



## Daniel Jeremy Silver Collection Digitization Project

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 II: Subject Files, 1956-1993, undated.

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Reel  
16

Box  
6

Folder  
192a

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 ~~so~~ 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.

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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 &amp; 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



RT & EDUCATION

DEPARTMENT HEAD

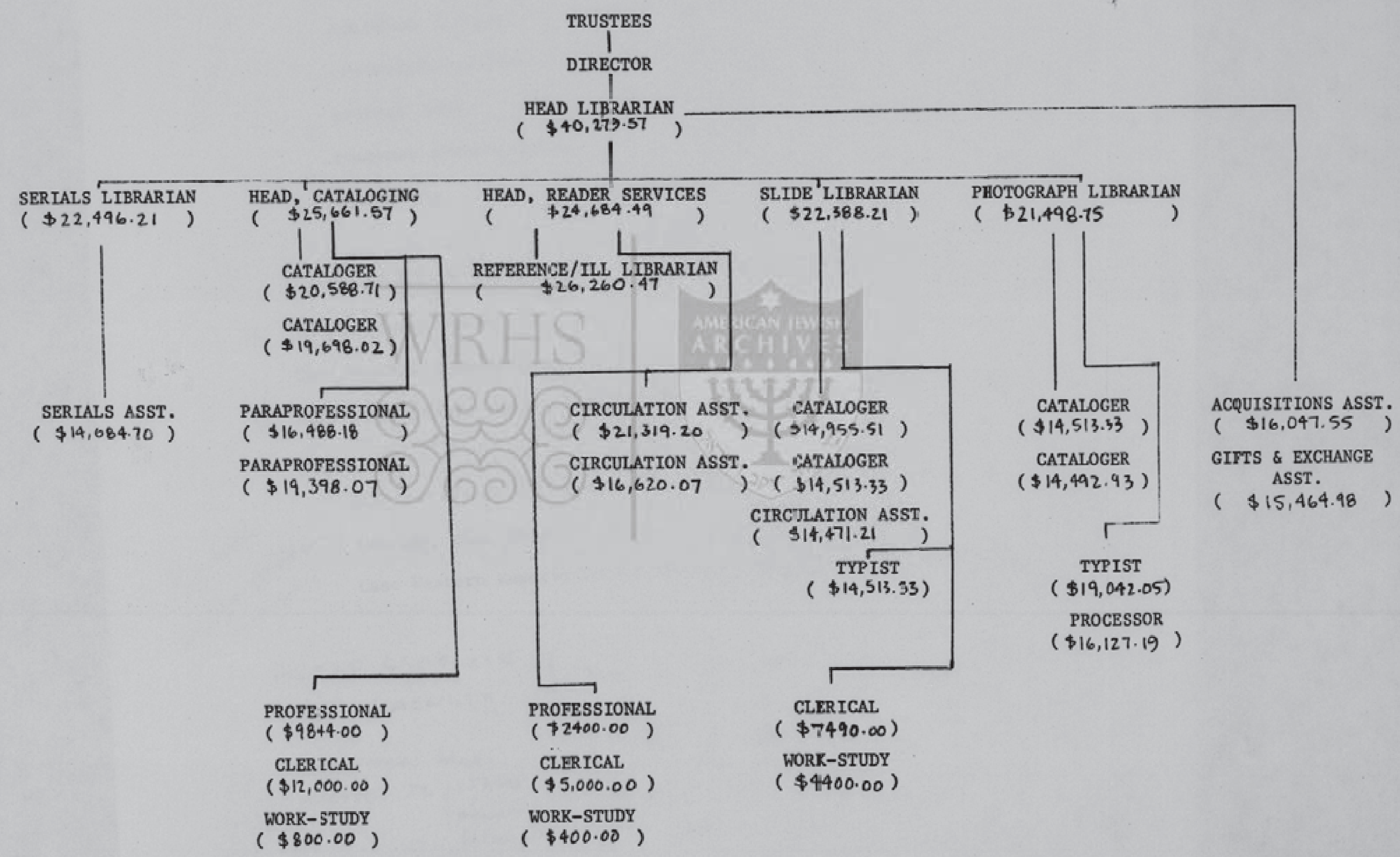
DIVISION HEAD

PROFESSIONAL

PARAPROFESSIONAL

CLERICAL

PART-TIME



II. 1.  
Organization Chart

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. ( 2000<sup>00</sup> ) x 2

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

POTENTIAL  
6,500  
SAVING

1/2 weekend  
cost for public

20-25 GRADUATES  
5 FACULTY

ALL WORK DONE  
ACCESS TO STACKS  
monitored  
before ID

Special roll of film  
File back 1/2 inch  
ARCHIVES SEARCHER

1/2 of  
circulation  
OF Stacks

Books - For courses

Tables - chairs - circulation

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

Available ONLY to GRADUATE STUDENTS

5,500 Per ITEMS - OWNED  
by UNIVERSITY - NO CATALOGING

50% A LOT  
OF part time help.  
Small # of  
WORK STUDY STAFF  
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.

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## Special Data Bases

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### 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.

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### **Participation in RLG's Art and Architecture Program**

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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
Northwestern University	(Williams College)
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

paraprofessionals (2) - 70 hrs

catalogers (part-time) - 25 hrs

clerks (part-time) - 47 hrs

serials, including sales catalogs:

serials librarian - 10-12 hrs

clerk - 15-20 hrs

slides: slide librarian - 15 hrs

catalogers (2) - 60 hrs

typist - 35 hrs

part-time - 50 hrs

1983 = 4,175 titles  
in 4,800 volumes

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

1983 = 11,700 slides

## 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);

part-time - 25 hrs

28,000 circulations

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 CR 1983; ALL FUNDS FROM ALL SOURCES

Does not include 54205 { 25  
22

