



The Daniel Jeremy Silver Digital Collection
Featuring collections from the Western Reserve Historical Society and
The Jacob Rader Marcus Center of the American Jewish Archives

MS-4850: Daniel Jeremy Silver Papers, 1972-1993.
Series 2: Subject Files, 1956-1993, undated.

Reel
16

Box
6

Folder
193

Cleveland Museum of Art, notebook, part 3, 1984.

TAP - COMPARTMENTS -

Special Exhibitions
July 1984

TIME OF YEAR? —

INSTITUTIONS NOW ON SCHEDULE —

This museum shows about twenty special exhibitions each year, half of which are installed in the Upper or Lower Special Exhibition galleries. The others are mounted in the Prints and Drawings galleries, photo and textiles areas, the corridor outside the restaurant or on the classroom level. They range in content from objects entirely from the Museum's collection through exhibitions with a few local or national loans to exhibitions drawn from collections across the country and overseas.

The initial suggestion for a special exhibition may come from the Museum staff or from outside. In either case, travel and consultation are often necessary to determine the feasibility of a project which we may not then pursue. If it is conceived by us and is a major undertaking, following usual museum procedures, we take on the obligation of staff time to organize and seek funding, even if one or two other institutions share the exhibition. We also assume responsibility for securing the loans, writing the publications, drawing up the overall budget and negotiating with other exhibitors. Staff time including benefits can easily amount to \$150,000 to plan, organize, prepare publications, install, publicize and interpret a significant loan exhibition; a significant part of that amount can be used as a match in seeking federal funds. If the exhibition has been organized outside the Museum and is offered to us as a package, the expenditure of our staff time is much less, but our influence on content, style, publication, and control of costs is much diminished.

Most special exhibitions are selected by the curators and the Director one to three years or more in advance. Consideration is given to the significance of the underlying idea or theme and its relation to

LOAN
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FUNDING

the collection and programs of the Museum, to the quality of the objects, the qualifications of the organizer, proposed publications, potential public interest, schedule, and cost. If outside funding is to be sought from the Endowments or corporations, proposals are required with details that are only available after a great deal of planning and negotiation have already taken place. Commitments from funding sources often depend on the degree of participation by lenders and other exhibitors while participation of other exhibitors may depend on outside funding. The negotiations among organizer, exhibitors, lenders and funding sources consume large amounts of administrative time. For example, an important international loan exhibition may require as many as one thousand letters just to borrow and return the objects! Meanwhile the curatorial department must also press ahead full speed with research, examination and writing so that potential publication deadlines can be met.

The realization of a special loan exhibition is one of the most complex endeavors that Museum staff undertakes, involving not only the Director, Assistant Directors, Curator in charge, and his/her entire office but eventually almost every department in the institution as can be seen from the attached list of budget lines. The Museum's four major missions are involved in a special loan exhibition: acquisition (as loan, to be sure, but in practice often more complex than purchase), preservation, display, and interpretation. Such projects require the participation of many staff who ordinarily would be carrying out similar responsibilities related to the Museum's permanent collection and programs. Thus, a major special exhibition is not undertaken lightly, nor by a separate department devoted to that purpose alone. The so-called

"blockbuster" which attracts large numbers is often exhibited at considerable sacrifice to established programs and priorities of a museum, factors which must be taken into account when planning.

The non-salary net cost to the Museum's operating budget of a special exhibition can range from zero in the Prints and Drawings department galleries to a few hundred dollars for paint to prepare the cases or panels in gallery A to well over \$100,000 for an international loan project involving packing, transport, insurance, travel and complicated installation costing \$300,000. We attempt to meet most of this with grants. Reflections of Reality in Japanese Art cost us \$135,000 due to unusual demands by the Japanese, but the average net cost falls below \$20,000. In fact, in the last three years, one half of all CMA special exhibitions cost less than \$2,500.

Cleveland installation costs can range up to \$10,000 if numerous new pedestal cases, or quantities of plexiglas and lumber are needed, but the Breuer wall system in Upper and Lower Special Exhibition galleries allows normal budgets of \$5,000 for paint, lumber, plexiglas, lamps, and hardware. By contrast, the National Gallery in Washington routinely spends \$75-100,000 to install an exhibition for which it constructs rooms complete with floor-to-ceiling walls, framed doorways, base molding and carpeting, all of which is demolished after the exhibition.

The Museum's budget for special exhibitions can be so modest because costs have been kept down as expenses in general have risen. We do not indulge in elaborate installations, but good design and superb craftsmanship provide settings in which the objects can be seen to best advantage.

Recently more exhibitions have been drawn from our own collection such as The World of Ceramics and Visions of Landscape: East and West and fewer large international loan projects undertaken.

The selection and scheduling of special exhibitions is an integral part of the Museum's programming and each year a budget commitment of operating funds is made to a total program of large and small exhibitions. Individual budgets are worked out in detail but then combined into one overall budget line which can thus be seen against other aspects of operations rather than as a group of separate expenses.

The Museum mounts a large and varied special exhibition program at a cost to its operating budget that has ranged in recent years from \$155,300 (1982) to \$212,500 (1983). Included in these years have been such exhibitions as The Realist Tradition: French Painting and Drawing 1830-1900 (1981), Eight Dynasties of Chinese Painting, and Reflections of Reality in Japanese Art (1983). The Museum's net cost per visitor ranged from \$0.25 (1983 May Show) to \$1.78 (Reflections of Reality in Japanese Art, 1983). Clearly the Museum provides the public great opportunities for a modest outlay of its own funds.

