growing library was used actively by teachers.

The Advisory Council met in May 1983 to evaluate the young program. They approved the TRC's progress and felt every effort should be made to increase awareness among area teachers of the TRC's services. Therefore it was decided to hold another large workshop in September to bring in new people and start the academic year on a strong note. Springboards II, with ten workshops, was presented on September 26. One-hundred-sixty-six teachers attended. There were many new faces. Another event which brought teachers to the Teacher Resource Center for the first time was the program offered for the North East Ohio Teachers Association (NEOTA) in October. Eighty-six teachers, many from distant school districts, attended five morning studio classes and four afternoon gallery talks. In December, the first of a series on French Art and Literature given in French attracted forty secondary school language teachers.

Attendance at Workshop Wednesdays has remained high throughout 1983 averaging between sixty-five and ninety at each session. Browsing Wednesdays have found the upper Education office floor filled with twenty-five or more teachers examining

books and slide packets, choosing free materials, and joining informal gallery talks or studio groups. By December 1983 the TRC Newsletter was being mailed to twelve-hundred area teachers representing fifty-two public school districts, sixteen nonpublic schools, two nonpublic Boards of Education, and five area colleges and universities. Teachers came from as far west as Vermillion and Midview, as far east as Painesville, Burton, Perry, Warren, and Kent, as well as districts closer to Cleveland.

Thanks to the support of this growing constituency and the active concern and participation of its Advisory Council during the past year, the Teacher Resource Center is finding a firm place for itself within the educational community of Greater Cleveland.

Continuing Education

Attendance at adult lecture series remained at normal levels. In 1983 we offered eighteen courses (in comparison with sixteen in 1982) for a total of 104 sessions (eighty-seven sessions in 1982) yield a total attendance of 4,764 in 1983, an increase over the 4,540 in 1982. On a session-per-session comparison, however, there was a slight decrease in attendance from 1982. A wide range of subjects was taught, including many interdisciplinary courses. The highest enrollment in 1983, as in 1982, was recorded in a series not related to an exhibition: Love, Courtship, and Marriage in the Middle Ages, taught by Rebecca Martin.

Films on Art and Artists

Shown throughout the year, the series of art films entitled In the Dark about Art covered many subjects. Scheduled in conjunction with exhibitions were series on contemporary American artists, Japanese art and culture, Art Deco, Precisionist painting and modern photography, figurative painting, and portraiture. Other topics included Impressionism and a cycle of ten films by Red Grooms. In 1983 the attendance at 104 showings was 5,798, slightly higher than attendance the previous year.

Club Groups

As in previous years programs were designed to meet the interests of a variety of club groups. Gallery visits were made in both special exhibitions and the permanent collection. A total of thirty-two sessions were attended by three women's clubs with long-standing programs with the Museum. The Education Department staff continued their informal gallery talks for the Junior Council Executive Committee. These talks included some sessions on Education Department programs as well as sessions in the galleries. Several women's groups, which began informal programs at the Museum in the last few years, seem to be returning on a regular basis, mainly to view special exhibitions.

Wednesday Evening Festivals

For the tenth consecutive year the Wednesday Evening Festivals, a series of cultural and social events for the public, were offered in July under the supervision of Helen Borowitz with the assistance of Bernice Spink and in cooperation with the Department of Musical Arts. The Museum was again filled on Festival nights with a large and responsive audience.

The music programs included The Cleveland Duo: Stephen Warner, violin, and Carolyn Gadiel Warner, violin and piano; Don Angle, jazz harpsichord; The Sewell-Payne Duo: Laura Sewell, violoncello, and Donald Payne, piano; Elizabeth Unis, soprano, assisted by Albert Blaser, clarinet, and Nancy Bachus, piano. Attendance at the concerts ranged from 454 to 538.

The lecture series was presented in conjunction with three exhibitions. Lectures on Art Deco were given by Henry Hawley and Berenice Kent; on the 1983 May Show by Tom Hinson; and on Consuming Passions: The Art of Food and Drink by Ann C. Boger. The lecture audiences ranged from 95 to 175. A second session was scheduled for the overflow crowd which appeared for Mrs. Kent's lecture. Studio workshops were offered at the same time on the May Show, Impressionism, Medieval Armor, and Consuming Passions: The Art of Food and Drink.

The art films included two films on Art Deco and two films made by Red Grooms. They were well attended at 7:00 pm with audiences ranging from 117 to 156. They were shown to smaller numbers at 5:30 pm, with a total of 717 in attendance at the eight sessions during the Festivals. The feature film programs in the auditorium offered a variety of films made during the 1930s and 1940s, and included The Gay Divorcee, Man of Aran, The Golden Fish, and Cluny Brown.

Pilot Program

In the fall of 1983 a pilot program was initiated in conjunction with Cuyahoga Community College. A small group of students participating in the Elders' Community Based Programs signed up at the Museum for a series of eight talks held informally in the galleries. The group studied works from ancient times to modern, with an emphasis on learning to look and appreciate works of art, rather than on historical backgrounds. The series was very well received, and will be continued next year. The program was organized by Iris Whittington-Gold of Cuyahoga Community College Elders' Program and Helen Borowitz of the Museum.

Ohio Museums Association Meeting

The Ohio Museums Association Annual Meeting for 1983 was held in Cleveland on November 17 and 18. The theme of the meeting was The Museum as Educator. Sessions were hosted by the following institutions: The Cleveland Museum of Art, The

Cleveland Museum of Natural History, The Western Reserve Historical Society, The Garden Center of Greater Cleveland, Cleveland Health Education Museum, Shaker Historical Museum, Shaker Lakes Regional Nature Center, and the Howard Dittrick Museum of Historical Medicine.

The Cleveland Museum of Art, in particular, hosted OMA members on Thursday, November 17, from 9:00 am to 4:00 pm. The theme for the day, The Exhibition as Educator, was explored by a panel of three members: Henry H. Hawley, chief curator, later Western art; Marjorie Williams, associate curator of art history and education; William Olander, acting director, Allen Memorial Art Museum, Oberlin. Adele Z. Silver, manager of the Department of Public Information, moderated this morning panel discussion that presented three diverse views--the aesthetic, didactic, and political--of The Exhibition as Educator.

After this general meeting, OMA members chose to attend one of the following group discussions that continued controversial issues established by the panelists: Designing the Exhibition, Exhibitions and Schools, Exhibition Administration and Funding, Interpretation for All Ages, and Publications. Afternoon offerings included guided tours of the permanent collection, special exhibitions (Fairfield Porter, 1907-1975, and The Figure: de Kooning to Warhol), the Teacher Resource Center, and the Education facilities.

Programs for the Handicapped

Groups such as the physically disabled, mentally retarded, educable mentally retarded (EMR), sight or hearing impaired, multiple sclerosis (MS) victims, drug rehabilitation programs, and elderly with impairments have been encouraged to request the services of an instructor for their visit to the Museum.

The Department continues its series of Gallery Talks for the Hearing Impaired with an interpreter on the first Tuesday of each month.

Barbara Kathman, 504 Coordinator for the Museum, worked with the Cuyahoga County Special Education Service Center to design and implement a project for the Special Hearts Create Special Arts program--the Very Special Arts Festival held at The Cleveland Health and Education Museum, May 5-6, 1983. The project involved creative movement exercises and a group project with the goal of producing a large basket which all participants worked on throughout the two-day festival. The project was a success; the basket will travel with the children's art exhibitions throughout the year and will be included in next year's festival so that the students can see the culmination of their group effort. Barbara Kathman continues as a committee member for the 1984 Festival.

Educational Exhibitions

Four didactic exhibitions were organized by members of the Department: Seven American Artists by John Moore; Japanese Prints: Realities of the "Floating World" by Marjorie Williams; Consuming Passions: The Art of Food and Drink by Ann Boger; and The Figure: de Kooning to Warhol by James A. Birch with the assistance of Gregory Jecmen, summer intern in the Department. Details appear in the exhibition listing elsewhere in this Bulletin.

Martin Luther King Jr. Celebration Project

The Seven American Artists exhibition was presented in conjunction with the city-wide Martin Luther King Jr. Celebration for 1983. It marks the fourth consecutive year in which the Museum has joined with area cultural institutions and organizations to present programming and events to honor the contributions of Dr. King. Details appear in the exhibition listing.

Special guest lecturer, April Kingsley, director of exhibitions at the Sculpture Center in New York and curator of the currently traveling exhibition, Afro-American Abstraction, gave a public lecture on Sunday, January 16. Her topic, Deeper Meanings: Ancient Sources in Recent Art, traced the emergence of primitive and African influences in contemporary art. The lecture drew an attendance of ninety-one.

EXTENSIONS DIV. REPORT

A short film series on the works of black artists presented Two Centuries of Black American Art, Richard Hunt, Sculptor, and Bearden Plays Bearden drew an audience of 226.

Films, Public Lectures, and Audio-Visual Programs

Once again, Edward B. Henning organized the adult film program. The spring film series concluded the one begun in the fall of 1982 entitled A Selection of

Masterpieces. Four classic films representing four European traditions, distinct personal visions, and ranging from historical drama to satirical comedy were shown. The works were directed by Sergei Eisenstein, Jacques Tati, Vittorio de Sica, and Anthony Asquith.

A Medley of Films providing summer entertainment for the family viewing audience featured a variety of subjects--from song and dance to mystery.

The fall film series focused on the theme of The Loser: An American Legend. It featured unlikely heroes and heroines sunk in lives--sometimes brutal and sometimes only dreary--who were able to call upon reserves of strength, irony, and integrity to survive and even win small victories.

In all, a total of thirty-seven films was shown in 1983.

A total of twenty-six public lectures were presented, eighteen by guest lecturers including April Kingsley, Edris Eckhardt, William McVey, Viktor Schreckengost, Henri Dorra, Forrest McGill, John Rosenfield, Calvin French, Donald Richie, Audie E. Bock, Kang Woo-Bang, Berenice Kent, John Irwin, Milton Brown, George Szabo, Christine Guth Kanda, Pauline Johnstone, and John Bernard Myers. They discussed such subjects as: Western Influence in Japanese Painting During the Edo Period, Realism in the Japanese Film, Art Deco, Medieval Aquamanilia: A Lion and a Horse in The Cleveland Museum of Art, and Embroidery as a Fine Art in Medieval England.

In addition to the guest lecturers, various members of the Museum staff gave talks in connection with exhibitions. Sherman E. Lee, former director, presented four lectures throughout the year--three of them in connection with Reflections of Reality in Japanese Art and the last on his Twenty-Five Years of Collecting at The Cleveland Museum of Art. Among the other staff lecturers were Tom E. Hinson, Henry Hawley, Ann C. Boger, and Michael Cunningham.

On August 21, a special program of poetry readings, Poetry: Mirror of the Arts, was presented in conjunction with the exhibition, Images of America: Precisionist Painting and Modern Photography. The program, presented by broadcasters Rebecca Fisher and Leon Bibb, contained works by twentieth-century American writers whose work had affinities with the Precisionists. Slides of works from the Museum collection accompanied the reading. John Moore acted as coordinator for the program, along with David and Marianne Evett from Cleveland State University and the Cleveland Institute of Art. A booklet of the poems read and a list of the slides shown was given to each audience member.

Eleven new audio-visual programs were prepared in 1983. They were produced in conjunction with various exhibitions and include: One Thousand Years of Japanese Art in the Cleveland Museum by Marjorie Williams; Reflections of Reality in Japanese Art by Marjorie Williams; Ukiyo-e: Realities of the "Floating World"

by Marjorie Williams; Seven American Artists by John Moore; Programs for Young People: Saturday and Summer Classes by Susan Kaesgen; E-maki: Well Told Tales by Sherman E. Lee; The World of Art Deco by Sheila Webb; Precisionist Painting and Modern Photography by John Moore; Dürer: German Master Printmaker by Jane Glaubinger; Fairfield Porter by John Moore; and Clarence White, American Photographer by Sheila Webb. In addition to these, an audio-visual tape of the May Show was made by Tom Hinson and titled The Director's Choice: An Interview with Sherman E. Lee.

Art Commentary tapes were made by the Director and other curators on a weekly basis for airing by WCLV.

Extensions Division

During 1983, the Extensions Division continued to service over 100 Cleveland area schools with approximately 500 individually designed exhibitions. These exhibits were used in conjunction with the school's curriculum.

A booklet, School Services, was developed to outline to the participating schools the service offered by the Extensions Division as well as listing the object categories available for selection.

Major thematic exhibits were developed for installation at local community galleries. The Kenneth C. Beck Center for the Cultural Arts was the recipient

of Paper: The Continuous Thread and Molas: Tribal Signature of the Cuna Indians.

