



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

### Films on Art and Artists

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

### Club Groups

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



Wednesday Evening Festivals

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

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

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

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

#### Pilot Program

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

#### Ohio Museums Association Meeting

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

Cleveland Museum of Natural History, The Western Reserve Historical Society,

The Garden Center of Greater Cleveland, Cleveland Health Education Museum,

Shaker Historical Museum, Shaker Lakes Regional Nature Center, and the Howard

Dittrick Museum of Historical Medicine.

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

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



Programs for the Handicapped

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

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

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

Educational Exhibitions

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

Martin Luther King Jr. Celebration Project

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

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



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

#### Films, Public Lectures, and Audio-Visual Programs

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



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

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

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

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

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

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

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

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



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

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

#### Extensions Division

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

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

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

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

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

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

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

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

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

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

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

and Drama.

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

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

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



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

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

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

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

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

#### Staff

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

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

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

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

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

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

Acquisitions by the Extensions Division

GIFTS

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

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

83.1005-.1009 Pears on a plate, Trompe L'oeil, faience, tin-glazed earthenware,

France, ca. 1800; Plate with grapes, France, Nevers, 18th c.; Pair of boxes in

the form of a fish, pottery, France, Niderviller, ca. 1765; Covered dish in the

form of a sitting duck, faience, tin-glazed earthenware, France 18th c. (The

Norweb Collection);

83.1013 Torso II, photograph, A. K. Coomaraswamy, American (Janet Leonard in

memory of Margaret F. Marcus); 83.1014 Fish, ink on rice paper, Chi-hun Liu,

Chinese, 20th c. (Dr. T. Matthew Mark); 83.1015 Medallion, jasperware, England,

Wedgwood, 18th c. (Robert Housum); 83.1016 Obi, silk, Japan, Kyoto, early 20th c.

(Mr. and Mrs. Robert Bender); 83.1017 Evening Song, oil, 1947, Jerome Land,

American (Mr. and Mrs. Henry Steinberg); 83.1018-.1021 Japanese color wood block

prints, Portrait of Kabuki Actor, Toyokuni (active 1795-1825), Portrait of the

Kabuki Actor Iwai Shikajaku II in the Role of Hisamatsu, Shunsen (active 1806-1830),

The Courtesan Nagami, Keisai Eisen (active 1830-1848), and Two Women carrying



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

Morris Everett);

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

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

Wilson);

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

David G. Langasser);

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

Pipe, conté crayon, white chalk on paper;

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Grassby (Miss Ruth Adomeit);

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

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

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

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

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

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

Church, 1960 (John Puskas);

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

1846-1935 (Mrs. Milton Altschul);

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

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

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

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

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

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

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

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

Bonner).





PURCHASES

THE HAROLD T. CLARK EDUCATIONAL EXTENSION FUND

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

GALLERY GROUP FUND

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

Exhibitions

Seven American Artists

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

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



Japanese Prints: Realities of the "Floating World"

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

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

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

AH&E

Consuming Passions: The Art of Food and Drink

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

Catalogue: Consuming Passions: The Art of Food and Drink by Ann C. Boger,

54 pages, 36 illustrations, 3 color plates, 1000 copies first printing, paperback. Lynne Magin copy edited the manuscript and Andrew T. Chakalis designed the catalogue.

AH&E

The Figure: de Kooning to Warhol

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

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

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



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DEPARTMENT QUESTIONNAIRE FOR PLANNING COMMITTEE: EXTENSIONS DIVISION

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

The mission of the Extensions Division is to extend and enlarge educational programs to the immediate Cleveland community by means of presenting art objects. This is accomplished primarily through the development of a working collection, which is then circulated widely: such a program affords the depth necessary to meet the continuing educational needs of the professional educator, as well as the general public.

Attached is a listing of those communities serviced by the Extensions Division. (Attachment A) The departmental elements which comprise the mission are listed below in the order of priority.