By comparison the Museum of Fine Arts, Boston, spends \$400-500,000 annually for a \$900,000 special exhibition program. Its recent Millet exhibition which was its own collection of paintings and drawings except for three works cost \$139,500 (using accounting comparable to the CMA). To install and label an exhibition in Boston's new Gund Galleries costs \$17,500-37,500, somewhat higher than Cleveland.

Other special exhibitions in Boston's budget include one of fifty contemporary drawings at \$27,500, a private collection of 20th century

MA

prints at \$162,500, a large private collection of Meissen at \$62,500, and a Degas print exhibition involving international loans at \$287,500, all quite comparable to CMA costs. Boston's recent American painting exhibition A New World seen also in Washington and Paris has reached a gross cost of almost \$1 million, but United Technologies has underwritten the project with a grant "in the high six figures."

The Art Institute of Chicago supports a program of 10 or 11 major plus departmental special exhibitions having an average annual gross expense of over \$700,000 with an operating budget line averaging \$350,000, about \$30,000 of which is for the departmental shows. The net cost of individual exhibitions may go to \$100,000. Income credited to exhibitions includes a portion of the voluntary general museum admission contribution which is a required \$4.50 per person if admission is desired also to a special exhibition.

Attendance in Cleveland for a normal special exhibition of six to ⁷ nine weeks in either Upper or Lower areas is 20,000-30,000. Unusually important shows or those with particular appeal will draw up to 100,000 visitors. In 1976 The European Vision of America drew 109,000; in 1981 The Realist Tradition attracted 74,000; in 1981 about 102,000 viewed Eight Dynasties of Chinese Painting. An advertising campaign underwritten by a corporate sponsor for a popular exhibition does increase attendance, but may also sharply reduce free public service publicity. Evening restaurant hours would probably increase attendance as well.

The annual May Show consistently attracts twice as many visitors as other average exhibitions. Over the last four years attendance has averaged 50,800, and expenses \$14,000. It is clearly of great public interest and for the relatively modest expense keeps up a traditional channel of communication with the Cleveland community that not only should be maintained but carefully studied for possible improvement.

In 1974 and 1975 admission was charged to certain special exhibitions. Although the fee was a very modest fifty cents, attendance plummeted to one-third of that enjoyed by similar exhibitions without charge. The practice was suspended.

Our most recent experience with the Endowments was a grant from NEA of \$75,000 toward a cash budget of \$300,000 and \$65,000 toward one of \$211,000. One seeks the balances from the other Endowment and, if the exhibition is shared, from the operating budgets of the other exhibiting museums. The uncertainty of Federal Endowment funding, and the bureaucracy involved before, during, and after a project are not insubstantial prices the Museum must pay for the grant benefits. The annual General Operating Support grant from the Ohio Arts Council comes with many fewer strings and brings well over \$200,000 to the operating budget, most of which is assigned to special exhibitions and The Ohio Arts Council is accordingly given credit. Both of these types of subsidy, of course, are subject to legislative appropriation which means that the Museum must participate in frequent lobbying efforts in Columbus and Washington. Fortunately,

neither Columbus nor NEA has attempted to bring undue influence to bear on any special exhibition.

Federal support has, however, become a smaller part of exhibition budgets in recent years, and by design. The Endowments want more non-Federal money put into such arts projects. The Ohio Arts Council subsidy is tied to size of total operating budget and not to specific line items so it is more stable, but still subject to legislative priorities.

Corporate support for special exhibitions takes considerable time to secure and must be sought far in advance, when often adequate presentation material is not yet available. The major national corporations tend to favor grants to the major national museums having the largest attendance or to museums in corporate headquarters towns. Even so, such a grant proved a great boon to The European Vision of America in 1976 when Central National Bank donated \$30,000 but, more importantly, tied the exhibition into over \$100,000 of advertising in television, print media and on billboards. The Museum can offer a very prestigious opportunity to a local or national company which in turn can obtain for the Museum a level of public exposure unobtainable without outside funding.

Absent additional monies in the face of rising costs or a cut in budget funds the only recourse would be to reduce the number of exhibitions per year.

Attached are an analysis of the special exhibition program by expenses and the budget lines for an exhibition.

Look at Limit

Special Exhibitions

1981

29 exhibitions \$191,588 net cost (\$234,934 gross) YIT

	<u>% schedule</u>	<u>NET COST</u>	<u>% budget</u>
12	41 % at \$0		
6	21 % at \$0 - 2500	\$ 5,273	2 %
3	10 % at \$2500-10,000	17,079	7 %
5	17 % at \$10,000-20,000	93,947	39 %
3	9 % over \$20,000	122,815	51 %

Silver in American Life	\$33,333
Kitaj	23,737
Eight Dynasties	65,745
[Ancient Animals	(-) 47,528

56
~~11~~
 21
 28,600 visitors
 24,000 visitors
 101,900 visitors
 18,842 visitors]

1982

28 exhibitions \$155,326 net cost (\$178,938 gross) 25T

	<u>% schedule</u>		<u>% budget</u>
14	50 % at \$0		
5	18 % at \$0 - 2500	\$ 5,124	3 %
2	7 % at \$2500-10,000	15,890	10 %
6	21 % at \$10,000-20,000	94,512	61 %
1	3.6 % Over \$20,000	38,800	25 %