Japanese: Nō Drama was developed to augment the exhibition, Reflections of

Reality in Japanese Art, and specifically designed for the Beck Center. Paul

Travis: Africa, 1927-1928 was on display at the Willoughby School of Fine Arts

and the Ashtabula Arts Center. Four exhibitions--Japanese Lacquerware,

Batik Textiles, Graphics of the American Scene, and European Folk Art--were on

display at the Karamu House. In addition, a special exhibit of Chinese art was

prepared to coincide with the Karamu House seminar on Chinese Literature, Art,

and Drama.

Another thematic exhibition, Consuming Passions: The Art of Food and Drink, was prepared for display in the classroom level gallery of The Cleveland Museum of Art.

Service was instituted at the Wasmer Gallery of Ursuline College. The exhibition, Five Materials, was developed for their first Museum-sponsored program. Guest lecturers for this exhibit were Ron Dewey, Norbert Koehn, Donald Venar, S. Judson Wilcox, and Norman Stewart.

The modular unit containing the exhibition entitled The Age of Elegance, Cleveland 1880-1914, traveled throughout the year to Cleveland Heights-University Heights Public Library, Euclid Public Library, the Federal Reserve Bank of

Cleveland, Lorain County Community College Library, the Kenneth C. Beck Center for the Cultural Arts, Kent State University (Geauga Campus), City of Cleveland, Department of Public Utilities, and Cleveland State University.

A special modular unit, containing the exhibit Line and Repeat Pattern, was prepared for the Young Audiences Project, and traveled to Fairwood Elementary School in Berea and Chapman Elementary School in Strongsville. The unit consisted of a display case and four fabricated sculptural structures.

A summer internship program was conducted under the direction of Andrew T. Chakalis. Lisa Fernandez and Lisa Kaltenthaler, of Virginia Commonwealth University and Kent State University respectively, assisted in the development of the Five Materials exhibition.

Loans were provided to the following institutions: Everson Museum of Art, Syracuse, New York; Firelands Association for the Visual Arts, Oberlin; and Peoples and Cultures, Cleveland.

The Extensions collection was enriched by the addition of 117 objects, either by gift or purchase, and are listed at the end of this report.

Staff

During 1983, James A. Birch attended the Fiftieth Anniversary Celebration of the Nelson-Atkins Gallery, Kansas City, Missouri. John Moore produced four

one-person exhibitions for The Canton Art Institute, The Columbus Museum of Art, Spaces Gallery of Cleveland, and the Alternative Museum in New York City.

Rebecca Martin received her Ph.D. in art history from the University of North Carolina at Chapel Hill in December. The title of her dissertation was "Wild Men and Moors in the Castle of Love: The Castle-Siege Tapestries in Nuremberg, Vienna, and Boston." Gerald Karlovec returned as a project artist for Artpark in Lewiston, New York. He also designed promotional material and displays for the park.

Mariana Carpinisan and Marjorie Williams attended the Manet Symposium at the Metropolitan Museum of Art in October.

Andrew T. Chakalis, assistant curator in the Extensions Division, delivered a lecture in Detroit, Michigan to the National Art Education Association (Museum Education Division) entitled "How Teachers Can Utilize a Museum's Outreach Collection."

Robert Thurmer was welcomed to the staff of Extensions Division and Grace Bynum replaced Mary Wirtz as classroom secretary in the Department.

Acquisitions by the Extensions Division

GIFTS

83.1003-.1004 Chief's Stool and Female figure, wood, before 1919, Africa,

Cameroon Grasslands (Memory of his parents, Wheeler B. and Dorothy Preston by Mary and John Preston);

83.1005-.1009 Pears on a plate, Trompe L'oeil, faience, tin-glazed earthenware, France, ca. 1800; Plate with grapes, France, Nevers, 18th c.; Pair of boxes in the form of a fish, pottery, France, Niderviller, ca. 1765; Covered dish in the form of a sitting duck, faience, tin-glazed earthenware, France 18th c. (The Norweb Collection);

83.1013 Torso II, photograph, A. K. Coomaraswamy, American (Janet Leonard in memory of Margaret F. Marcus); 83.1014 Fish, ink on rice paper, Chi-hun Liu, Chinese, 20th c. (Dr. T. Matthew Mark); 83.1015 Medallion, jasperware, England, Wedgwood, 18th c. (Robert Housum); 83.1016 Obi, silk, Japan, Kyoto, early 20th c. (Mr. and Mrs. Robert Bender); 83.1017 Evening Song, oil, 1947, Jerome Land, American (Mr. and Mrs. Henry Steinberg); 83.1018-.1021 Japanese color wood block prints, Portrait of Kabuki Actor, Toyokuni (active 1795-1825), Portrait of the Kabuki Actor Iwai Shikajaku II in the Role of Hisamatsu, Shunsen (active 1806-1830), The Courtesan Nagami, Keisai Eisen (active 1830-1848), and Two Women carrying

baskets of tea or mulberry leaves, Kuniyasu (active 1810-1832) (Mr. and Mrs.

Morris Everett);

83.1022-.1023 Robe, men's weave cloth with embroidery, and Amulet necklace,

leather, Africa, Liberia, before 1927 (in memory of Audley R. and Edna M.

Wilson);

83.1024-.1035 Arab woman's robe (maliki), silk, embroidered, and headdress

(shetweh) Palestine, Bethlehem, late 19th-early 20th c.; Long coat, silk brocade,

metallic couching, and Undershift, cotton, Syria (?) 18th c.; Blouse, cotton,

embroidery, crochet, and Blouse, cotton, embroidery, Greece, Pyrgi, 20th c.;

Set of stacked boxes (jubako) lacquer, Japan, 20th c.; Lantern, tin and glass,

America, late 18th-early 19th c.; Bowl, painted gourd, Mexico; "Tree of Life"

candleholder, painted pottery, Mexico, 20th c.; Vase, ceramic with crackled

glaze, America, Rookwood Pottery; Block for printing silk, wood, J. Barrett,

England, Macclesfield, late 18th c. (Miss Ruth Adomeit);

83.1036-.1037 Bowl, bronze, Korea, 18th c., Incense burner, Hirado ware, Japan,

early 19th c. (Helen Marshall); 83.1038 (Silver filagree container with enamel

decoration, coral and turquoise, China, late 19th c. (Mrs. Frank H. Neff);

83.1043-.1047 Wall hanging, wool, weaving, crochet, late 1960s, Mary Tibbles

Ventre, American; Botanical Study: Musae (banana), engraving, Germany, Nuremberg

1750-1773; Scene with Two Figures, tempera on paper, ca. 1960, Jamini Roy, Indian;

Two Noblemen worshipping at a shrine of Sri Nathji, with lesser deities on each

side and below, tempera on paper, anonymous, India, Rajasthan, Nathadwar, 1850-

1860; The Tīrthankara Ādinātha (Risabha), manuscript page with illumination,

anonymous (Jaina) India, Western Gujarat, ca. 1500 (Mr. and Mrs. William E. Ward);

83.1048 Poster, color lithograph, 1970, James Rosenquist, American (Mr. and Mrs.

David G. Dangasser);

83.1049-.1074 Book or manuscript support, sandalwood, ivory and ebony inlay,

velvet, Islamic, India or Persia; Man and Horse at Drinking Trough, oil on canvas,

ca. 1910, F. C. Gottwald, American; Works by George C. Adomeit, 1879-1965,

American: Seated Female Nude, charcoal and white chalk on gray paper; Standing

Woman, charcoal on paper; Seated Man in a Beret Holding a Palette, charcoal on

paper; Portrait of a Man with Spectacles, charcoal and white chalk on gray paper;

Figure Study: Male Nude, charcoal on paper; Male Figure Holding a Drawing Board,

charcoal on paper; Seated Woman in a Wide-brimmed Hat, charcoal and white chalk

on paper; Woman and Infant, charcoal on illustration board; Two Men in a Doorway

on a Rainy Day, oil on canvas; Man Holding a Horse Collar, oil; Standing Female

Nude, pencil on tracing paper; Man with Saw, pencil on tracing paper; Young Man

Drawing, pencil on tracing paper; Standing Male Figure, colored chalk, charcoal

on paper; Country Lane, oil on canvas; Rolling Hills, oil on canvas; Village

Street, oil on canvas; Farm Lane, oil on canvas; Semi-Nude Woman, oil on canvas;

Sketch for a Female Portrait, oil on canvas; Bearded Man Praying, oil on canvas;

Woman in a Pink Hat, oil on canvas; Double Portrait, oil on canvas; Man with a

Pipe, conté crayon, white chalk on paper;

83.1075-.1078 Mold for Twelve Candles, tin, America, 18th c.; Shallow Bowl, burnished,

painted blackware, 1930s, Anna, North American Indian, Pueblo, Southwest United

States; Bowl, burnished painted blackware, North American Indian, Pueblo, South-

west United States; Vase, burnished blackware, Doña Rosa (Rosita) Mexican, San

Bartolo Coyótepec, 20th c.; 83.1079-.1083 Carved wood and linoleum blocks for

printing, George C. Adomeit; 83.1084 Color Study for linoleum block print;

83.1085-.1087 Landscape, artist's trial proofs linoleum block prints, George C.

Adomeit; 83.1088-.1089 60th Anniversary Medal of the Rowfant Club, bronze, 1952,

designed by Finley Foster, molded by Walter Sinz, American; About the Rowfant

Club: Questions and Answers, paper bound booklet, 1960, America; 83.1090 Page

from a Manuscript of Commentaries on the Bible, ink, color and gold on parchment,

Northern France or Belgium; 83.1091 Amboise, etching, David Young Cameron, British,

1865-1945; 83.1092-.1103 Street Scene, etching, 1914 and City Churchyard, etching,

Mary C. Hatch, American; A Little Black Barn in Suffolk, etching, 1929, Leonard

Russell Squirrel, English; The Picking of Grapes, color aquatint, 1931, Clarence H.

Carter, American; Untitled, Etching Study, Joseph C. Motto, American, 1892- ;

Monhegan Fisherman, etching (study) 1927, George C. Adomeit, American; Old North

Church, Boston, color wood engraving, Bullet Hole House, Concord, Massachusetts,

color wood engraving, and Derby Day-Self Portrait, etching, Percy Grassby,

American; Saint Germain L'Auxerrois, etching, 1928, John Taylor Arms, American;

Christmas in Caxton's Time, paper bound booklet, 1920, illustrations by Percy

Grassby (Miss Ruth Adomeit);

83.1104 Pattern of Phoenix on Paper, printed in color, Japan, 19th c. (?) (Dr. and

Mrs. Sherman E. Lee); 83.1105 Burnous (Berber woman's hooded cloak) handspun

wool, woven and embroidered, Morocco, High Atlas Mountains, Ouarzazate, early-mid

20th c. (Mrs. Ernst Payer); 83.1106-.1108 Sketch for "Enthroned Christ", pencil

on illustration board, two overlay sketches, pencil on tracing paper, Thelma

Frazier Winter, American, for enamel panel in St. Mary's Romanian Orthodox

Church, 1960 (John Puskas);

83.1109 Clematis vase, glass, mold-blown, etched, French, Workshop of Emil Gallé,

1846-1935 (Mrs. Milton Altschul);

83.110-.1115 Indian Mughal painting - Four Seated Men with Writing Implements,

Food, Musical Instruments and a Gray Cat; Mirror Stand, steel with gold inlay,

Iran, 19th c.; Mirror Frame, inlaid wood, Iran, 19th c.; Page of Calligraphy,

India or Persia, dated 1065; Miniature painting - Man with a Falcon, Iran,

probably 19th c.; Calligraphy, Iran, ca. 16th c. (Mrs. Mehmed A. Simsar in

memory of Dr. Mehmed A. Simsar).

15581/49 Exhibition Poster, etching, 1983, Shigeki Kuroda, Japanese (Yoseido

Gallery, Tokyo); 15944/6 Exhibition Poster, blockprint on handmade paper, 1983,

design by Seo-Bo Park, paper by Yeong-Yon Kim, Korean (Mr. and Mrs. Robert

Bonner).

PURCHASES

THE HAROLD T. CLARK EDUCATIONAL EXTENSION FUND

82.1000-.1002 Chocorua, lithograph, 1974, Frank Stella, American; Metaphoto #214, collage, Pola color type 59, wood, photostrips, gouache, 1981, Alan Kikuchi-Yngojo, American; Rhombus, hand screened print in 30 colors, 1981, Norman Stewart, American; 83.1010 The Straw Hat, serigraph, 1983, Phyllis Sloane, American.

GALLERY GROUP FUND

83.1011-.1012 Autumn in Hanase No. 1 and Shadow of Moon, etchings, 1982, Ryohei Tanaka, Japanese; 83.1039-.1042 Cedar: Dawn, glass vase, 1983, Steven A. Ramsey, American; Basket, earthenware vase, 1983, Susan A. Icove, American; Pua, warp ikat-dyed cotton, poplin weave, Island of Borneo, Sarawak Region, Iban Dyak tribe, late 19th-early 20th c.; Fish Basket, natural fiber, wood, leather, Indonesia, Island of Lombok (east of Bali), early 20th c.