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

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

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

exhibitions, (Attachment E). These exhibits are tailored around

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

C. Modular Unit -

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

D. Community Libraries -

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

Does not  
go to  
Board



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

E. Literature Distribution Service -

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

F. Hanging Picture Reproduction Service -

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

How to  
Facilities  
via mail box  
delivered

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

G. The Collection -

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

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

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

This committee is composed of

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

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

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

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

How much work is done  
in the  
house

How?



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

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

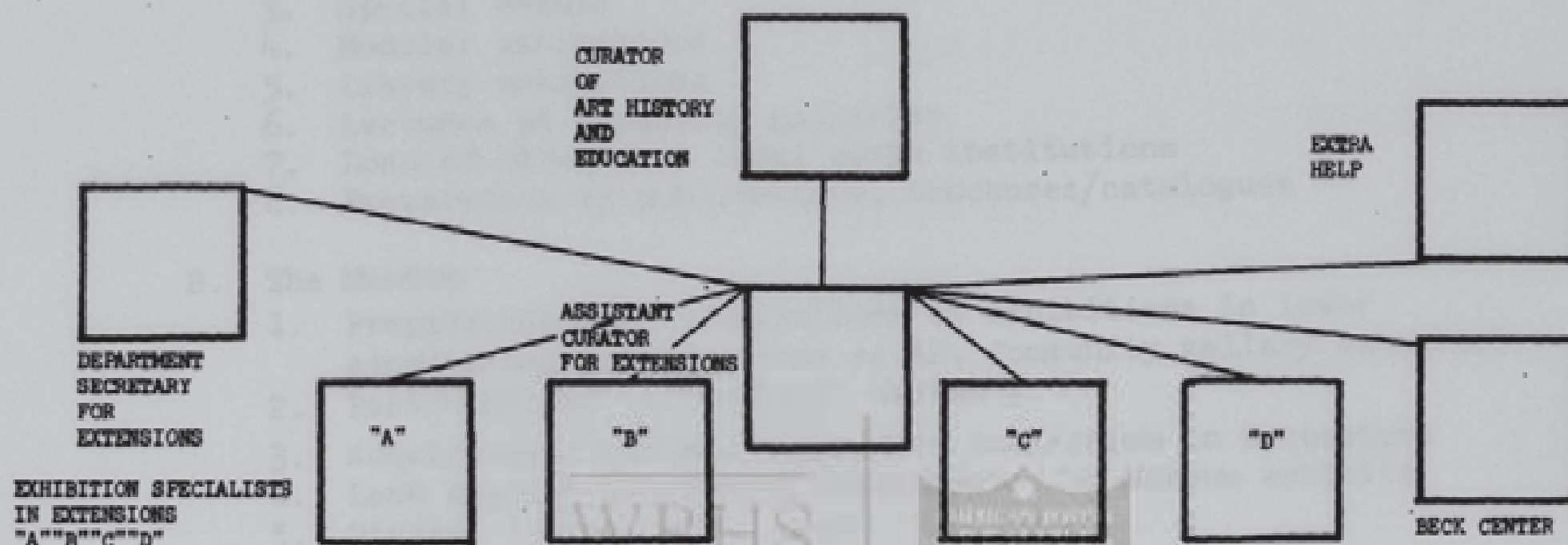
Fabrication of plastic case tops	\$415.20
✓ Photography	516.08
Printing of flyers, etc.	350.00

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

COST OF MATERIALS	21,390.00	1,075.00	1,075.00	21,390.00	1,075.00	1,075.00	21,390.00
COST OF "A"	17,000.00	1,190.00	1,190.00	17,000.00	1,190.00	1,190.00	17,000.00
COST OF "B"	21,000.00	1,200.00	1,200.00	21,000.00	1,200.00	1,200.00	21,000.00
COST OF "C"	17,000.00	1,190.00	1,190.00	17,000.00	1,190.00	1,190.00	17,000.00
COST OF "D"	17,000.00	1,190.00	1,190.00	17,000.00	1,190.00	1,190.00	17,000.00
COST OF "E"	17,000.00	1,190.00	1,190.00	17,000.00	1,190.00	1,190.00	17,000.00
COST OF MANAGEMENT EXPENSES	11,075.00	1,075.00	1,075.00	11,075.00	1,075.00	1,075.00	11,075.00
COST OF EXTRA HELP	4,000.00	135.00	135.00	4,000.00	135.00	135.00	4,000.00
COST OF BOOK CENTER TRADE SERVICE	2,400.00	125.00	125.00	2,400.00	125.00	125.00	2,400.00
	112,390.00	7,075.00	7,075.00	112,390.00	7,075.00	7,075.00	112,390.00

why do we  
provide?