A Century of Modern Drawing \$38,800 25,400 visitors

Special Exhibitions

1983

23 exhibitions \$212,493 net cost (\$388,197 gross)

	<u>% schedule</u>		<u>% budget</u>
11	48 % at \$0		
3	13 % at \$0 to \$2500	1,616	1 %
5	22 % at \$2500-10,000	26,149	12 %
2	9 % at \$10,000-20,000	26,031	12 %
2	9 % Over \$20,000	\$158,746	74 %

Images of America : Precisionism	\$ 24,012	21,100 visitors
Reflections of Reality in Japanese Art	134,734	75,200 visitors

- A. CATALOGUES
 No. hardbound _____ soft _____
 Est. no. pages/illus. _____
 Lender's copies, ICA(80)
 Exchange copies, library
 Publicity copies
 Author copies
 Cost \$ _____
 Selling Price \$ _____
- B. CONSERVATION
 Repairs*
- C. EDUCATION
 Supporting exhibition and cat.
 Main exhibition guide
 Guest lecturers
 Audio visual, slide tapes*
 Gallery talks*
 Adult Courses*
 Film rental
 Slide packets
- D. INSTALLATION
 Lumber
 Frames/Mats
 Paint
 Lighting Fixtures
 Special Lamps
 Assorted Hardware
 Plastic, sheet and fabricated
 Plants and Flowers
 Signs and Banners
 Labels, wall texts
- E. INSURANCE
 Exhibition insurance
 Domestic
 Foreign
 In transit
 Indemnity deductible
- F. PHOTOGRAPHS
 Study/Research
 Publicity
 Slides
 Labels
 Installations
 Gallery Views
 Transparency rentals
 Photo murals, facsimiles
- G. POSTAGE, TELEPHONE/CABLE
- H. PRINTING
 Invitations-stock
 Posters
 Brochures-stock
 Labels
 Catalogues(see under A)
 Letterhead-stock
 Press releases-stock
- I. PUBLIC RELATIONS AND PROMOTION
 Press luncheons
 Members Preview
 Dinner
 Press Kits
 Poster distribution
 Entertainment
 Advertisements
 Press releases
- J. RENTAL FEE, LOAN FEES
 Exhibition rental fee
 Does rental include:
 - Transportation
 - Insurance
 - Catalogues, how many _____
 - Couriers
 Object loan fees
 Interlibrary loan fees
- K. SALARIES AND SERVICES (grant match except where noted)
 Guards
 Sales
 Clerical
 Installation
 Dismantling
 Curatorial Assistants
 Guest Curator - cash budget
 Secondary school teacher - cash budget
 Outside editor - cash budget
 Curator's office
 Public Information
 Registrar
 Conservation
 Design
 Photography Studio
 Art History & Education
 Print Shop
 Membership
 Publications
- L. TRANSPORTATION
 Packing - Labor
 Packing - Material
 Shipping, surface and air
 (cont.)

- L. TRANSPORTATION (cont.)
 - Customs Brokerage
 - Special protective measures
 - Agency special charges
 - Curatorial courier
 - Curatorial courier per diem
 - Messenger service

- M. TRAVEL
 - CMA staff travel
 - CMA staff per diem
 - Lecturer travel

- N. MISCELLANEOUS

- O. RECEIPTS
 - Entry fees
 - Admission fees
 - Catalogue sales
 - Grants applied for (amount)
 - Grants approved (amount)

* In-house accounting for exhibitions funded by grant.

Should Mrs ANDS L TURNING A member?
What is SACARY LUT?

Needs cost
- 18 TO CMA

~~REPLACEMENTS -~~

DEPARTMENT QUESTIONNAIRE FOR PLANNING COMMITTEE: MUSICAL ARTS

I. 1. Please state the mission of your department. Explain the separate elements of this mission and indicate your order of priority.

The Department of Musical Arts presents a year-round performing arts program. The Department's activities, which began with organ recitals and music appreciation classes in 1922, have grown into a comprehensive program which is divided into a number of series: The Wednesday evening Gala Subscription Series, the Sunday afternoon Musart Series, the Wednesday evening Celebrity Organ Recitals, the Sunday afternoon organ recitals, the Wednesday noon informal Impromptu Organ Recitals, the AKI biennial festival of new music, and the Summer Series (which includes Wednesday evening concerts, Wednesday late afternoon Festival concerts, and informal Friday afternoon tea concerts).

ONE person
OJONBIL!

From an artistic standpoint, concerts are programmed to encourage and expand the esthetic understanding and appreciation of music. There is a specific emphasis on organ music, early music, new music, multi-media presentations, non-Western music, and non-standard chamber music, many of which are not performed elsewhere in the community. In addition to presenting acknowledged masters in their musical fields, the series also provide a forum for young, talented soloists and ensembles to receive the critical and popular recognition necessary to further their careers. The continuous concern for presenting recent works has encouraged the creative efforts of many composers. Local broadcasts of concert recordings have stimulated new interest in attending live performances.

Change Name!

Dues 4,700 / 130 - 200

40% Endowment

INTEREST INCOME 27T

Problem of Extension/Fee System out -

The Department's programming has long been held in high esteem throughout the country and many similar programs, particularly those devoted to organ music and new music, have used it as a model.

A second priority, interrelated with artistic concerns, is a focus on education. Programming also encourages, complements, and enhances a patron's overall understanding of a given era's culture and esthetics. Concerts are planned in conjunction with specific exhibitions or have other, indirect connections with the visual arts.