Exhibitions

Seven American Artists

January 11-February 13. Presented in conjunction with the city-wide Martin Luther King Jr. Celebration for 1983, the exhibition was curated by John Moore, with assistance from Edward B. Henning and Tom Hinson. Joseph Finizia designed the exhibition in the Classroom Level Exhibition Gallery. Seven American Artists presented nineteen contemporary paintings and works on paper. It was organized around the recent paintings of two established black artists, Alvin Loving and Raymond Saunders, with works by five other artists corresponding to Loving's and Saunders's sensibilities: Frances Barth, James Havard, William R. Hutson, Alan Kikuchi-Yngojo, and Clarence Morgan. A small Polaroid work employing various collage elements by Kikuchi-Yngojo was purchased by the Museum.

Catalogue: Seven American Artists by John Moore, 30 pages, 10 black and white illustrations, 7 color plates, 1000 copies first printing, paperback, designed by Jo Zuppan. The exhibition was reviewed in the March issue of Dialogue, the Ohio Arts journal. A slide tape on the exhibition was prepared by John Moore and narrated by Michael St. Clair.

Japanese Prints: Realities of the "Floating World"

March 8-May 8. Organized by Marjorie Williams to complement the Reflections of Reality in Japanese Art exhibition, the Realities of the "Floating World" was installed in the Classroom Level Exhibition Gallery under the direction of Joseph L. Finizia. Forty-two prints represented the following institutions and private collectors: Allen Memorial Art Museum, Oberlin, Ohio; The Art Institute of Chicago; The Cleveland Museum of Art; the Museum of Fine Arts, Boston; The Nelson-Atkins Gallery, Kansas City, Missouri; The New York Public Library; The Los Angeles County Museum; the Museum of Fine Arts, Springfield, Massachusetts; Kelvin Smith of Cleveland; and the late Herbert R. Cole of Los Angeles. Divided into the categories of Portraiture, Genre Scenes, The Supernatural as Super-Real, and Western Influences on Japanese Prints, the show outlined the major realist themes of Japanese art as reflected in this late, popular media.

Catalogue: Japanese Prints: Realities of the "Floating World" by Marjorie L.

Williams, 66 pages, 53 black and white illustrations, color cover, 2520 copies first printing, paperback, designed by Jo Zuppan.

Consuming Passions: The Art of Food and Drink

July 26-October 9. Organized by Ann C. Boger of the Extensions Division of the Department of Art History and Education, the exhibition was installed in the Classroom Level Exhibition Gallery. Eighty-eight works--paintings, prints, and objects in gold, silver, porcelain, wood, rock crystal, glass, and bronze--that were divided into three categories (The Food and the Feast, 'The Tableware, and Ritual and Metaphor) illustrated food imagery in art, the history and decoration of tableware, and food as symbol or ritual offering. The exhibition was scheduled to travel to the Kenneth C. Beck Center for the Cultural Arts in Lakewood, and the Beachwood Museum in Beachwood, at a later date.

Catalogue: Consuming Passions: The Art of Food and Drink by Ann C. Boger, 54 pages, 36 illustrations, 3 color plates, 1000 copies first printing, paperback. Lynne Magin copy edited the manuscript and Andrew T. Chakalis designed the catalogue.

AH&E

The Figure: de Kooning to Warhol

November 1-January 8, 1984. This educational exhibition complemented the Fairfield Porter retrospective by tracing the reemergence of the figure out of the Abstract Expressionist experience. It presented twelve works by painters of the last three decades who depicted the human figure, often using approaches and techniques developed by the Abstract Expressionists. James A. Birch, and intern Gregory Jecmen, organized the exhibition with works by Diebenkorn, Rauschenberg, Johns, Warhol, and others from the collections of this museum and the Akron Art Museum. Joseph Finizia designed the installation in the Classroom Level Exhibition Gallery.

Free handout: The Figure: de Kooning to Warhol by Gregory Jecmen. 1000 copies.

Copy edited by Jo Zuppan; printed by the Museum's Printing Department, supervised by Mel Horvath.

Doesn't use ED sent for deductive help (
 thanks to P.I. in L. mode about basis (

DEPARTMENT QUESTIONNAIRE FOR PLANNING COMMITTEE: EXTENSIONS DIVISION

- 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 mission of the Extensions Division is to extend and enlarge educational programs to the immediate Cleveland community by means of presenting art objects. This is accomplished primarily through the development of a working collection, which is then circulated widely; such a program affords the depth necessary to meet the continuing educational needs of the professional educator, as well as the general public. Attached is a listing of those communities serviced by the Extensions Division. (Attachment A) The departmental elements which comprise the mission are listed below in the order of priority.

- A. School Services - The Greater Cleveland School Systems ^{AAC} is the major recipient of specifically designed educational exhibits. Each school case is designed in conjunction with the school's current curriculum, and changed five times during each academic year. Currently, one hundred schools receive this service. The educator makes selections from the subject and material listing contained in an Extensions Division booklet; subject matter often corresponds with current school study. From the subject matter selected the exhibition is then developed. Objects appropriate for the study area are selected and pre-designed to fit the dimensions of the school display case. Each object used in the exhibit is recorded; the entire exhibit is documented through use of a working sketch. The exhibit is then

the last
reference
noting
the listing
on 15

if this is
not
something!

packed and delivered (by means of a Museum vehicle) for installation by a staff member. During a single academic year, approximately 10,000 objects are circulated, free, to school facilities. Attached is a listing of the schools currently serviced, indicating the current enrollment and number of faculty (Attachment B). Over sixty thousand students are reached over a six-week period and over three thousand faculty members. These figures do not include the number of parents or other members of the general public who may also have exposure to the exhibit during the course of an academic year. The Extensions Division Booklet (Attachment C) outlines for the recipient schools, the services offered, conditions and responsibilities of the recipient facilities, the procedure for application for service, a case and information sheet, application forms and subject and material listings.

B. Local Community Galleries - Thematic exhibitions are frequently prepared for display in the C.M.A. lower educational gallery or one of the following community galleries: Beck Center for the Cultural Arts, Karamu, Willoughby School of Fine Arts, Wasmer Gallery of Ursuline College, Beachwood Museum, and the Ashtabula Fine Arts Center. The attached listing (Attachment D) indicates the number of shows received by each gallery per year, the annual attendance for the facility, and the attendance per each show. Since these exhibitions take a considerable amount of time to prepare, they each tend to be shown at several galleries. An exhibition may open in The Cleveland Museum of Art classroom level gallery, and then travel, depending on various loan

agreements, to other community galleries and beyond (in the state of Ohio). Each exhibition will, therefore, vary in content. The Extensions collection is utilized extensively for these exhibits. On occasion, the primary Cleveland Museum of Art collection is utilized to help realize the concept of a particular topic area. Outside loans are often procured from galleries, collectors, and other Museum collections. Comprehensive educational wall label copy and object label copy is prepared and accompanies all exhibits. Photographs are occasionally employed to expand the nature of the show. Often a catalog or brochure has been prepared for the exhibit, and is made available at the community galleries. The designing and necessary fabrication of the display is realized. Packing, transportation and installation is accomplished by the Extensions Division staff.

C. Modular Unit -

Due to the diverse architectural settings in schools and galleries, a portable modular system was developed to allow for the proper presentation of an exhibit without altering the existing structure. These self-contained units permit the presentation of works of art, independent of the use of traditional space. The modular unit is comprised of freestanding panels, pedestals, display cases, and audio visual units. A listing of these facilities serviced through the modular unit is attached (Attachment E).

D. Community Libraries -

Community libraries are serviced throughout the year with prepared exhibitions, (Attachment F). These exhibits are tailored around

Does not
Go to
Board

the current facility's activities or are developed for the general appreciation of their patrons. The exhibits at times are utilized to help advertise a particular show or event to be held at the museum. The high public traffic in these locations warrants imaginative approaches.

E. Literature Distribution Service -

The department also delivers museum show posters made available through the public information department. Other literature on adult lecture series, summer festivals, and flyers on major exhibitions: Reflections of Reality in Japanese Art, The Realist Traditions, French Painting and Drawing 1830-1900, and Eight Dynasties of Chinese Painting are delivered to facilities serviced by the Extensions Division. It should be noted that the department often designs and oversees the production of these flyers. The quantity on these items could range from fifty show posters to fifty thousand exhibit flyers. A listing separate from our normal school and library locations is utilized (Attachment G). The Extensions Division does not cover expenses for these items. The department responsible for the special project being advertised is financially responsible for all cost.

F. Hanging Picture Reproduction Service -

The picture hanging service is provided by the department to public service organizations. All works lent are required to be in public access or meeting areas of all locations serviced. The use of

how to
Facilities
via mail box
delivery

framed reproductions and large photo mounts are incorporated in this service. Due to conservation concerns, all materials lent on this basis will be reproductions. Over eighty works are placed in fifteen community public service centers (Attachment H).

G. The Collection -

All of the above mentioned is made possible through use of the Department's collection. Existence of the collection becomes the point of departure, although without the collection, these programs would continue to be a part of the Museum's goals and policies. The department currently houses over 17,000 objects representing many geographic areas and historical periods; and, is also represented through various media, i.e., painting, sculpture, pottery, and textiles.

1. This collection is continually reviewed to determine which areas need to be enhanced through acquisition or by donations.
2. Prior to accepting additional objects, the focus and direction of the existing collection is given consideration, in order to determine if the object would broaden the scope of the particular media, and subject area.
3. Review procedures have been implemented to ensure that Museum standards are adhered to; i.e., a committee selection is required.

This committee is composed of

- a. Assistant Curator of Extensions Division
- b. Curator of Art History and Education
- c. Curator of Specific Museum Curatorial Area
- d. Director of C.M.A. (when purchase is involved)

4. Research is completed on all objects and a written description prepared. Example, A 1.
5. All objects are recorded numerically, by subject, and country, and allocated storage space. Example, A 2.
6. Each object is photographed and negatives are maintained in the photo studio department. Negative numbers are recorded on file cards.
7. Restoration and/or conservation is completed, when necessary, within the department or through the conservation department. Example A 3.
8. De-accessioning is done when a particular object no longer makes a viable educational contribution to the collection. Example, A 4.

The continued development of the collection will be of primary importance for the future. Through the object we are able to create imaginative programs which are receptive to the educational needs of the general public as well as teachers and students in the school systems serviced. Often the shows prepared are fully integrated with classroom curriculum and have served as a beneficial tool to the teachers in the schools.

The priority of our work and mission is well established and seems appropriate to what is necessary for the Museum and Cleveland community.

*How much
more to
have*

How?

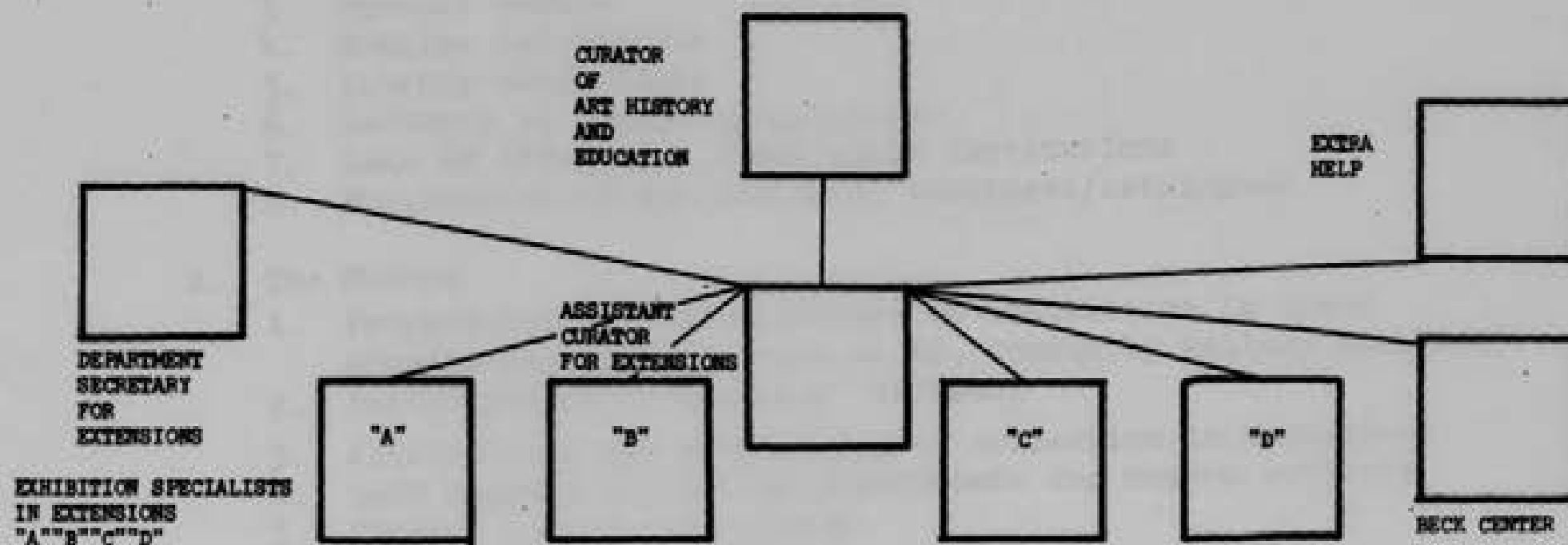
- II. 2. Is any work of your department farmed out to outside purveyors? If so, at what cost? Are there tasks presently done by the staff which could be done more cheaply and/or better by outside contractors? If so, please give details.