- II. 1. Prepare a Table of Organization for the department. List personnel by responsibility(ies) and set beside each staff assignment total cost of that person to CMA. (In listing the cost for each staff person include salary plus fringes, health benefits, Social Security, pension, overtime, a figure to be provided by Al Grossman.) \*Note: extra help is based on an hourly rate of \$6.00, which results in 20 full work days. In the past extra help has been utilized during the summer months.



	1984 salary	Social Security	Pension	Group Term Life Insurance	Blue Cross Blue Shield	Kaiser Found.	Dental Only Blue Shield	Total Cost
COST OF ASSISTANT CURATOR	22,500.00	1,575.00	508.00	28.44	2,628.13			27,239.57
COST OF "A"	17,000.00	1,190.00		89.28		2,374.56	303.36	20,957.20
COST OF "B"	17,500.00	1,225.00		91.62	1,014.27			19,830.89
COST OF "C"	17,000.00	1,190.00		89.28		2,374.56	303.36	20,957.20
COST OF "D"	16,500.00	1,155.00		86.94		2,374.56	303.36	20,419.86
COST OF DEPARTMENT SECRETARY	15,050.00	1,053.50	1,139.00	82.26	1,014.27			18,339.03
COST OF EXTRA HELP	4,800.00	336.00						5,136.00
COST OF BECK CENTER GUARD SERVICE	2,200.00	154.00						2,354.00
	112,550.00	7,878.50	1,647.00	467.82	4,656.67	7,123.68	910.08	135,233.75

Why do we provide?

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

A. The Public

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

B. The Museum

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

C. Art historical and/or Museum World

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

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



A. The Public

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

- A. Design time (per exhibit) 2.5 hours

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

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

- C. Packing - Design Specialists - 30 minutes

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

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

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

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

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

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

## C. Finalization of Written Materials

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

## D. Design of exhibit - Assistant Curator and Design

Specialists - 1-6 days

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

## E. Documentation of Exhibit - Department Secretary - 4 hours

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



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

3. Special Events - The Department will also realize special projects, upon request. An example of this is the exhibition "European Folk Art", which was prepared for the 1984 Cleveland All Nations Festival. Time spent in the development, design, and installation, vary, depending upon the magnitude of the project.
4. Modular Exhibitions - Assistant Curator and Design Specialist
  - A. Development - approximately four weeks. This process encompasses those areas which are used for the development and design of a gallery exhibition.
  - B. Packing and Transportation - one to two hours
  - C. Installation - two to three hours
  - D. Dismantle - two to three hoursAttachment (E) indicates facilities currently receiving services through use of the Modular Unit.
5. Library Exhibits
  - A. Procedure is same as School exhibitions (A-1)
6. Lectures at community galleries are done by the Assistant Curator and/or Exhibition Specialist, who worked closely with compiling the information on the theme of the exhibition. They are approximately one hour in length. Lectures are not done for every exhibit installed, and are only given at the opening of the exhibition.
7. Loan of Objects - The procedures listed below are followed when objects are loaned to civic institutions. Once a request is received by the Extensions Division, approximately two

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

A. Formal request received

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

B. Preparation of shipping orders

C. Objects prepared for display

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

D. Objects prepared for shipping

E. Objects returned and inspected

1. Condition is noted

F. Objects returned to storage

8. Catalogues - Assistant Curator and Design Specialists

A. Research and writing 1-8 weeks

B. Editing and final revisions of educational text.

C. Typesetting

D. Obtain photographs of objects in show

E. Prepare key-lining and paste up

F. Selection of paper stock

G. Finalize design

H. Printing of final copy.



## III. 1.

B. The Museum

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

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

Modular display case

Four sculptural structures

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

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

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

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

Universities involved with these internship programs are:

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

C. Art historical and/or Museum World

1. The procedures listed below are followed when objects are loaned to other museums or institutions
  - A. Formal request received
    1. If property of Extensions Division, Assistant Curator will approve or deny request
    2. Request for loan sent for trustees' action
  - B. Preparation of shipping orders
  - C. Objects prepared for display
    1. Mat-cutting, framing
    2. Conservation measures taken, if necessary
  - D. Objects prepared for shipping
  - E. Objects returned and inspected
    1. Condition is noted
  - F. Objects returned to storage

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

(including students).



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

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

## MAN HOURS CHART FOR EXTENSIONS DIVISION

Based on 35 hour work week

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

## THE PUBLIC

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

## THE MUSEUM

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

## ART HISTORICAL AND OR MUSEUM WORLD

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

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

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

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

A. Coordinate Exhibitions

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

Objects of Bright Pride" - Decorative Arts Department

Prepared Modular Unit - "North West Coast"

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

Prepared Modular Unit - "Realism and Superrealism"

"Reflections of Reality in Japanese Art" - Oriental Department

Prepared exhibit "Japanese No Drama"

B. Photo Studio

1. Photograph objects for catalogues and for public information

C. Carpenter Shop

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

D. Printing Department

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



III. 3. E. Conservation Department

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

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

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



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

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

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

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

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

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

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

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

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

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

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



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



ATTACHMENT "A"

COMMUNITIES INVOLVED WITH SERVICES FROM THE EXTENSIONS DIVISION

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

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

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



DEPARTMENT QUESTIONNAIRE FOR PLANNING COMMITTEE: PUBLIC INFORMATION

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

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

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

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

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



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

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

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

C. The general public

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

vs to UF  
volunteers?

?

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

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

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

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

Manager & Editor/Designer

Total cost \$35,291.57

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

Assistant Manager

Total cost: \$23,956.21

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



## Assistant/Associate Editor &amp; Designer

Total cost: \$22,370.88

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

## Assistant

Total cost: \$23,110.77

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

## Secretary/Assistant

Total cost: \$22,414.77

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

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

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

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

PMTG  
ABW

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

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

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

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

ANY SAVING  
6 F STAFF  
TIME?

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



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

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

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

(How J.C. has been helpful)  
(What is needed for?)

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May

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

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

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

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

Museum visits by press, television	2	
crews, including press previews and	2:15	
luncheons	1:30	
	8:45	
	*1:45	16:15

Special media contacts	5	5
------------------------	---	---

Routine media contacts	:30	
	*2:30	3

Museum members

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

Museum visitors

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

Brochures	1	
	2	3

General Public

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

(b) The Museum

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

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



Junior Council

:30

1:15

1:45

## (c) Art Historical/Museum world

Chair, AAM professional standing  
committee on non-print media

1

1

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

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

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

a. News & Calendar (see attached report)

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

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

*Handwritten: 12,750 copies set from Eugene on p. 7*

*Handwritten: 9 3600 / 15505 + 814*

*Handwritten: Postage?*

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

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

News & Calendar Costs

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

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

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

TIME SPENT--other than Public Information:

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

## Addressograph

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

## Mail Room

Bernard Wisniewski	14 hours	84 hours
<b>total:</b>	<b>191.5 hours</b>	<b>1149 hours</b>

MATERIAL COSTS:

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

PUBLIC INFORMATION STAFF COSTS (time and fringes):

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

PUBLIC INFORMATION STAFF TIME:

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

TOTAL CCSTS:

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

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

\$14.00 member

CAN we get all membership costs

How to give members advantage



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

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

How  
does  
the  
Museum  
handle

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

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

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

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





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

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

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

Revised  
Due to  
line 109-114  
in  
budget

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

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

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

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

LINE 17

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

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These four categories were divided over the past three years:

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

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

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

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

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

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

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

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



*John W. Bunker*

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

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

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

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

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

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

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

Public Information  
May 1984

Position	Years at CMA	1984 Salary	Social Security	Pension	Group Term Life Insurance	Blue Cross Blue Shield	Kaiser Foundation	Dental Only Blue Shield	Total Cost
<b>Manager, Public Relations</b>									
A. Silver Head of dept. since 1982	15 years	\$30,500	\$2,115.00		\$ 28.44	\$2,628.13			\$35,291.57
<b>Assistant Manager</b>									
A. Edwards	10 years	\$20,550	1,438.50	\$925.00	28.44	1,014.27			\$23,956.21
<b>Assistant</b>									
L. Moyse	6 years	\$20,550	1,438.50		108.00	1,014.27			\$23,110.77
<b>Secretary/Assistant</b>									
K. Ferguson	11 years	\$18,400	1,288.00		98.64	2,628.13			\$22,414.77
<b>Assistant</b>									
M. Lynch	4 years	\$19,050	1,333.50		100.98		\$1,583.04	\$303.36	\$22,370.88
		\$109,050	\$7,633.50	\$925.00	\$364.50	\$7,284.80	\$1,583.04	\$303.36	\$127,144.20





# THE CLEVELAND MUSEUM OF ART

May

Please Post

University Circle, Cleveland, OH 44106

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

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

\*Admission charge

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

## Museum Hours Free at all times 216/421-7340

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

### Restaurant

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

### Afternoon tea:

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

Please turn over for June Calendar.





# THE CLEVELAND MUSEUM OF ART

June

Please Post

University Circle, Cleveland, OH 44106

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

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

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

## What's Ahead

### July Summer Festivals

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

### Mirrors: Art and Symbol

Exhibition opens July 3

### Japanese Screens

Exhibition opens August 1

### Chinese Traditional Orchestra

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

### British Prints

Exhibition opens August 14

### Odilon Redon: Dream Creatures and Anemones

Exhibition opens August 21

## Library Hours

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

### Hours through May 25:

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

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

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

### Hours from May 26:

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

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

May 11, 1984

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

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



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

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

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

\*see page 2

Total Staff Hours Available October-March 4,165

Total Staff Hours Spent on Opening October-March 509

Percentage of Total Available Staff Hours  
Spent on Opening 12%

\*\*This percentage and hour count includes 10 press release hours worked between July, 1982 and August, 1983 on four related releases. Press release time for the summary period only would account for 13% of the total time spent on the Opening.

\*\*\*This total includes 185 hours spent on New Wing publicity not included in the hour count in the six-month summary.

## Percentage of Total Time Spent Publicizing and Promoting the Opening

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

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

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

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



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

## Information Desk Project

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

News & Calendar

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

## Label Copy

Portraiture: Image of the Individual

## Press Releases

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

December: Frank Stella Prints, May Show Entry Forms.

January: Advance exhibition Schedule

February: Year in Review, Photo-Secession

## Press Previews

November: Fairfield Porter

February: Year in Review/Photo-Secession

## Junior Council Lecture Series

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

## Advance Work

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

## Miscellaneous

Fairfield Porter: TV psa

Dialogue: November/December, January/February

Fiber Continuum: press release to targeted fiber magazines

Museum staff holiday party

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

Business and Professional Advertising

Club presentation

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

News & Calendar articles:

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

Press releases:

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

PRESS RELEASES SENT:

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

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

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

Museums

United States	
and Foreign	176

Miscellaneous

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

total for all three categories: 742

PRINT COVERAGE OBTAINED:Plain Dealer

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

Akron Beacon Journal

February 10 Editorial  
February 12 Dorothy Shinn

Associated Press (Ohio)

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

Miscellaneous

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



TV AND RADIO COVERAGE INCLUDED:

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

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

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

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

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

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

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

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

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

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

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



16 March — 1 May 1983

## REFLECTIONS OF REALITY IN JAPANESE ART

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

### MEDIA COVERAGE

#### Reflections of Reality in Japanese Art

#### PRINT

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

Akron Beacon Journal - 3/10, 3/24

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

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

#### RADIO

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

PSAs: Sent to 40 local stations.

#### TELEVISION

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

Special: One hour (WVIZ TV)

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