General musical awareness in the community is promoted through school and civic group tours, gallery talks, radio broadcasts, verbal and written program notes, and the dissemination of musical scores, concert programs, and information about music and musicians.

Finally, the Department serves the music profession. Master classes, lectures, and workshops are presented by performers and composers for teachers and students from greater Cleveland as well as from neighboring states. These projects are frequently arranged in cooperation with area universities and conservatories.

In all of these efforts, the Department of Musical Arts is in principle self-supporting. It handles the complete production of Museum-sponsored concerts, including publicity and ticket sales (~~Performances by~~ outside groups are handled by the office of the Assistant Director for Administration.). Operating expenses for 1983 totalled \$154,124.61 and were covered as follows:

1/2 Cont'd Time

20764
Sey
Time

ENCLOSURE Includes LP

number of programs

Endowment funds	39%
Walter H. Blodgett	
Ernest L. and Louise M. Gartner	
Dorothy Humel	
Anton and Rose Zverina	
Trust income (P. J. McMyler)	19%
Grants ¹	8%
Ticket sales ²	19%
The Musart Society	15%

¹ For the AKI festival of new music.

² Out of the seventy to 100 annual concerts, admission is charged for only the eight concerts of the Gala Subscription Series.

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 cheaply and/or better by outside contractors? If so,
please give details.

1. Performers are engaged to provide variety and depth to the
performing arts series.

Not done
done with
Flyer
Flyer

2. Direct mail firm handles distribution of the Subscription Series
flyer to lists purchased from The Cleveland Orchestra, Cleveland Ballet,
Cleveland Opera, and Playhouse. Cost: \$4000.00.

Not doing now

3. Keyboard instruments are tuned by various technicians. Cost:
\$3000.00. The Department owns:

Print shop could
handle Flyers -
now in Ohio Lake

- Concert pipe organ
- Positif pipe organ
- Two grand pianos
- Two harpsichords
- Fortepiano
- Celesta

Print shop
3,500
4

4. Chairs, audio equipment, and lighting equipment are occasionally
rented for special concerts. The Department owns:

- Four recording microphones
- Reel-to-reel tape deck
- Cassette tape deck
- Power amplifier
- Pre-amplifier
- Mixing board
- Two speakers
- Turntable
- Accessories for recording and playback

5. Concerts are recorded by an engineer. Cost: \$750.00.

Since staff members handle minor tuning, instrument moving, stage set-up, lighting, and sound with the assistance of a part-time usher corps, there are no tasks which could be done more cheaply and/or better by outside contractors.

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

	<u>Staff time</u>
(a) Musical Arts presents between seventy and 100 public concerts, lectures, and demonstrations annually, eighty to ninety percent of which are free. Staff time is primarily devoted to planning, publicizing, producing, and supervising performances.	80%
Staff members give performances, lectures, and informal talks both inside and outside the Museum.	5%
Limited use of musical instruments, scores, and books is provided to outside musicians, students, and organizations.	3%
Staff members are consulted by the general public and provide information about performers, repertoire, instruments, and other musical subjects.	12%
(b) The general visibility of the Museum is promoted through advertising, attendance at concerts, and special articles and reviews in local, national, and international media. The Museum's commitment to artistic quality is reflected in maintaining the highest possible calibre of performance permitted by the budget.	

(c) Does not apply.

Please see accompanying job descriptions for functions, services, and hours.

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?

*Pl
Ac
budget*

Concerts are arranged in conjunction with the Department of Art History and Education, e.g., the summer Wednesday Evening Festivals, when funds are available. Musical Arts handles concert production and promotion. Part of F&C.

The Department of Art History and Education uses Musical Arts' book and record library to research and produce lectures, gallery talks, and slide/tape shows. Other curatorial departments occasionally refer to music books. Personal consultation with Musical Arts' staff is sometimes required.

*1007.4
with
1.05
Summit*

Musical Arts receives the same in-house support services as other Museum departments. In addition, the janitors maintain the auditorium after concerts, films, lectures, and other events; this takes about 261 hours a year (or \$1900.00). The Education Department budget covers all part-time help for usher services (i.e., \$1000.00).

why?

Do we know their man hours figures

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 Department is unaware of other services and activities which should be its responsibility but are not presently.

- 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.

Since the Department of Musical Arts depends primarily on endowment income for its operations, each year's programming is based on income projections provided by the Assistant Director for Operations and Finance, and is structured according to the money available.

- IV. 2. Please list any suggestions you might have for general cost saving in another part of the Museum.

We have no specific suggestions for cost saving. We do suggest the following improvements in efficiency:

Move the mailroom close to the service entrance and install departmental mailboxes.

Computerize address lists and label production.

Increase check-room lighting.

Increase training for engineers on air-conditioning and heating equipment.

Increase amount of patron parking. Institute a system to prevent use of parking lots by persons not visiting the Museum (particularly on Friday mornings and Sunday afternoons).

Provide additional office machinery: more photocopiers, word processors, and micro-computers for database management.