No. All tasks toward accomplishing the mission of the department are performed by the existing staff. However, for informational purposes, below is a listing of work for the department which, on occasion, is given to outside purveyors. The information is based on 1983 actual cost.

Fabrication of plastic case tops	\$415.20
✓ Photography	516.08
Printing of flyers, etc.	350.00

At the present time, there is nothing that could be done more cost effectively or better by outside contractors.

- 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.) *Note: extra help is based on an hourly rate of \$6.00, which results in 20 full work days. In the past extra help has been utilized during the summer months.



	1984 salary	Social Security	Pension	Group Term Life Insurance	Blue Cross Blue Shield	Kaiser Found.	Dental Only Blue Shield	Total Cost
COST OF ASSISTANT CURATOR	22,500.00	1,575.00	908.00	28.44	2,628.13			27,239.57
COST OF "A"	17,000.00	1,190.00		89.28		2,374.56	303.36	20,957.20
COST OF "B"	17,500.00	1,225.00		91.62	1,014.27			19,830.89
COST OF "C"	17,000.00	1,190.00		89.28		2,374.56	303.36	20,957.20
COST OF "D"	16,500.00	1,155.00		86.94		2,374.56	303.36	20,419.86
COST OF DEPARTMENT SECRETARY	15,050.00	1,053.50	1,139.00	82.26	1,014.27			18,339.03
COST OF EXTRA HELP	4,800.00	336.00						5,136.00
COST OF BECK CENTER GUARD SERVICE	2,200.00	154.00						2,354.00
	112,550.00	7,878.50	1,647.00	467.82	4,656.67	7,123.68	910.08	135,233.75

why do we provide?

- 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

1. School exhibitions
2. Community gallery exhibitions
3. Special events
4. Modular exhibitions
5. Library exhibitions
6. Lectures at community galleries
7. Loan of objects to local civic institutions
8. Preparation of publications, brochures/catalogues

B. The Museum

1. Preparation and installations of exhibitions in lower educational gallery (same as A2, Community gallery exhibits)
2. Participation in Teachers' Workshop
3. Acquisitions and maintenance of collection in Extensions
4. Lend objects to various departments for Museum exhibits
5. Student internship program

C. Art historical and/or Museum World

1. Loan of objects
2. Lectures
3. Educational exhibitions

The following pages 10-19 further detail question III. They will correspond with the above outlined under A. The Public, B. The Museum, and C. Art historical and/or Museum World.

A. The Public

1. School Exhibitions - The average school exhibition, during 1983, consisted of approximately twenty objects. These exhibitions are the primary responsibility of the Design Specialist.

- A. Design time (per exhibit) 2.5 hours

1. Selection of objects, bases and props
2. Arranging of objects
3. Clerical functions
 - a) Sketch of design on 3 x 5 cards
 - b) Record all accession numbers
 - c) Record all prints, drawings and paintings by title, media, artist, and accession number, if applicable
 - d) Pull identification labels and label copy of each object and title card for each exhibit

- B. Inventory check-out: responsibility of department secretary - 30 minutes

- C. Packing - Design Specialists - 30 minutes

1. Objects securely packed in boxes
2. Each box marked as to destination and number of boxes or portfolios for each school

- D. Transportation - Design Specialists - 6 hours (based on five exhibits)

1. Load exhibit in vehicle
2. Load/unload per installation
3. Return trip

- E. Dismantle previous exhibit - Design Specialist - 1/2 hour
- F. Installation of new exhibit - Design Specialist - 1 hour
- G. Unpacking of objects at Museum - Design Specialist - 1/2 hour
 - 1. Object inspection
 - 2. Objects returned to appropriate storage area
 - 3. Clerical functions
 - a. All objects recorded as being returned

2. Community Gallery Exhibitions - Each new exhibition is the responsibility of the Assistant Curator of the Department with the assistance of a Departmental Design Specialist. The following information is based on the needs of a new exhibit. Time for installation on a gallery exhibition which had already been designed is one to two days, and is accomplished through the efforts of the entire staff. One day is used for objects to be dismantled.

- A. Research - Assistant Curator/Design Specialist
 - 1. Develop thematic content
 - 2. Research collection to determine object availability
 - a) Extensions Collection
 - b) Primary series collection
 - c) Private collectors
 - d) Other Museum collections
- B. Development of written material - Assistant Curator and Design Specialists
 - 1. Wall label copy
 - 2. Brochures/catalogues
 - 3. Object labels
 - 4. Public information materials
 - a) Media releases

C. Finalization of Written Materials

1. Editing and final revisions
2. Typesetting for appropriate format
3. Label wall copy and object labels dry mounted and trimmed

D. Design of exhibit - Assistant Curator and Design

Specialists - 1-6 days

1. Preparation of materials for display
 - a) mat cutting and framing
 - b) securing pedestals and panels
 - c) securing plexiglass tops
 - d) paint for panels and pedestals
 - e) conservation measures are taken
2. Signage
3. Support Materials
 - a) maps or photo illustrations
4. Lay out of exhibit according to gallery specifications

E. Documentation of Exhibit - Department Secretary - 4 hours

1. Inventory of each object
2. Preparation of shipping order
 - a) used for primary series materials/outside objects
3. Loan Agreements
 - a) Obtained from individuals for duration of exhibition
4. Written requests to respective departments for use of various objects
 - a) written requests made by departments for trustee approval, when applicable

5. Written request to Registrars
 - a) inspection of all materials arriving at Museum for exhibit
 - b) all materials inspected upon leaving and return to Museum
6. Completion of exhibit
 - a) shipping orders prepared to return objects
- F. Packing exhibit for travel - entire staff help
 1. All dimensional objects packed in containers
 - a) identify package with object number, pedestal number, section identification
 2. Construction of special containers
 - a) when required by lenders
 3. All tops, pedestals, and panels are packed
 4. Tools, paint, supplies, lighting supplies, signs, label and wall copy, etc.
 5. Foliage
- G. Transportation (see opening statement)
 1. Load entire exhibit on vehicle
 2. Transported to gallery facility
 3. Unload vehicles at gallery
 4. Installation
 5. Dismantle exhibition
- H. Object Return - Design Specialists
 1. To collection
 2. To outside lenders

3. Special Events - The Department will also realize special projects, upon request. An example of this is the exhibition "European Folk Art", which was prepared for the 1984 Cleveland All Nations Festival. Time spent in the development, design, and installation, vary, depending upon the magnitude of the project.
4. Modular Exhibitions - Assistant Curator and Design Specialist
 - A. Development - approximately four weeks. This process encompasses those areas which are used for the development and design of a gallery exhibition.
 - B. Packing and Transportation - one to two hours
 - C. Installation - two to three hours
 - D. Dismantle - two to three hours

Attachment (E) indicates facilities currently receiving services through use of the Modular Unit.

5. Library Exhibits
 - A. Procedure is same as School exhibitions (A-1)
6. Lectures at community galleries are done by the Assistant Curator and/or Exhibition Specialist, who worked closely with compiling the information on the theme of the exhibition. They are approximately one hour in length. Lectures are not done for every exhibit installed, and are only given at the opening of the exhibition.
7. Loan of Objects - The procedures listed below are followed when objects are loaned to civic institutions. Once a request is received by the Extensions Division, approximately two

hours are spent on the entire process. This function is performed by the Assistant Curator and the Department secretary.

A. Formal request received

1. If property of Extensions Division, Assistant Curator will approve or deny request (except objects in Mary Warner collection)

B. Preparation of shipping orders

C. Objects prepared for display

1. Mat-cutting, framing
2. Conservation measures taken, if necessary

D. Objects prepared for shipping

E. Objects returned and inspected

1. Condition is noted

F. Objects returned to storage

8. Catalogues - Assistant Curator and Design Specialists

A. Research and writing 1-8 weeks

B. Editing and final revisions of educational text.

C. Typesetting

D. Obtain photographs of objects in show

E. Prepare key-lining and paste up

F. Selection of paper stock

G. Finalize design

H. Printing of final copy.

III. 1.

B. The Museum

1. Preparation and installation of exhibitions in lower educational gallery (same as A2, Community gallery exhibits)
2. Teacher workshops and school orientations are performed on an ongoing basis by the Extensions Division. The Assistant Curator performs this function with design specialists. On an average, this service is only required six times each year.

In conjunction with the Teachers Workshop Project, a special exhibit was developed and consisted of the following:

Modular display case

Four sculptural structures

The entire exhibit has since been transported to four schools. The development time of this project was one month.

3. Acquisitions - function of the Assistant Curator - approximate time spent is four hours per object. On occasion a Design Specialist will assist with this procedure.
 - A. Prepare "expect notice" on object giving donor or seller, description of object, dating, etc.
 1. Forwarded to registrar's office
 - B. Prepare "object route card"
 1. Used by Extensions Division to ensure proper steps are followed in the acquisition process
 - C. Temporary receipt sheet forwarded to registrar
 1. Initialed and returned

- D. Accession cards prepared for committee approval
 - 1. White to Director's office
 - 2. Blue to Registrar
 - 3. Pink - department copy
 - E. If purchase: order to pay slip is prepared
 - F. Permanent number assigned by registrars
 - G. Object researched
 - H. File cards prepared for departmental use
 - 1. Numerical
 - 2. Subject matter
 - 3. Country
 - I. Conservation measures are taken if necessary
 - J. Objects photographed and negatives retained in photo studio
 - K. Storage space allocated.
4. The collection of the Extensions Division has been referenced from various curatorial areas. Of recent, items have been requested for
- Textiles for the Art Deco exhibit, Gallery A, Henry Hawley
 - North American Indian paintings, Print Gallery, Virginia Crawford
 - Textiles for Loie Fuller exhibit, Educational Gallery, Henry Hawley
5. Numerous Art History majors from area colleges have participated in the Internship program within the Extensions Division. Each student is assigned the task of aiding in the development to the ultimate realization of an exhibit. Some of these projects were at first only theoretical because of time

scheduling. This is accomplished under the direction of the Assistant Curator. The programs are approximately three months in duration or longer.

Universities involved with these internship programs are:

Cleveland State University	2
Kent State University	1
Case Western Reserve University	6
Smith College	1
Oberlin College	12
Virginia Commonwealth College	1
George Washington University	1

C. Art historical and/or Museum World

1. The procedures listed below are followed when objects are loaned to other museums or institutions

A. Formal request received

1. If property of Extensions Division, Assistant Curator will approve or deny request

2. Request for loan sent for trustees' action

B. Preparation of shipping orders

C. Objects prepared for display

1. Mat-cutting, framing

2. Conservation measures taken, if necessary

D. Objects prepared for shipping

E. Objects returned and inspected

1. Condition is noted

F. Objects returned to storage

The following museums and institutions have been provided with materials from the Extensions collection.

The Studio Museum in Harlem, New York
Johnson Humrickhouse Museum, Coshocton, Ohio
Smithsonian Institution Traveling Exhibitions Service,
Washington D.C.
Brooks Memorial Art Gallery, Memphis, Tennessee
University Art Galleries, Wright State University, Dayton, Ohio
Taft Museum, Cincinnati, Ohio
Canton Art Institute - Canton, Ohio
The American Federation of the Arts, New York
Indianapolis Museum of Art, Indiana
Nelson Gallery of Art, Kansas City, Kansas
Memorial Art Gallery, Rochester, New York
The Brooklyn Museum, New York
Everson Museum, Syracuse, New York
Flint Institute of Art - Flint, Michigan
American Hungarian Federation, Ohio Historical Society,
Columbus, Ohio
Kent State University Gallery - Kent, Ohio
Art History Gallery, University of Wisconsin,
Milwaukee, Wisconsin
Henry Art Gallery, University of Washington, Seattle, Washington
St. Louis Art Museum, St. Louis, Missouri
Birmingham Museum, Birmingham, Alabama

2. Lectures at community galleries are done by the Assistant Curator and/or Exhibition Specialist, who worked closely with compiling the information on the theme of the exhibition. They are approximately one hour in length. Lectures are not done for every exhibit installed, and are usually given at the opening of the exhibition. These talks help prepare others in the serviced facilities to give information on the exhibit displayed.
3. Preparation of useful educational exhibitions for the community that offer value to the local art historical community (including students).