INSTITUTION	BOOKS	SERIALS	SALES CATS.	TOTAL
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.

NOTE 7: The Librarian is completing a 7-year term as past president of a professional journal. In 1983, this contributed books valued at \$5,100.00 to the library collection.

Actions CATALOGUES  
TO Acquisition 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.

5/10/84  
Lib. Dev.  
4/22/84  
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.



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

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	<u>15,000.00</u>
	\$70,100.00

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
<b>BOOK LIBRARY</b>								
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	1074.00	28.44	2628.13		20,588.71
Cataloger	1	17,400.00	1,228.50		28.44	2628.13		19,698.02
Serials Libn.	1	20,250.00	1,418.50		28.44	2628.13		22,496.21
Catalog Asst.	4	14,550.00	1,018.50		28.44	2628.13	791.58 99.72	16,488.18
Catalog Asst.	4	13,250.00	953.50	1038.00	28.44	2628.13		19,398.07
Serials Asst.	1	13,250.00	953.50		30.40	690.80		14,684.70
Circulation Asst.	11	18,000.00	1,260.00	1074.00	93.96		791.58 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		791.58 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
<b>SLIDE LIBRARY</b>								
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
<b>PHOTOGRAPH LIBRARY</b>								
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

LIBRARY  
April 1984  
page 23

## 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	
summer	500	
cataloging	1,150 @ \$8.00	
	<u>6,595 = 6,600</u>	

600 w/s @ 50%  
1,150 CMA @ \$8.00 = \$ 9,200  
4,350 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	2p/2c/4450pt	4p/2c/1768pt	4 1/2p/5c/21400pt <sup>4</sup>
Uncataloged Book Backlog (5/84)	3 months	11 months	15 months
Serials Staff	1p/1c	1p/1c	1p/1c
Book Library Public Service Staff	3p/3c/3445pt	11p/4c/5160pt	3 1/2p/5c <sup>5</sup>
Book Library Staff Totals	7p/7c/6600pt	14p/9c/7000pt	10p/10c/21400pt
*****			
Slides Added (latest year)	12000	11000	10000
Slide Library Staff	1p/4c/4500pt	11p/4c/4200pt <sup>1</sup>	5p/7c/9950pt <sup>2,3,8</sup>
*****			
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%	48%	47%
Public Service (reference, circulation)	38%	48%	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

VOLUNTARY  
COMPARABLE PYUNOS -

CURE  
SANTU

+ could it find  
JUNIOR <sup>IRIGAN</sup> ~~ROSTAL~~ CANE  
LITOT  
UNTER <sup>DELOUSI</sup> ~~CONTR~~

BACK  
BARRYBANK & REPORTS

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?