THE CLEVELAND MUSEUM OF ART

EMPLOYEE COST INCLUDING FRINGE BENEFITS

For David Silver

MUSICAL ARTS

	Lenght of service	1984 salary	Social security 7%	Pension	Group Life Insurance	Blue Cross Blue Shield	Kaiser	Dental Only Blue Shield
Chief Curator K.Paukert	9	39 000.00	2 646.00	1 746.00	187.56	2 628.13	-----	-----
Assistant Curator B.Shewitz	7	21 000.00	1 470.00	363.00	28.44	-----	791.52	99.72
Part-Time Secretary J.Eichelberger		<u>8 075.00</u>	<u>565.25</u>	<u>---</u>	<u>----</u>	<u>---</u>	<u>-----</u>	<u>-----</u>
total		68 075.00	4 681.25	2 109.00	216.00	2 628.13	791.52	99.72

Total Costs

Chief Curator	46 207.69
Assistant	23 752.68
Secretary	8 640.25
	<hr/>
	78 600.62

THE CLEVELAND MUSEUM OF ART

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

May 1984

DESCRIPTION OF ACTIVITIES Chief Curator of Musical Arts Karel Paukert

	<u>Average Hours per week</u>
<u>Artistic</u>	
Practice at keyboard instruments, primarily the organ (preparation for an average of 35 recitals at the Museum)	15-20
Research connected with the above	6-8
Participation at national and interantional organ festivals as lecturer and recitalist	
Responsible for the artistic content and make-up of the Gala Subscription Series, Musart Series, organ recitals, and the AKI new music festival	
Negotiation of the above with artists or their representatives	
Research of available attractions through a network of personal contacts with artists, managers, and concertgoers here and abroad and through reading journals and other related materials; also auditioning of tapes and records in consideration of engagements at the Museum	5-10
Correspondence and replies to general inquiries related to the above	5
Attendance of concert activities or my own performances (see Addendum)	
Coordination of cosponsorship and other assistance in presenting musical programs	
Close contact with composers, resulting in presentation of first performances of compositions	
Recommendations with a view to helping fellow-artists advance their careers	
<u>Administrative</u>	
Overseeing of publicity, promotional releases, and concert materials	3
Replies to miscellaneous inquiries by mail	
<u>Public relations</u>	
Close contact with music departments and personnel at universities in the area, with local churches, and with the American Guild of Organists, both locally and nationally	
Developing and maintaining personal contacts with the benefactors of the Department and identifying potential resources	
Demonstrating the organ to interested groups, mostly schools	

**

Average
Hours per week

Public relations (cont'd.)

**

Interdepartmental contacts, including coordination of musical and visual programs

Concert-related activities

**

Transportation of the artists
Hosting post-concert receptions

Languages

German, Dutch, Czech, French, Italian

TOTAL AVERAGE HOURS PER WEEK

35-60

** Hours very difficult to estimate; vary widely throughout the year.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS, MUSART CLEVELAND
EVAN H. TURNER, DIRECTOR TELEPHONE, (216) 431-7340

May 1984

JOB DESCRIPTION

Assistant Curator of Musical Arts
Bruce Shewitz

	<u>Average Hours per week</u>
<u>Advance planning</u>	1
Assist in selecting performers for the Gala Subscription Series, the Musart Series, the Celebrity Organ Recital Series, the Summer Series, Sunday Organ Recitals, the AKI Biennial Festival of New Music, and other concerts	
<u>Contracting</u>	1
Assist in negotiating and finalizing contract terms with artists, agents, and managements Obtain permission to record and broadcast performances Obtain immigration visas for alien performers	
<u>Administration</u>	5
Write memoranda Maintain archives of programs Oversee departmental expenditures and receipts Supervise part-time staff Secure performance rights licensing	
<u>Public relations, promotion, and advertising</u>	13
Research, write, produce, and distribute publicity releases, public service announcements, photographs, slides, and audio recordings for all Museum-sponsored concerts to local media Design, imprint, and distribute fliers and posters Identify and inform special interest groups for individual performances Design subscription series advertising plan Write and place paid advertising on radio, in newspapers, and in other publications Develop and maintain personal contacts with media personnel Arrange broadcast media appearances and press interviews for performers Record public service announcements and "Art Comments" for radio broadcast	

Average
Hours per week

Public relations, promotion, and advertising (cont'd.)

Appear on television in conjunction with program promotion
Make public speaking appearances
Maintain displays of current publicity materials on Museum
bulletin boards
Provide information about departmental activities, program
content, and performers for telephone and letter inquiries
Write News and Calendar copy for concerts

Box office

8

((Designed ticket distribution system for subscription series
and single events))
Manage all box-office operations
Fill subscription mail-orders
Accept, fill, and sell telephone reservations for single events
Handle patron complaints

Programs

5

Research, compile, write, and edit program text and program notes
Design, type, and layout program folders
Coordinate production with the print-shop

Artist relations

3

Transport and host performers
Arrange meals and lodging for performers
Provide special and/or emergency services for performers as required

Critics and reviewers

1

Provide special information about departmental activities, program
content, and performers
Provide facilities for post-concert writing

Stage management

3

Determine staging needs and provide chairs, music stands,
platforms, and other equipment when required
Design, execute, and operate theater lighting
Arrange and operate sound reinforcement, amplification, playback,
and recording equipment
Maintain all stage facilities
Arrange maintenance and transportation of musical instruments *
Schedule and supervise rehearsals *

* for Museum-sponsored and outside group concerts

Average
Hours per week

House management

2

Coordinate all performance and rehearsal schedules with security staff
Supervise ushers
Arrange post-performance receptions

Related activities

1

Classify, catalogue, and maintain collections of musical scores, records, audio tapes, and books
Provide information on musical subjects to other departments
Conduct tours of department
Play organ recitals