MAN HOURS CHART FOR EXTENSIONS DIVISION

Based on 35 hour work week

ASSISTANT CURATOR
 DESIGN SPECIALIST "A"
 DESIGN SPECIALIST "B"
 DESIGN SPECIALIST "C"
 DESIGN SPECIALIST "D"
 SECRETARY
 EXTRA HELP
 BECK GUARD SERVICE

THE PUBLIC

1. SCHOOL EXHIBITIONS
2. COMMUNITY GALLERY EXHIBITS
3. SPECIAL EVENTS
4. MODULAR EXHIBITIONS
5. LIBRARY EXHIBITS
6. LECTURES
7. OBJECTS LOANED
8. PUBLICATIONS

THE MUSEUM

1. EXHIBITIONS ED. GALLERY
2. TEACHERS WORKSHOP
3. ACQUISITIONS
4. LENDING OF OBJECTS
5. STUDENT INTERNSHIP PROGRAMS

ART HISTORICAL AND OR MUSEUM WORLD

1. LOAN OF OBJECTS
2. LECTURES
3. EDUCATIONAL EXHIBITIONS

6	16	22	17	21	11			
5	8	6	8	8	4		25	
1/2	1/2				1/2			
2	2	4	4	4	3			
1-1/2	1	2	4	2	2-1/2			
1/2	1-1/2							
3					5			
1	1-1/2				1			
2					2	10		
2	1/2	1	2					
8	4				4	16		
2					2			
1						10		
1								
1/2								
35	35	35	35	35		35	25	

- 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 Extensions Division has worked jointly with other Museum departments in the following areas: (Note: By and large the staff of the Extensions Division carries responsibility for everything in connection with its exhibitions; minimal demands are made on the Museum's service departments.)

A. Coordinate Exhibitions

1. Develop exhibitions to augment Museum exhibits with any department in CMA when necessary. Examples:

Objects of Bright Pride" - Decorative Arts Department

Prepared Modular Unit - "North West Coast"

"French Realist Traditions French Painting and Drawing 1830-1900"
Education Department

Prepared Modular Unit - "Realism and Superrealism"

"Reflections of Reality in Japanese Art" - Oriental Department

Prepared exhibit "Japanese No Drama"

B. Photo Studio

1. Photograph objects for catalogues and for public information

C. Carpenter Shop

1. Prepare special exhibit cases and panels when needed.
2. General carpentry work for exhibits, i.e., frames

D. Printing Department

1. Brochures for exhibits - examples
2. Labels and wall copy
3. Miscellaneous school form, i.e., information sheets

E. Conservation Department

1. Send objects for restoration when unable to complete within Extensions Division.

F. Prepare public information flyers and distribute materials to schools, libraries and other community facilities.

In all of the preceding areas, the cost is redistributed back to the Extensions Division, internally. No actual billing method is used; however, work orders are submitted.

- 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.

The feasibility of servicing a gallery in the downtown Cleveland area should be pursued. If this direction were followed, it could help extend the Museum into the community, break down resistance locally and perform a much needed continuing education role that has begun over the last decade. With the cutbacks in school field trips, these new directions could prove vital and a much needed antidote. These new extensions would rank high, very high with the ongoing programs and activities. The cost could be estimated on reallocations of some funds presently used elsewhere in the education department but it would not be excessive.

The public awareness and audience would be increased by programs and exhibitions that spark their interest. It would eventually tally a new attendance for the Cleveland Museum of Art.

In order to place continued emphasis on education in the visual arts, our department should look more closely at serving the need of smaller local universities which may have a gallery space. However, to what degree this should be carried has not yet been established.

Fund raising efforts could be linked with special Extensions Division services. For example: The Cleveland Clinic Foundation could be entertained with the idea of an annual exhibition for employee and visitor participation. This would then prompt a contribution from the Clinic Foundation to The Cleveland Museum of Art. Other major Cleveland corporations could also be approached in this manner.

- IV. 1. If The Cleveland Museum of Art should find it necessary to institute a 10 per cent 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.

A 10 percent budget cut would necessitate a reduction of \$13,523.75 from a total department budget of \$135,233.75. In order to realize this budget cut and minimize service cutbacks to the public, I recommend the following: Eliminate the part-time funding allocation resulting in a \$4,800 savings; eliminate our participation in the cost of the Beck Center guard service, resulting in a \$2,200 savings; and reduce the secretarial position from full time to part time saving about \$6,500.

The loss of the part-time position would require redirecting the work load to the permanent staff. The cut in the secretarial area would create a backlog of recordkeeping required for maintaining the department's collection. Other secretarial functions would have to be carried out through use of a secretarial pool. The elimination of our cost participation in the guard service for the Beck Center could possibly result in the total elimination of security for the gallery facility, and would necessitate restrictions and/or elimination of loans.

A 20 per cent cut would necessitate a reduction of \$27,046.75 from a budget of \$135,233.75. This budget cut would require, in addition to those described under the 10 per cent cut, the elimination of a design specialist resulting in a savings of \$17,000.

The loss of a design specialist would result in reduced services to community schools, libraries, and galleries. Approximately 25 schools and 10 libraries would be eliminated from the yearly schedule. Major exhibition planning and installation would also be affected. This department's commitments to education in the community would need to be re-evaluated to determine the continuing feasibility of thematic exhibitions.

ATTACHMENT "A"

COMMUNITIES INVOLVED WITH SERVICES FROM THE EXTENSIONS DIVISION

Ashtabula
Avon
Bay Village
Beachwood
Bedford
Berea
Brecksville
Brook Park
Brooklyn
Chagrin Falls
Cleveland
Cleveland Heights
Cuyahoga Heights

East Cleveland
Euclid
Fairview Park
Gates Mills
Lakewood
Lyndhurst
Maple Heights
Mayfield Heights
Middleburg Heights
North Olmsted
North Royalton
Parma
Parma Heights

Pepper Pike
Rocky River
Seven Hills
Shaker Heights
Solon
South Euclid
Strongsville
Twinsburg
University Heights
Geauga County
Lorain County
Willoughby
Warrensville Heights

DEPARTMENT QUESTIONNAIRE FOR PLANNING COMMITTEE: PUBLIC INFORMATION

- I. 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 mission of the Public Information department is to gain for the Museum public attention and, more important, understanding. To this end the department provides necessary information about the Museum, its collections, and its activities, and strives to make that information clear, accurate, interesting, and, as frequently as possible, favorable. While the department's audience, like the Museum's, is the public, its principal avenue for reaching the public is the media; a special segment of the public is the Museum membership, which the department reaches through the News & Calendar as well as through the media.

Listed here are the separate elements in the department's conduct of its mission, their order based on priority for tasks assigned to this department alone and then, in descending order, to those which other departments also discharge.

- A. The media. No other Museum department is assigned the responsibility for media contacts. In fact, any Museum staff member contacted by the media is to inform the department immediately, and all staff contacts with the media are to go through the department or with the department's knowledge and agreement. is This Followed

Only through the news, feature, and editorial areas, rather than through the advertising areas, of the media--professional and general magazines, newspapers, television, and radio--can we economically attempt

to reach the general public. Two of our other audiences which we reach through other means as well--Museum members and the art historical/museum world--are also part of the media audience.

- B. The Museum membership. The News & Calendar, which is the responsibility of the department, is the principal means of communication between the Museum and its public (both individual and institutional) and is a benefit of Museum membership, unavailable to individual nonmembers.

The department also offers help with publicity for the Museum's auxiliary groups, such as Textile Arts and the Junior Council, which request it.

C. The general public

1. Museum visitors are served by the Information Desk, manned by Junior Council volunteers trained by the department and using information provided by the department; by booklets available at the Bookstore, which are written and/or edited by department staff in cooperation with curators and educators; and by all department staff, who are available to answer questions or help visitors at any time.
2. The regional public beyond the Museum must be reached largely via the media but the department sends posters, brochures, and several thousand bimonthly calendars (sample attached) to selected community groups, to the Convention and Visitors Bureau, Welcome Wagon, relocation centers of real estate agencies, hotels, and a few hospitals in the Greater Cleveland area.
3. The national and international public can be reached through the general and professional media. In addition, the department courts

vs to UF
volunteers?

?

specific newspapers and magazines for coverage of exhibitions and activities that may be of particular interest to them--for instance, Japanese and East Asian media for Reflections of Reality in Japanese Art and Italian (and other European) media for Bernardo Cavallino of Naples.

- D. Art historical/museum world. The department sends most press releases and exhibition posters, as well as the News & Calendar, to major museums throughout the country. The department manager chairs a professional standing committee of the American Association of Museums. RETURN

Given present Museum policy of higher visibility for the Museum, these priorities, with their emphasis on the media as a conduit to a wide public, seem not only appropriate but essential for the future. As the new department of Development and Membership evolves and its tasks are defined, specific services to Museum members may be re-examined. The News & Calendar should, I believe, remain in the Public Information department. The decision to move membership services from this department to the department waiting to be organized as Development and Membership coincided with the decision to move the News & Calendar into the Public Information department (it had previously been coordinated by the Publications Department and prepared jointly by Public Information and Education departments), on the judgment that the Museum's principal communication with its members ought to be separate from its efforts to raise money from them. That division--the Museum's variation on the theme of a free press--seems a wise one for the future.

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

Manager & Editor/Designer

Total cost \$35,291.57

Responsible for budget, personnel, and all department projects, and supervises staff of four (three professional, one $\frac{1}{2}$ professional and $\frac{1}{2}$ secretarial) in all duties outlined below. Write, edit, and/or supervise preparation of press releases, public service announcements, and at appropriate times, press kits (a total of about 60 releases and 30 psas per year), News & Calendar (six issues per year), informal guides to the collection (fewer than one per year), and occasional articles for outside publications about Museum collections, activities, or staff. Schedule Museum staff to appear on television and radio programs. Originate ideas and persuade/encourage journalists and others to prepare articles, television and radio stories, and exhibition reviews. Responsible for contacts with national media. Work with Museum staff on special events, such as certain development activities, exhibition or gallery openings, members' programs, or guest lectures.

Assistant Manager

Total cost: \$23,956.21

Generally responsible for working with print journalists at local and state level. Writes press releases, public service announcements, Dialogue page (six times a year), and occasional longer assignments for periodicals. Assists Journal Council with its lecture series. Supervises office in absence of manager. Responds to requests and questions from media, public, and Museum staff.

Assistant/Associate Editor & Designer

Total cost: \$22,370.88

Generally responsible for News & Calendar, gathering information and photographs, writing and editing, submitting all material to Editor/Designer for final edit and layout. Full responsibility for coordinating production (proofreading as well as printing and distribution, which are handled by others) of News & Calendar. Writes some press releases and public service announcements and undertakes special assignments, such as label writing, brochures, and cooperative programs with Education department. Assists contact with media and responds to requests and questions from media, public, and Museum staff.

Assistant

Total cost: \$23,110.77

Generally responsible for electronic media (television and radio) at local, state, and national level. Full responsibility for all press luncheons (4/5 large ones per year) and special festive occasions. Writes a few press releases, advance exhibition schedule (twice a year) and Museum submission to Midwest Art History newsletter (twice a year). Undertakes special assignments, such as reorganizing Information Desk, preparing slide shows for outside groups, and working with advertising agencies. Assists contact with media and responds to requests and questions from media, public, and Museum staff.

Secretary/Assistant

Total cost: \$22,414.77

Responsible for typing, filing, maintaining office records (accounts, clippings, etc), ordering office supplies (including photographs and slides), travel arrangements for department manager, News & Calendar daily listings and Neighboring Museum listings, xeroxing, and other miscellaneous office

duties, half-time. For professional duties, half-time: assist contacts with media and respond to requests and questions from media, public, and Museum staff; escort news media; maintain media card file; compile and mail weekly and monthly calendar of events to selected media; mail News & Calendar, sheet calendars, and posters to media, museums, hotels, libraries, etc.

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

The only work of the Public Information department routinely farmed out has been the folding and binding of the bimonthly News & Calendar, which in 1983 cost \$4900 (\$817 for each of six 20-page issues). In our continuing effort to improve the News & Calendar, in 1984 the department began sending photographs to an outside firm to make halftones, at a cost of \$95 per issue (about fifteen photographs in a 16-page issue). To make up for this new expenditure--roughly \$600 per year--the department is trying to make each issue of the News & Calendar a 16-page instead of a 20-page issue, thereby saving on paper, ink, outside folding and binding costs, and inhouse print staff time.