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

2. Spurlock  
TORRE  
LOWELL



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:

*DOCOMS?*  
*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.

DEPT/INT  
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  
160 weeks

DO NOT HAVE  
1-1-7

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.

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.

Why?

Dei

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LatAm

Non Organized  
Assembly

ST GRAM 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?

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. H. T. 13  
NAT. 10. 10. 10

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. A. T. 10. 10. 10  
B. 11. 11. 11  
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 do  
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.

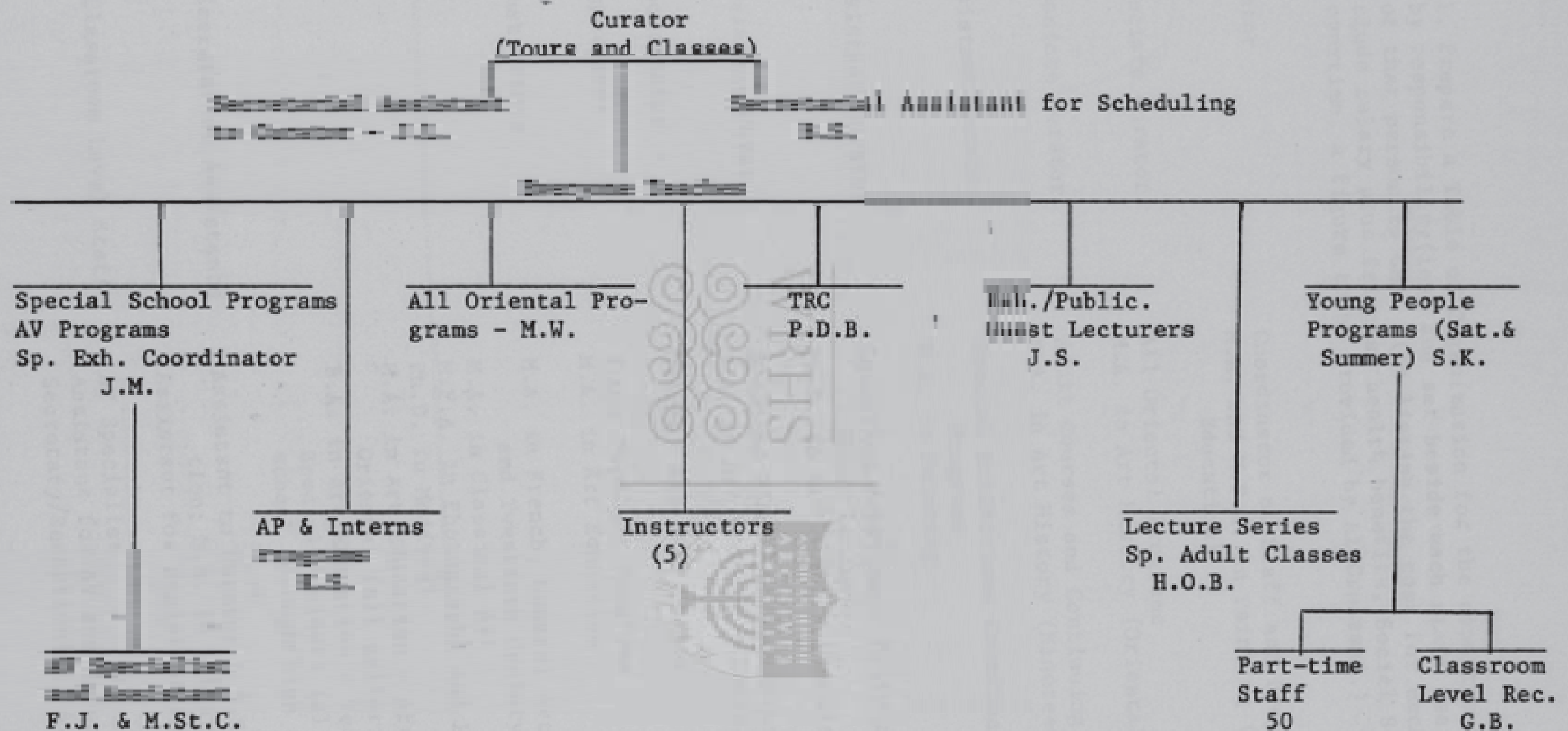
Elements of Mission:

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

Budget 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	1,545.00	1,570.00	122.34	1,014.27			26,606.61
Asst. Curator	9	22,500.00	1,575.00	1,590.00	122.34		\$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	21,852.71
Coordinator	(2)	12,000.00	--	--	(KOPONALIA)	--	--	--	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	11,500.00	1,225.00	300.00	93.96		1,583.04	303.36	21,080.86
Secretarial	5	18,000.00	1,260.00	795.00	28.44		791.52	99.72	21,028.18
Assistants	12	18,000.00	1,260.00	1,328.00	28.44	1,014.27			21,684.21
Classroom	11	19,500.00	1,365.00	701.00	98.64	1,014.27			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

45,410.00

- 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	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			6	6	4	4	2	12	15		15	2
Adults	X			1	3	5	2	3	3		2	4	4	4		6	6		4	2
2. Studio/Gallery: A. Schools	X					5					14	1	1		2	6	10		4	2
(1-1/2 hrs.) B. Sat. & Summer	X			1														17	150	15
3. Gallery Talks - Gen. Public	X			1	1	2	1	1	2		2	2	2	2						
4. Teacher Resource Center	X			2	1	2	1/2	2			5	3	3	1	20	1	1			2
5. Lecture Series	X		x	1	3	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			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	6		1

24 22 28 29 28 35 33 30 33 30 24 36 23 24 35 35 46 173 30

What's not here

- 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. start
- 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. ?
- 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? - 17 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. *rationale*

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.

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HONORARY



These programs are taught or organized by the Education staff of MAMH Institution.

Other Programs	Attendance					Number of Programs				
	OMA	Boston	Phila.	Chicago	Met.	OMA	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 <sup>1</sup>	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	n/a	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

1606 groups

would they  
be included?  
part time?

# GENERAL PROGRAMS

Scheduled Programs	Number of Students					Number of Teachers	
	CMA	Boston	Phila.	Chicago	Met.	CMA	Bc
Scheduled Tours: Children	33,024	27,299	53,286	55,000	75,000	1515	
	9,024	(3)	47,096	42,400	51,000	290	
Adults							
Audio/Gallery: Schools	(1)	1,177	5,037 <sup>4</sup>	-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	
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 dept. 19

1600 groups

could they be brought in part time?

GENERAL PROGRAMS

21 hours

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 <sup>4</sup>	-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 <sup>5</sup>	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  
not that  
on exhibitions

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)

- 9
- 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.  
Gallery talks for the hearing impaired (Tuesday afternoons; once every three months).
- 2/3 F. Lecture Series - two to three per year, highlighting the Asian 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.

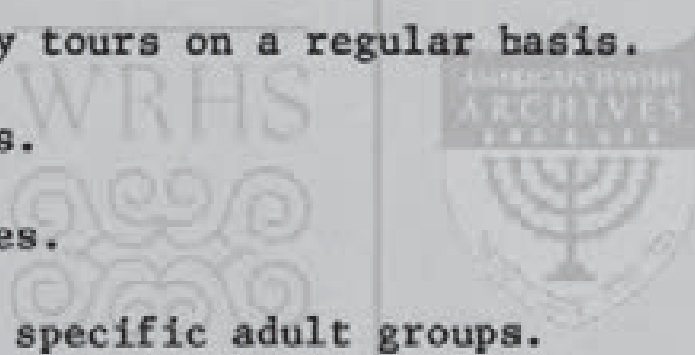
Activities as expected from all staff members (ongoing):

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.

NO  
NUMBERS





Borowitz - 2

7. Writing for the Bulletin.

8. Teaching for CWRU when requested.



John Mocre

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 ?  
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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 Claubinger, 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 Eirch, 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. Coldfarb



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 4764 in 1983, an increase over the 4540 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.