((Prepared weekly radio broadcasts of concert recordings))

Languages

French, Hebrew

TOTAL HOURS PER WEEK

43

THE **MA** CLEVELAND MUSEUM OF ART

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

May 1984

JOB DESCRIPTION
Part-time secretary in Musical Arts
Jeanne Eichelberger

	<u>Average Hours per week</u>
<u>Clerical activities</u>	6
Maintain archive of press clippings Type departmental correspondence Write memoranda Maintain departmental files Maintain and update mailing lists Order office supplies and printed forms	
<u>Public relations, promotion, and advertising</u>	5
Produce and distribute publicity releases, public service announcements, and photographs for all concerts to local media Distribute posters and fliers Inform special interest groups for individual performances Provide information about departmental activities, program content, and performers for telephone and letter inquiries	
<u>Box office</u>	4
Fill subscription mail-orders Accept, fill, and sell telephone reservations for single events	
<u>The Musart Society</u>	1
Maintain membership records Edit, type, and mail bi-monthly letter and related materials Process members' contributions	
<u>Contracting</u>	1
Assist in negotiating and finalizing contract terms with artists, agents, and managements	
<u>Programs</u>	1
Translate, edit and type program text and program notes	

	<u>Average Hours per week</u>
<u>Artist relations</u>	1.5
Transport and host performers Arrange meals and lodgings for performers	
<u>House management</u>	0.5
Assist at post-performance receptions	
<u>Languages</u>	
German, Russian, Latin, Czech	
TOTAL HOURS PER WEEK	20.0

[shop - default
incub]

SEEMS NON-SCHOLARLY GETS SHORT SHELF
LIFE AND FUNDS OF COST OF BULLETIN

DEPARTMENT QUESTIONNAIRE FOR PLANNING COMMITTEE

THE DEPARTMENT OF PUBLICATIONS

Priority - Pub -
Priority

115-119
Accounting
6/1

I. The mission of the Publications Department is two-fold:

A. To make available to an international audience information on the Museum's collections and its special exhibitions through a variety of interpretive publications produced in accordance with the highest scholarly and graphic standards.

to (A)
RS 11,
for critical
13504

B. To function within the Museum as the coordinating office for the planning, editing, design, production, and distribution of CMA books and monthly Bulletin.

II. 1. Table of Organization

A. Chief Editor

Oversee the organization and operation of the scholarly publishing program.

Design and supervision of production of CMA books and Bulletin.

Review of editorial decisions.

Liaison with suppliers--typesetters, printers, et al.

Total cost to Museum: \$39,965.15

B. Associate Editor--Administration

Editing Bulletin MSS prepared by staff and occasionally by non-staff.

Direction of general departmental operations.

Liaison with Indiana University Press on distribution of CMA books.

Editing of smaller catalog MSS when appropriate.

Design and supervision of production of smaller catalogs when appropriate.

Total cost to Museum: \$29,477.78

C. Associate Editor--Catalogs

Editing major catalog MSS both with staff and with non-staff contributors.

Editing gallery label copy.

Total cost to Museum: \$16,785.71

Note: other half of salary is attributable to the budgets of specific books. Presently, this post is one-half operations and one-half Publications Fund. In planning the final 1984 budget it was projected that one-half would be charged to Publications Fund as an economy; realistically, given the incumbent's range of activities, the whole salary should be charged to operations.

?

Employee Costs

	Chief Editor	Associate Editor-- Adminis- tration	Associate Editor-- Catalogs	Total Cost
Years of Service	24	8	6	
1984 Salary	\$33,500.00	\$25,000.00	\$12,250.00 12,250.00*	\$70,750.00
Social Security 7%	2,345.00	1,750.00	857.50 857.50*	5,810.00
Pension	1,377.00	717.00	1,778.00	3,872.00
Group Term Life Insurance	115.02	124.38	28.44	267.84
Blue Cross Blue Shield	2,628.13		1,014.27	3,642.40
Kaiser Foundation		1,583.04		1,583.04
Dental Only Blue Shield		303.36		303.36
Total Cost	\$39,965.15	\$29,477.78	\$16,785.71	\$86,228.64

* Charged to Publications Fund

II. 2. Outside Purveyors

The Department has used outside editors for specific book projects, has occasionally used an outside photographer or artist for the Bulletin, and has used clerical help to meet publishing deadlines. Such costs have been included in the general expenses of the appropriate publications and pricing schedules take this into account.

The national and international marketing of CMA books is handled by Indiana University Press. The Press has no financial investment in this arrangement, but it does store the greater part of the books. The Press is responsible for all details in connection with merchandising the Museum's books; they sell internationally. The Museum receives approximately 33% of the list price of each book sold; said moneys being placed in the Publications Fund.

copy
up
ANNEXED

III. 1. Services and activities of the Department of Publications

A. To the general public. Since the books and Bulletin are produced for public edification, Publications could be described as a public service department, but the Department has no working contact--spends no time--with the general public.

B. To the Museum. Three general services are provided:

a. Editing all scholarly manuscript material (including wall labels) produced by the staff at two levels:

Copy editing--checking the accuracy of material: grammar, punctuation, spelling, consistency with CMA style.

Substantive editing--checking the over-all organization, writing style, integration of illustrations.

b. Coordinating the efforts of various departments in their planning and organization of scholarly publishing activities--schedules, cost estimates, distribution arrangements, photography, and general format.

c. Design and supervision of production and distribution of books and the Bulletin, including liaison with outside suppliers, and research and CMA consultation on developments in the publishing world.