Photo
Aspx

If the News & Calendar were printed outside the building (as well as folded and bound), the responsibilities of the print shop and photo studio would alter. The print shop would still typeset and prepare camera ready layouts and the Museum photographers would still take and develop photos. However, the outside printer would make line shots for printing plates (done presently by photo studio) and print, as well as make half-tones and do

binding (currently farmed out). The workload of all other departments would be unaffected by such a switch. Here is a comparison of the relevant per issue costs for inhouse vs. outside production:

	<u>Printed Inhouse (per issue)</u>	<u>Printed Outside (per issue)</u>
Inhouse labor costs		
Print shop	\$1687	\$400
Photo studio	260	201
Materials		
Print shop	753	-
Photo studio	32	16
General Production		3048 (printer's estimate)
Half tones	95	
Folding and binding	817	
	95 } outside costs	
Totals:	\$3644	\$3665

Printing the News & Calendar outside would cost the Museum \$21 more per issue or \$126 per year, a small savings and one more than well worth the greater control and flexibility the Museum gains by printing inhouse.

AN/ SAVIN
OF STAFF
TIME?

Disappointed in the photographs provided to us by the Museum photographers (who are not, we recognize, photojournalists), the department in 1982 hired an outside photographer to make black and white glossies and color slides; the cost was \$500, the results were a handful of good pictures, but only a handful. Since then, in persistent efforts to acquire good photographs, the department has bought outside photographs, "auditioned" free-lance photographers, and persuaded newspaper editors to send their own photographers to the Museum to take pictures that the papers will run and which the department can then purchase. None of these approaches is as satisfactory as having someone on the staff who can at a moment's notice take the kinds of pictures that can't be planned

and that are necessary to the Museum's publicity needs. Ideally, a member of the PI department staff should be capable of doing this, but the Museum staff does not now include, on either the PI staff or in the Photography department, a photographer trained to take "action" photographs of the caliber demanded by most media.

A note here: the small informal booklets on the permanent collection, while now edited in the Public Information department, had their beginning in the Education department and are still budgeted there. All had been printed inhouse until the last one, which was done by an outside printer, at a cost of nearly \$5000 (out of the Education department budget), and it didn't look as good as those that had previously been prepared and printed in the print shop. Unfortunately, the print shop is so overscheduled now that it has not been able to fill longstanding orders to reprint the earlier booklets, although the printing plates are stored in the print shop and ready to be re-used.

No other work now done by staff could be farmed out to outside purveyors. But one job now farmed out might be done, at least in part, inhouse. The press luncheons cost between \$7 and \$9 per person from a caterer, and only young and ambitious caterers will give even that low a price. The Museum has 4 to 5 major press luncheons a year, averaging 65 guests each at a cost of at least \$3000 a year. The Restaurant cannot handle such large groups, but has been exceptionally helpful in serving smaller press luncheons. Although press luncheon costs come out of the budget for the special exhibition or special event, not out of the Public Information department's budget, the department is responsible for planning each luncheon and wishes to make each one as attractive, pleasant, and inexpensive as possible. An idea that has great appeal to the department is to ask for volunteer help, most likely from the Junior Council, for the larger luncheons; as an experiment, the Junior Council will provide home baked desserts for the May Show press luncheon.

(Rows J.C. have budgeted
what is needed for?)

Why
Ed.

When needs
Desserts
picked
up?

Did
it
work?

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.

There is no typical week in the Public Information department. What dominates the Museum's exhibition schedule or activity calendar dominates the department, while long-range plans must be scheduled into the work week and sudden unexpected queries or problems, which cannot be scheduled or even predicted, must be responded to immediately. Therefore, the weekly allocations listed below are calculated on the basis of specific projects as well as ongoing work.

As the department's name clearly indicates, its principal services and activities are aimed at the public. These are provided, either directly or via the media, in the following order, with priority denoted by the sequence of categories and by the sequence within each category. The staff of five includes one member half of whose responsibilities are professional; that staff member's hours are starred. Each staff member generally does some share of each departmental project, with exceptions apparent where fewer than five entries are listed.

(a) The public	Weekly use of professional staff hours	Total weekly staff hours
<u>Media</u>		
Department-initiated releases, articles and other information requiring research, writing, and editing; securing photographs, slides, and label copy.	6 12 6 5:30	29:30
Responses to media requests for information, photographs, and cooperation on projects	2 6 2 5 *4	19

Museum visits by press, television crews, including press previews and luncheons	2 2:15 1:30 8:45 *1:45	16:15
Special media contacts	5	5
Routine media contacts	:30 *2:30	3

Museum members

<u>News & Calendar</u>	6 17:30	23:30
----------------------------	------------	-------

Museum visitors

Special projects	6 5:45 3:15 11 *2	28
Brochures	1 2	3

General Public

Responses in person, by telephone, or by letter to inquiries, complaints, comments, or speaking to groups outside Museum (a minor factor).	2 3 2:30 2 *4	13:30
---	---------------------------	-------

(b) The Museum

<u>Staff policies and plans</u>	4 1:30 1 2 *1:30	10
---------------------------------	------------------------------	----

<u>Checking and reading media, clippings, etc.</u>	2 1 :15 :15 *40	4:10
--	-----------------------------	------

Junior Council

:30

1:15

1:45

(c) Art Historical/Museum world

Chair, AAM professional standing
committee on non-print media

1

1

(Much listed above also serves the art historical/museum world,
though not entered as a separate time factor.)

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?

Since nearly every activity of the Public Information department is
undertaken with and in behalf of other Museum departments, listed here
are only those items produced at Museum expense but not out of our budget
for which we are, in part or wholly, responsible.

a. News & Calendar (see attached report)

b. Press kits, press luncheons, and other press matters undertaken
for special exhibitions or special events. The usual procedure is for the
curator or administrator responsible for the special event to ask this
department to anticipate its out-of-pocket costs, which are then written
into the special budget. All costs incurred by the department in carrying
out that work are then paid out of that special budget.

c. Brochures on the permanent collection (see II.2.)

Handwritten: 14... set, Print Shop on p. 7, 9 3600 / 12500, 7 814, Postage ?

total cost/year for News & Calendar \$50,586

12,750 copies are ordered per issue at a cost of \$8431 per issue or 66¢ per piece

by remark 107

News & Calendar Costs

Six departments other than Public Information invest time and material in the News & Calendar. They are: Education and Musical Arts, which systematically provide information about their programs, Print Shop and Photography, which take part in production, and Addressograph and Mail Room.

LABOR COSTS (time and fringes)--other than Public Information:

<u>Department</u>	<u>per issue cost</u>	<u>per year cost</u>
Education	\$475	\$2850
Musical Arts	\$ 48	\$ 288
Photography	\$260	\$1560
Print Shop	\$1687	\$10,122
Addressograph	\$311	\$1866
Mail Room	\$141	\$ 846
total:	\$2922	\$17,532

TIME SPENT--other than Public Information:

<u>Department</u>	<u>per issue time</u>	<u>per year time</u>
Education		
Janet Leonard	6 hours	36 hours
John Schloder	12 hours	72 hours
Bernice Spink	21 hours	126 hours
Musical Arts		
Jeanne Eichelberger	1 hour	6 hours
Bruce Shewitz	4 hours	24 hours
Photography		
Nicholas Hlobeczy	7 hours	42 hours
Robert Falk	7 hours	42 hours
Robert Broske	7 hours	42 hours
Print Shop		
Karen Cable	33.5 hours	201 hours
Printers (2)	40 hours	240 hours
Paper cutting/inspection	4 hours	24 hours

Addressograph

Joan Kittleman	21 hours	126 hours
Melinda Benedetti (membership)	14 hours	84 hours

Mail Room

Bernard Wisniewski	14 hours	84 hours
total:	191.5 hours	1149 hours

MATERIAL COSTS:

<u>Department</u>	<u>per issue costs</u>	<u>per year costs</u>
Photography	\$32	\$192
Print Shop	\$753	\$4518
total:	\$785	\$4710

PUBLIC INFORMATION STAFF COSTS (time and fringes):

	<u>per issue</u>	<u>per year</u>
Margaret Lynch	\$1864	\$11,184
Karen Ferguson	\$ 533	\$ 3,198
Adele Silver	\$ 940	\$ 5,640
total:	\$3337	\$20,022

PUBLIC INFORMATION STAFF TIME:

	<u>per issue time</u>	<u>per year time</u>	<u>% of total time per year</u>
Margaret Lynch	140 hours	840 hours	50%
Karen Ferguson	42 hours	252 hours	14%
Adele Silver	49 hours	294 hours	16%

TOTAL COSTS:

		<u>Subtotals</u>
Public Information/year: labor	\$20,022	
Others/year: labor	17,532	
	\$37,554	\$37,554
Photography/year: materials	192	
Print Shop/year: materials	4,518	
	\$4,710	4,710
Halftones \$95/issue x 6	570	
Binding & folding \$817/issue x 6	4,902	
	\$5,472	5,472
Postage \$475/issue x 6	\$2,850	
total per year:		2,850
		\$50,586

12,750 copies are ordered per issue at a cost of \$8431 per issue or 66¢ per piece

= 17.00 month

can we get all membership costs

How to give members advantages

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 service must rank within the list of priorities you have prepared; estimate cost.

There is now no systematic way to respond to requests from local organizations for a Museum staff member to talk about the Museum outside the building. Such requests go to the Education department, the Public Information department, or individual curators. Because there is no Museum policy on such requests, each department head is free to judge what's best in each situation, for ~~ourselves~~, our departments, the Museum, and the requesting organization. The Education ~~department~~ prefers, as a matter of Museum policy, to encourage local groups to come to the Museum, and the Public Information department takes the same position when possible--that is, when a curator or a member of the education staff is available to take the group inside the Museum and when the group is willing and able to hold its meeting inside the Museum instead of at some customary meeting place. These conditions can't always be met: a group asks for something about the Museum in general rather than for a tour of particular collections, or believes strongly that its meeting cannot be held at the Museum. I should like to see a policy--not much more confining than the present one, and still based on a sense of what's generally best--that would enable this department to serve as a "broker" between such community requests and the Museum staff. There is a real value in having members of the staff become known to local audiences who care enough to call the Museum but don't know it well enough to call a particular person and in having the Museum's activities, collections, purposes, and programs become more widely known. But there is also a cost. Many requests are from organizations that simply

How
don't
do
know

need somebody on their calendar of weekly or monthly meetings. When the Museum sends people into the community it pays for their time, which is not being spent on other work. There may, however, be a public relations cost in refusing such community requests or in a policy which shifts, depending on who calls whom, and when, and for what group. This service would rank low in the list of Public Information priorities--C.2., the public beyond the Museum--but could be an important aspect of the Museum's efforts to become more visible in the community.

There has long been discussion about the desirability of an area of the Museum, probably very near the North Lobby, where visitors can orient themselves to the galleries and facilities of the building. This discussion has so far led to nothing, in part because of the change of directors and the press of other matters. If such a plan, proposed jointly by the Public Information office and the designer, with ideas and judgments from Education, is accepted by the director as an extension of the work of the Information Desk, it should be the responsibility of the Public Information department.

In recent years there has been an increasing emphasis on written information for visitors to museums--labels, free booklets, informal guides to exhibitions, wall text. The emphasis has been encouraged by the National Endowments for the Arts and for the Humanities, which generally require that some clear and uncomplicated materials be available for the general public attending exhibitions an Endowment has helped to pay for. This Museum has made numerous attempts to provide such materials, with individual curators and educators taking this responsibility for shows

they have organized. The new director has encouraged several experiments--for instance, label copy in the Figure show and in the Portrait show--and there are likely to be more efforts in the future to provide clear, brief explanations that are pleasant to read and easy to understand. Were the Public Information office to be involved in these efforts, that new assignment would have a significant impact on our staff time, as we discovered during the course of the Portrait experiment.

- 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.

In the 1984 budget--\$148,144.20--a ten percent cut would be \$14,815. A twenty percent cut would be \$29,625. The budgets for 1983 and 1984 are summarized:

		<u>Salaries</u> (including fringes)	<u>Other Operating Expenses</u> Budgeted	Spent
1983	\$141,566.78	\$119,666.78	\$21,900	\$15,973.27
1984	\$148,144.20	\$127,144.20	\$21,000	

Rec'd
20 P
LINE 10-11
100
buhl

Non-salary operating costs in the Public Information Department-- which account for a total of \$21,000 in the 1984 budget or 14 percent of the budget--are divided into four categories: photographs, printing, transportation, and miscellaneous.

Photographs: outside photographers, photographic material, developing, duplication of slides, etc.

Printing: outside printing (mailers, brochures, Junior Council materials for Information Desk, and other material) as well as Dialogue and folding, binding, and halftones for News & Calendar.

Transportation: special delivery services for press materials, staff travel in Cleveland area.

LINE 17

Miscellaneous: envelopes, psas, clipping service (about \$225 per month, or \$2700 per year), extra help (\$1500, when secretary is on vacation), entertaining, books, unexpected special costs.