Five general activities are carried out by the Department:

The monthly Bulletin

Catalogs accompanying current exhibitions

Catalogs analyzing areas of the permanent collection

Periodic revisions of the Handbook and Gallery Guides

Miscellaneous informative publications and wall labels

?

The table below shows the number of hours per week members of the Department spend on each of the five departmental activities (above), allocated according to the three general services provided by the Department (III. 1. B. above).

Departmental Activity	Editing Service	Planning Service	Design & Production Service	Editor Key
Monthly Bulletin	A 2 hrs/ B 15 wk C 0	A 2 hrs/ B 8 wk C 0	A 10 hrs/ B 1 wk C 0	"A" = Chief Editor
Exhibition Catalogs	A 3 B 2 C 12	A 4 B 1 C 6	A 7 B 2 C 2	"B" = Associate Editor-- Administration
Collection Catalogs	A 1 B 0 C 6	A 1 B 0 C 3	A 2 B 1 C 1	"C" = Associate Editor-- Catalogs
Handbook et al.	A ½ B 1 C 0	A ½ B 1 C 0	A ½ B 0 C 0	
Labels & Misc.	A ½ B 1 C 4	A ½ B 1 C 1	A ½ B 1 C 0	

The total for each individual equals 35 hours per week.

C. To the art historical and museum world. This has been the main public for most departmental publishing activities, but again the Department has limited contact with non-CMA individuals.

Many exhibition catalogs include some cooperative planning and distribution with other museums. When the key curatorial activity of a traveling exhibition is at CMA,

coordination of the catalog planning, editing, design, production and distribution is the responsibility of the Department.

The Chief Editor is an adjunct professor at Case Western Reserve University, which has involved no recent teaching but occasional professorial activity; e.g., serving on a doctoral committee.

III. 2. Services or activities jointly undertaken.

As outlined above, all Department projects are jointly undertaken with other departments. With rare exceptions (e.g., book promotion) the initial draft of all text and all illustrations are supplied by other departments, mainly curatorial.

Cost allocation: All Bulletin expenses are budgeted through the Department's operating budget. All other publication costs are charged to the appropriate exhibition or to the Publications Fund. Thus, non-salary book publishing expenses are generally charged to the specific project and included in the pricing formula (see Appendix A).

Manpower allocation: by agreement according to specific requirements of each project.

III. 3. Services and activities which should be a responsibility of the Department.

A. No department is now responsible for overseeing the Publications Fund, Administrative direction of the Fund should therefore be established. ?

B. The Museum's total publications effort lacks a unifying editorial and graphic philosophy. The historic fragmentation of responsibility should be reexamined. Logically, the Publications Department should have some administrative relationship to every facet of the Museum's total publishing activity.

IV. 1. Implementation of a 10% budget cut:

A. Bring typesetting in-house by augmenting the Museum's present Computergraphic equipment--for the Bulletin this might save 5%; for book production it might save 5% or more (not in the departmental budget). *where to cut in bulletin*

B. Reduce the total number of pages in the annual Bulletin by approximately 50 pages--down to about 325 pages--which would save 10%.

Implementation of a 20% budget cut:

A. Reconsider the monthly magazine format of the Bulletin. ✓

An annual or semi-annual hard-cover book of the same material would probably save at least 10%-15%--and possibly encourage added sales to the art history and museum world. *M*

B. Alternatively, raise publication income to match the necessary budget cuts:

a. Institute a more aggressive merchandising effort to members and the general public in northeast Ohio for increased sale of the Bulletin and exhibition catalogs.

b. Raise funds locally for specific publication projects; e.g., help from the Italian community for the Cavallino catalog.

c. Peripheral "publishing" projects; e.g.:

Adaptation of educational programs for merchandisable slide films, etc., for schools.

Recordings (1) of great organists at CMA, and (2) of each AKI Festival.

Sets of exhibition slides for instructors to use with exhibition catalogs as textbooks.

IV. 2. General cost savings at CMA.

Periodic assessment of every piece of printing/duplication that goes out of the Museum might suggest a number of economies. A beginning exercise might be a display and review of everything produced over the last six months.

APPENDIX A. Financing the CMA Book Publishing Program

Theory: all actual costs of publishing CMA books are charged against the appropriate exhibition budget or the Publications Fund.

Income: Income sources for the Publications Fund include:

- All sales of CMA books--except income credited to the relevant exhibition during the period of the exhibition.
- Sales and rental returns for transparencies, slides, etc.
- Royalties--e.g., Microfilm sales of Bulletin volumes.
- Grants and other gifts.

The sale price of a book is based on a flexible pricing formula that aims at eventual recouping the production and marketing costs. The formula takes into account, e.g.:

- Free distribution such as library exchange, public information, and lenders.
- Special prices during the time of the exhibition.
- Hard- and soft-cover differential.
- Discounts for non-CMA marketing.
- Cooperative publishing arrangements.
- Grants received to underwrite some part of the publication's costs.

For a copy of the basic cost analysis sheets from our "Manual of Style and Instructions for Preparation of a CMA Exhibition Catalogue," see Appendix B.

Expenses: The costs of an exhibition catalog are charged to the exhibition; income during the period of the exhibition is assigned to the exhibition budget. Thereafter income goes to the Publications Fund. The costs of all other books are charged to the Publications Fund and income from their sale reverts to the Fund.