Indicate
development with
have some
budget
line

AGAIN @
UP main
budget

These four categories were divided over the past three years:

	<u>1984</u>	<u>1983</u>	<u>1982</u>	<u>1981</u>
Photographs	\$1,500	\$1,500	\$1,000	\$1,000
Printing	10,200	11,700	7,300	7,300
Transportation	900	900	900	900
Miscellaneous	8,400	7,800	5,500	6,500

In a department whose budget is more than 85 percent salaries and less than 15 percent other operating costs, the only way to make a significant cut is to reduce staff. Replacing one full-time staff member with one half-time staff member would result in, roughly, an \$11,000 annual saving, about three-quarters of the hypothetical 10 percent cut. To cut the remaining \$3,800, these possibilities can be considered:

Eliminate budgeted mailer about Museum to replace expense 4-color brochure	\$3,000 (from printing budget)
Cut photography budget in half	<u>\$ 750</u> (1/2 photography budget)
	\$3,750
No outside halftones	\$ 600 (from printing budget)
Cut miscellaneous budget in half	4,200 (1/2 miscellaneous budget)
No <u>Dialogue</u>	<u>900</u> (from printing budget)
	\$5,700

These five cuts in operating costs, taken together, total \$9,450, not quite two-thirds of the required 10 percent cut. any combination could be used to supplement cut effected by staff reduction.

A 20 percent cut (\$29,625) would require the cut of a full-time staff member, without replacement by a half-time person. And even cutting one full-time staff member would not achieve the full cost

reduction. It would result in a saving of between \$22,000 and \$24,000 and would require operating cuts comparable to, but even more dramatic than, those outlined in the scenario for a 10 percent cut.

Either staff or operating costs would have unfortunate implications. In the 10 percent scenario, to cut a full-time staff member is to replace that person with a new half-time person, since each member of the department depends upon the Museum income and none could afford to work only half-time.

In the 20 percent scenario, a staff cut would reduce the department's ability to carry out its work with the media and the News & Calendar, assignments for which this department takes ultimate responsibility. Other assignments would have to be curtailed or omitted, specifically helping Museum visitors and reaching out to the public beyond the Museum, assignments which are especially important when the Museum is for the first time trying to secure continuing support from the public beyond the Museum family.

Don't want to

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, including fund-raising.

One of the most apparent cost savings in the Museum could be made in the use of cut rate long distance telephone service. This change would affect every Museum department.

Do word processors and computers save time, and therefore money?

If mail were picked up and delivered once instead of twice a day, would there be any saving to the Museum? Would that curtailed schedule free the mailperson to do another job as well?

Exhibition planning meetings, which have long been talked about in the Museum, could reduce the present duplication that plagues plans for coming exhibitions. As an example, Public Information, Education, curatorial, and other departments might all order copies of the same photographs (for a special exhibition, for instance) on successive days, requiring the Photography department to spend hours (and therefore money) on identifying the negative, printing it, and refiling it. A more efficient system for ordering photographs could be devised in an exhibition committee. The same is true for scheduling work in the Print Shop. Two other possibilities there are: planning meetings to schedule the Print Shop as utility crews are now scheduled, and a work board that enables everyone to see what the Shop's schedule is, to reinforce the idea that jobs can't (or shouldn't) be shorehorned in at the last minute.

Some savings in press luncheon costs may be possible, with volunteer help. See II.2.

Money can be saved whenever time is saved. If a simple system for internal communication could be devised, this department would spend far less time asking for information about Museum programs and plans.

Public Information
May 1984

Position	Years at CMA	1984 Salary	Social Security	Pension	Group Term Life Insurance	Blue Cross Blue Shield	Kaiser Foundation	Dental Only Blue Shield	Total Cost
Manager, Public Relations									
A. Silver Head of dept. since 1981	16 years	\$ 30,500	\$2,135.00		\$ 28.44	\$2,628.13			\$35,291.57
Assistant Manager									
A. Edwards	10 years	\$20,550	1,438.50	\$925.00	28.44	1,014.27			\$23,956.21
Assistant									
L. Moyse	6 years	\$20,550	1,438.50		108.00	1,014.27			\$23,110.77
Secretary/Assistant									
K. Ferguson	11 years	\$18,400	1,288.00		98.64	2,628.13			\$22,414.77
Assistant									
M. Lynch	4 years	\$19,050	1,333.50		100.98		\$1,583.04	\$303.36	\$22,370.88
		\$109,050	\$7,633.50	\$925.00	\$364.50	\$7,284.80	\$1,583.04	\$303.36	\$127,144.20



THE CLEVELAND MUSEUM OF ART

May

Please Post

University Circle, Cleveland, OH 44106

Gallery Talks Each Tuesday, Thursday, Friday, and Saturday, 1:15 pm. Highlights of the Collection.

- 1/Tue** Exhibition opens. Lepère, Legros, and Buhot
Gallery Talk for the Hearing Impaired. Techniques of Medieval Painting. 1:30 pm
- 2/Wed** **Impromptu Organ Recital.** Bruce Shewitz. 12:00 noon
Art Film. *Trailblazers of Modern Dance, Part II.* 12:30 and 7:00 pm
Gallery Talk. I and Thou Exhibition. 1:15 pm
2nd Lecture. The Eastern Paradise. 2:15 pm
- 3/Thu** **1st Lecture.** Politics, Patronage, and Royalty: Three European Courts. 2:15 pm
- 5/Sat** **9th Lecture.** History of Western Art. 9:45 am
Young People's Film. *Oliver Twist.* 1:45 pm
- 6/Sun** **Gallery Talk.** I and Thou Exhibition. 1:15 pm
Film. *Citizen Kane.* 3:00 pm
- 9/Wed** **Impromptu Organ Recital.** Karel Paukert. 12:00 noon
Art Film. *The Martha Graham Company, Part I.* 12:30 and 7:00 pm
Gallery Talk. Photography at The Cleveland Museum of Art. 1:15 pm
3rd Lecture. The Eastern Paradise. 2:15 pm
- 10/Thu** **2nd Lecture.** Politics, Patronage, and Royalty: Three European Courts. 2:15 pm
- 12/Sat** **Last Lecture.** History of Western Art. 9:45 am
Young People's Film. *Hans Christian Andersen.* 1:45 pm
- 13/Sun** **Gallery Talk.** Photography at The Cleveland Museum of Art. 1:15 pm
Film. *Children of Paradise.* 3:00 pm
- 16/Wed** **Impromptu Organ Recital.** Karel Paukert. 12:00 noon
Art Film. *The Martha Graham Company, Part II.* 12:30 and 7:00 pm
Gallery Talk. Bouguereau's *Mother and Children.* 1:15 pm
Last Lecture. The Eastern Paradise. 2:15 pm
Organ Recital. Marilyn Mason. 8:30 pm*
- 17/Thu** **3rd Lecture.** Politics, Patronage, and Royalty: Three European Courts. 2:15 pm
- 20/Sun** **Gallery Talk.** Bouguereau's *Mother and Children.* 1:15 pm
Guest Lecture. Art and History of American Indian Basketry. 2:00 pm
Film. *Ivan the Terrible, Part I.* 3:00 pm
- 22/Tue** **Members' Preview.** 1984 May Show. 4:00-10:00 pm

*Admission charge

- 23/Wed** Exhibition opens. 1984 May Show
Impromptu Organ Recital. Karel Paukert. 12:00 noon
Art Film. *Alvin Ailey: Memories and Visions, Part I.* 12:30 and 7:00 pm
Gallery Talk. 1984 May Show. 1:15 pm
1st Lecture. Masks and Buffoons: Art and the Stage. 2:15 pm
- 24/Thu** **Last Lecture.** Politics, Patronage, and Royalty: Three European Courts. 2:15 pm
- 27/Sun** Exhibitions close. I and Thou and Clarence White Photographs
Gallery Talk. 1984 May Show. 1:15 pm
Guest Lecture. Realism and Fantasy in Nineteenth-Century Japanese Prints. 3:30 pm
- 30/Wed** **Impromptu Organ Recital.** Karel Paukert. 12:00 noon
Art Film. *Alvin Ailey: Memories and Visions, Part II.* 12:30 and 7:00 pm
Gallery Talk. Chinese Celadons—Like Jade. 1:15 pm
2nd Lecture. Masks and Buffoons: Art and the Stage. 2:15 pm

Museum Hours Free at all times 216/421-7340

Closed Monday
Tuesday 10 am to 6 pm
Wednesday 10 am to 10 pm
Thursday 10 am to 6 pm
Friday 10 am to 6 pm; during the May Show the Education Wing remains open until 10 pm
Saturday 9 am to 5 pm
Sunday 1 to 6 pm
Closed New Year's Day, July 4, Thanksgiving, and Christmas
Galleries close 15 minutes before listed times.

Restaurant

Luncheon: Noon to 2:15 pm Tuesday through Friday and 11:45 am to 2:15 pm on Saturday

Afternoon tea:

3:15 to 4:45 pm Tuesday through Friday
3:00 to 4:30 pm on Saturday
1:00 to 5:00 pm on Sunday

Please turn over for June Calendar.



THE CLEVELAND MUSEUM OF ART

June

Please Post

University Circle, Cleveland, OH 44106

Gallery Talks Each Tuesday, Thursday, Friday, and Saturday, 1:15 pm. Highlights of the Collection.

- 1/Fri** Members' Registration for Young People's Classes. 10:00 am-4:00 pm
- 2/Sat** Nonmembers' Registration for Young People's Classes. 10:00 am-4:00 pm
- 3/Sun** Exhibitions close. Loie Fuller and Highlights of the Rococo: Norweb Ceramics and Related Arts
Gallery Talk. Chinese Celadons—Like Jade. 1:15 pm
- 5/Tue** **Gallery Talk for the Hearing Impaired.** 1984 May Show. 1:30 pm
- 6/Wed** **Art Film.** *Baroque Dance, 1675-1725.* 12:30 and 7:00 pm
Gallery Talk. Contemporary Painting. 1:15 pm
3rd Lecture. Masks and Buffoons: Art and the Stage. 2:15 pm
1st Lecture. Contemporary American Art. 5:45 pm
Concert. Isabelle Chapuis, flute, accompanied by Sheldon Shkolnik, piano. 8:30 pm
- 10/Sun** **Gallery Talk.** Contemporary Painting. 1:15 pm
Film. *Ivan the Terrible, Part II.* 3:00 pm
- 12/Tue** **Exhibition opens.** Eastward from the Rhine: Romanticism to Abstraction, 1800-1925
- 13/Wed** **Art Film.** *The Art of Silence: Pantomimes with Marcel Marceau.* 12:30 and 7:00 pm
Gallery Talk. Daumier's Troubadour and Couture's Clowns. 1:15 pm
4th Lecture. Masks and Buffoons: Art and the Stage (Special Film: *The Clowns*). 2:15 pm
Special Film. *The Clowns.* 7:30 pm
2nd Lecture. Contemporary American Art. 5:45 pm
- 17/Sun** **Gallery Talk.** Daumier's Troubadour and Couture's Clowns. 1:15 pm
- 19/Tue** **Young People's Classes begin**
- 20/Wed** **Exhibition opens.** Textile Arts Club Annual Exhibition
1st Lecture. Themes in Western and Oriental Art. 10:00 am
Art Film. *Making Dances: Seven Post-Modern Choreographers, Part I.* 12:30 and 7:00 pm
Gallery Talk. Textile Arts Club Annual Exhibition. 1:15 pm
Last Lecture. Masks and Buffoons: Art and the Stage. 2:15 pm
3rd Lecture. Contemporary American Art. 5:45 pm
- 21/Thu** **1st Lecture (repeat).** Themes in Western and Oriental Art. 10:00 am
- 23/Sat** **Family Program.** Creative Company. 10:00 am. Registration required.
- 24/Sun** **Gallery Talk.** Textile Arts Club Annual Exhibition. 1:15 pm
Film. *Henry V.* 3:00 pm

- 27/Wed** **2nd Lecture.** Themes in Western and Oriental Art. 10:00 am
Art Film. *Making Dances: Seven Post-Modern Choreographers, Part II.* 12:30 and 7:00 pm
Gallery Talk. Eastward from the Rhine: Romanticism to Abstraction, 1800-1925
Last Lecture. Contemporary American Art. 5:45 pm
Guitar Recital. Christoph Harlan. 8:30 pm
- 28/Thu** **2nd Lecture (repeat).** Themes in Western and Oriental Art. 10:00 am

What's Ahead

July Summer Festivals

Concerts, lectures, films, workshops, gallery visits, and box suppers on Wednesday evenings, July 11, 18 and 25

Mirrors: Art and Symbol

Exhibition opens July 3

Japanese Screens

Exhibition opens August 1

Chinese Traditional Orchestra

Inaugural U.S. tour performance August 1. Box supper at Museum

British Prints

Exhibition opens August 14

Odilon Redon: Dream Creatures and Anemones

Exhibition opens August 21

Library Hours

The Ingalls Library is open to Museum members, graduate students, college and university faculty, and visiting curators. Please be prepared to show museum or university identification. All facilities are open to the public on Wednesdays. Books and magazines do not circulate, but slides may be borrowed on payment of a service fee.

Hours through May 25:

Book Library: Tuesday-Friday, 10:00 am-5:40 pm; Wednesday, 10:00 am-9:40 pm (except May 16 and 23 when it closes at 5:40 pm); Saturday, 9:00 am-4:40 pm; Sunday, May 6 only, 1:00-5:40 pm

Slide Library: Tuesday-Friday, 10:00 am-5:40 pm; Saturday, 9:00 am-4:40 pm

Photograph Library: Tuesday-Friday, 10:00 am-4:40 pm

Hours from May 26:

All divisions of the Library are open Tuesday-Friday, 10:00 am-4:40 pm.

**Public Information Office Time Study:
Promoting and Publicizing the Opening of
the New Galleries and Ingalls Library
October, 1983 through March, 1984**

May 11, 1984

To illustrate the Public Information staff's allocation of time to a major publicity effort, the department's schedule of work on the opening of the new wing--the Ingalls Library and the new galleries--is summarized here. What is readily visible in the six-month summary is the mounting tempo of work, culminating in the month before and the month of the opening. In January, the month before the opening, the department did 37% of the work required by that assignment and spent 25% of its total work time on publicity about the new wing. In February, when the wing actually opened to the media, the membership, and the general public, the department did 43% of the work required by the assignment and spent 39% of its total work time on it.

The effectiveness of a publicity campaign is judged by what appears in the media and how the public responds to it. (In a paid advertising campaign, one can control placement and content.) The accompanying figures and lists demonstrate that the new wing was well covered in the Greater Cleveland area and in the Midwest, and that very few national media took note of it. National and international media were not curious about a new and avowedly modest building in which few major works of art were to be displayed for the first time. However, visitor figures (and visitor comments, which can't be quantified) suggest that the publicity campaign was very effective in drawing people to see the new galleries and further suggest that the appeal of the new galleries themselves and of the collections they present encouraged repeat visits and word-of-mouth enthusiasm, the best publicity of all.

Comparisons can be invidious, and therefore this report only alludes to another ambitious publicity project, that for the exhibition Reflections of Reality in Japanese Art. That exhibition was a pioneering one, drawing together works of art never before seen outside Japan and providing for them new scholarship and new ideas. It therefore could be expected to draw a particular kind of national and international attention, and the Public Information department's strategies were based on that expectation. A summary of media coverage for Reflections of Reality is included here, the result of at least 4 to 5 times more PI staff time as well as of the character and timing of the exhibition. In addition, a number of special activities--lectures, films, courses--scheduled in conjunction with the exhibition required additional publicity efforts. Finally, and perhaps most important from a publicity perspective, the exhibition was the valedictory of the retiring Director, Sherman E. Lee, who has been in the last decade the most notable and most newsworthy director in the United States.

Month by Month Summary of Hours Spent Promoting and Publicizing the
Opening of the New Wing

	<u>PI Staff Hours Available</u>	<u>Percentage of Available PI Staff Hours Spent on New Wing Opening</u>	<u>Hours Spent on New Wing Opening</u>	<u>Percentage of Total PI Staff Work on New Wing</u>
October	700	3%	22.75	4%
November	665	1.7%	11.50	2%
December	735	8%	60.00	12%
January	735	25%	185.00	37%
February	560	39%	217.50	43%
March	<u>770</u>	<u>1.5%</u>	<u>11.50</u>	<u>2%</u>
Totals	4,165	-NA-	509.00*	100%

*see page 2

Total Staff Hours Available October-March 4,165

Total Staff Hours Spent on Opening October-March 509

Percentage of Total Available Staff Hours
Spent on Opening 12%

Percentage of Total Time Spent Publicizing and Promoting the Opening

<u>Element</u>	<u>Percentage</u>	<u>Hours</u>
Guides (Gallery Giveaway 15.5%, Gallery Map 1.6%)	17.1%	105.5
<u>*News & Calendar</u>	17 %	105.0
**Press Releases	15.9%	97.75
Press Luncheon (Work with caterer 1.1%; staff preparations 4.6%, staff time day of 6.2%)	11.9%	73.0
Electronic Media (TV production 9.4%, radio psas 1.3%)	10.7%	65.5
Receptions (Major donors .2%, donors 8%, private library 1.5%)	9.7%	59.5
Photographs	6.6%	40.5
Gallery Visits (Staff gallery tour 1.5%, escorting media 2.3%)	3.8%	23.5
Planning	3 %	18.5
Miscellaneous (Inhouse memos .9%, miscellaneous typing 1.7%)	2.6%	15.75
New York Trip	<u>1.7%</u>	<u>10.5</u>
	100 %	615.0***

*This percentage and hour count includes 86 News & Calendar hours worked before October, 1983 and 19 News & Calendar hours worked during the six-month summary period. News & Calendar time for the summary period only would account for about 4% of the total time spent on the Opening.

**This percentage and hour count includes 20 press release hours worked between July, 1982 and August, 1983 on four related releases. Press release time for the summary period only would account for 13% of the total time spent on the Opening.

***This total includes 106 hours spent on New Wing publicity not included in the hour count in the six-month summary.

Other Public Information Office Activities for the Period
October, 1983 through March, 1984

Information Desk Project

Update, correct, and reprint the Information Desk Red Book. Conduct two workshops for about 130 Junior Council Information Desk Volunteers.

News & Calendar

Finish November/December, 1983; prepare January/February and March/April, 1984; begin May/June, 1984.

Label Copy

Portraiture: Image of the Individual

Press Releases

November: Fairfield Porter, Durer: German Master Printmaker, Portraiture: Image of the Individual.

December: Frank Stella Prints, May Show Entry Forms.

January: Advance exhibition Schedule

February: Year in Review, Photo-Secession

Press Previews

November: Fairfield Porter

February: Year in Review/Photo-Secession

Junior Council Lecture Series

September-March: All publicity and promotion for this event.

Advance Work

Bernardo Cavallino of Naples: Advance fact sheet, New York City trip and follow-up, advance planning, preparation of slides and photographs.

Miscellaneous

Fairfield Porter: TV psa

Dialogue: November/December, January/February

Fiber Continuum: press release to targeted fiber magazines

Museum staff holiday party

Escorting media for various feature stories (print and electronic) and exhibitions

Business and Professional Advertising

Club presentation

Informing the Museum's Publics about the New Galleries and Library:

News & Calendar articles:

Nov/Dec 1982	--on groundbreaking, new wing, campaign, challenge grant (NEA)--2 pp.
May/June 1983	--on progress of construction, campaign--1 p.
Sept/Oct 1983	--on construction phases--4 pp.
Nov/Dec 1983	--on gallery closings and renovations--1 p.
Jan/Feb 1984	--on opening, library moving, and gallery renovation (including gallery map)--2 pp.

Press releases:

July 19, 1982	--announcing groundbreaking, new wing, campaign	
September 22, 1982	--joint press release between three institutions announcing NEA challenge grant	
September 22, 1982	--CMA press release announcing NEA challenge grant	
August 12, 1983	--announcing Kresge Foundation grant	
February 8, 1984	--general release	
	gallery release	
	library release	
	building release	
	campaign release	
		all five releases included in press kit

PRESS RELEASES SENT:

Releases to all major newspapers and magazines included interior and exterior photographs of new wing. In addition, a cover letter went to about 25 major newspaper and magazine contacts.

News Media (includes newspapers, wire services [AP, UPI, Reuters], magazines, radio, and tv)

Cuyahoga County	159
Midwest outside of Cuyahoga County	128
United States outside of Midwest	155
Foreign	57
	<u>499</u>

Museums

United States and Foreign	176
---------------------------	-----

Miscellaneous

Trustees, Advisory Council, Junior Council Board	53
Architecture Magazines	9
Library Magazines/ Newsletters	5
	<u>67</u>

total for all three categories: 742

PRINT COVERAGE OBTAINED:Plain Dealer

February 5 Helen Cullinan
February 8 Helen Cullinan
February 17 William Miller
(Friday Magazine)
February 19 Emerson Batdorff
(Editor's Report)
March 5 Letter to Editor
April 21 Saturday Magazine (American Furniture in Galleries)

Akron Beacon Journal

February 10 Editorial
February 12 Dorothy Shinn

Associated Press (Ohio)

February 9 Alliance Review
February 9 Lake County Telegraph
February 9 Youngstown Vindicator
February 10 Toledo Blade
February 13 Columbus Dispatch
February 26 Lima News
February 12 Springfield Saturday-Sunday/News-Sun

Miscellaneous

Jan/Feb '84 Dialogue
February '84 Progressive Architecture
February 8 USA Today
February 9 Canton Repository (Ohio)
February 9 Sun Papers
February 10 Elyria Chronicle
Telegram (Ohio)
February 10 Lorain Journal (Ohio)
Friday Magazine
February 19 Milwaukee Journal
February 25 Pittsburgh Post-Gazette
April '84 College & Research Libraries News
Spring 1984 Midwest Art History Society Newsletter

TV AND RADIO COVERAGE INCLUDED:

February 7, WEWS TV, Morning Exchange, 8:00 am, Jan Jones

" ", WEWS TV, Live on Five, 5:00 pm, Don Webster

" ", WKYC TV, 5:30, 5:30 pm, Ann Mulligan

" ", WJKW TV, Newscenter 8, 6:00 pm, Tim Taylor

" ", WEWS TV, News, 11:00 pm, Wilma Smith and Ted Henry

February 19, 20, and 23, Viacom, On the Town, 15 minute interview with Dr. Turner

February 22, WEWS TV, Eyewitness News, Noon, Jeff Maynor

March 4 and April 1, WJKW TV, Cleveland Caucus, 11:00 am, 30 minute interview with Dr. Turner

March 4, WUAB TV, About Town, 10:30 pm, 30 minute interview with Dr. Turner and Edward Henning

Public Service Announcements were sent to the following radio stations (:10, :20, and :30). We have no record of how often the spots were aired because the FCC no longer requires stations to report to those who receive free air time.

WABQ AM	WELW AM	WLCR FM	WSUM AM
WBBG AM	WERE AM	WLTF FM	WTIF AM
WDMT FM	WGAR AM	WMMS FM	WTOF FM
WCLV FM	WHBC FM	WNIR FM	WUJU FM
WCRF FM	WHK AM	WOSU AM	WWWE AM
WCSB FM	WJW AM	WPVL AM	WZAK FM
WDBN FM	WKSU FM	WQAL FM	NPR (Cleveland)
WDOK FM	WKSX FM	WSLR AM	WRUW FM



16 March — 1 May 1983

REFLECTIONS OF REALITY IN JAPANESE ART

The Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
216 421-7340

MEDIA COVERAGE

Reflections of Reality in Japanese Art

PRINT

Newspapers: Plain Dealer - 2/6, 2/13, 3/5, 3/6, 3/10, 3/11, 3/13, 3/17, 4/3, 4/16, 4/17, 4/24, 4/25, 5/1, 5/2, 5/8.

Akron Beacon Journal - 3/10, 3/24

Other - Bunka-Zai, Canton Repository, Catholic Universe Bulletin, Christian Science Monitor, Columbus Citizen Journal, CWRU Insight, CWRU Observer, Daily Latin American Post, Daily Yomiuri, Dallas Morning News, Detroit News, Elyria Chronicle Telegram, Fairborn Herald, Geijutsu-Shincho, Japan Report, Lorain Journal, Mainichi Daily News (Tokyo/Osaka), Mansfield News Journal, Massillon Independent, Medina Gazette, New York Times, Toledo Blade, USA Today, Yomiuri Shimbun (Asahi), Yomiuri Shimbun (Osaka), Youngstown Vindicator.

Magazines: AAM/ICOM, American Artist, Apollo, Art & Antiques, Art International, Art Journal, Artnews, Art Now, Arts of Asia, Bollifiarte, Burlington, Cleveland Magazine, Connaissance des Arts, Connoisseur, Dialogue, Diversion Vacation Planner, Drawing Magazine, East Asian Quarterly, Eastern Review, Gentlemen's Quarterly, Global Focus, House Beautiful, Japan Airlines, Japan Society Newsletter, Journal of the Print World, Kunst & Antiquaten, La Stampa, Museum Magazine, Northern Ohio Live, Northwest Airlines, Ohio Magazine, Ohio Motorist, Oriental Art, Orientations, Portfolio, TWA Ambassador, United Airlines, Vogue.

RADIO

Interviews: WCLV FM, WDOK FM, WELW AM, WERE AM, NPR (National Public Radio/Washington, DC), WJW AM.

PSAs: Sent to 40 local stations.

TELEVISION

Interviews: CBS Sunday Morning, Sunday Magazine (Channel 3), Morning Exchange (Channel 5), PM Magazine (Channel 8), 5:30 (Channel 3), About Town (Channel 43), East Watch (Viacom), 6 & 11 pm News (Channel 5).

Special: One hour (WVIZ TV)

PSAs: Carried by 3, 5, 8, 25, 43, 61. Viacom, 23 (Akron), Warner (Canton).