To give some idea of the Publications Fund moneys involved, the following figures are of interest:

	Minimum Balance	Maximum Balance
1978	\$ 113,499.54	\$ 125,049.34
1979	116,005.56	126,717.99
1980	127,239.41	151,314.34
1981	121,475.47	160,024.40
1982	55,260.02	122,337.20
1983	54,882.55	67,849.37
1984 (thru 5.31.84)	59,782.20	68,681.69

— ?

how much
you get back
up

As the figures suggest, publication activity has been particularly heavy in 1982 and 1983.

APPENDIX B. Determining the Price of a CMA Catalog

I. Costs. (Note: staff time is not cited as part of the cost, but if the Museum seeks a grant requiring a match, then staff time becomes a significant part of the match.)

Photography
Color transparencies
Art work
Typing
Xeroxing
Telephone, cables, etc.
Travel
Honorariums

Editing
Translating
Indexing

Typesetting
Paper
Color pages
Printing
Soft binding
Hard binding
Shipping
Miscellaneous overhead

Total cost	Softbound copies
	Hardbound copies

II. Support information to be considered in establishing prices. (Note: in theory, the final price of a book is three times cost; in fact, each time a price is worked out taking into account anticipated sales and relative costs of publishing. By and large, costs are covered by book sales, but income from reproduction rights to Museum-owned objects and from grants are essential.)

CMA price at exhibition. (The Museum has long had a policy that during the time of the exhibition at the Museum the catalog will be sold at a reduced price approximating cost.)

CMA price after exhibition.

List price established by Indiana University Press.

In theory these two prices are three times cost. When CMA sells a book in its Book Shop, it enjoys the 2/3s profit; however, when the same book is sold by the Press, the retailer receives 1/3, the Press 1/3, and the Museum 1/3 (i.e., cost).

Number of free copies distributed (see below).

Estimating Catalog Distribution:	Softbound	Hardbound
----------------------------------	-----------	-----------

Copies for sale at exhibition
 Copies for sale at other showings
 if shared with other museum(s)
 Copies for post-exhibition sale
 at CMA
 Copies for sale by distributor
 (i.e., Indiana University Press)

Copies which must be charged against the budget:

Exchange copies
 Lender copies
 Copies for supporting agencies, etc.
 Advance copies
 Publicity copies
 Review copies
 Author copies
 Copyright and Library of Congress copies
 Miscellaneous (please specify)

Total distribution:

APPENDIX C. Projected CMA Books

I. Collection catalogs

The Cleveland Museum of Art Catalog of Paintings

- Part 1 European Paintings before 1500 (Stechow, Lurie, et al.), published 1974
- Part 2 Illuminated Manuscripts (de Winter; ready to begin)
- Part 3 European Paintings of the 16th, 17th, & 18th Centuries (Lurie et al.), published 1982
- Part 4 European Paintings of the 19th Century (Henning to begin 1985)
- Part 5 American Paintings to 1900
- Part 6 Modern Painting (Henning to begin 1985)

Medieval Textiles in Cleveland

- Part 1 The Near East (Shepherd; nearing completion)
- Part 2 Europe

Eastern Art

- Eight Dynasties of Chinese Painting: The Collections of the Nelson Gallery-Atkins Museum, Kansas City, and The Cleveland Museum of Art (Lee et al.), published 1980
- Japanese Prints (Roger Keyes; MS projected for completion autumn 1984)
- Pre-Ming Chinese Porcelains (Henry Kleinhenz; MS completed but not being edited)
- Masterpieces of the Oriental Collection (Cunningham)

Other

- Egyptian Art (Cooney; MS being revised by Kozloff with a projected completion for 1985)
- Indian Miniatures (Leach; MS being edited)
- American Silver (Philip Johnston; Luce Foundation funded)
- 17th- and 18th-century Sculpture (Ditner; MS nearing completion)
- Classical Bronzes (Neils)
- Fabergé and His Contemporaries: The India Early Minshall Collection, published 1967

II. Exhibition Catalogs

- Cavallino (Lurie), November 1984
- Kushan Sculpture (Czuma), November 1985

III. Art History and Education Department Catalogs

The following books, more modest in scale, complement departmental exhibitions; all MSS have been completed and are "in the works".

The Burning of the Houses of Parliament (Sölender)
Odilon Redon (Carpinsisan)
Baroque Imagery (Schloder)
Textiles in the Daily Life of the Middle Ages (Martin)

Look at
201 Subscription
LISTS

INTRODUCTION TO MUSEUM SHOP & PUBLICATIONS REPORTS

At this point the Museum Book Shop and the Museum's Department of Publications are quite separate entities which address a common concern from somewhat different points-of-view. Thus while it may repeat points that follow, an introduction to these two reports would seem useful as an overview.

The Cleveland Museum of Art has a proud publication program which deservedly has won it much international fame. This program has had a high priority in the daily activity of the Museum and is a significant factor in the lives of the curators. There are two major components to that program as well as a third one which has less impact on the Shop:

1. **Special Exhibition Catalogues:** The importance, the size, and the authorship of the catalogue are important decisions made as part of the planning of an exhibition; the costs of any catalogue are part of the Special Exhibition budget. The operating budget (bolstered usually by extra funds from grants if it is to be an elaborate catalogue) pays for the publication of the exhibition catalogue; as long as the budget line for that exhibition remains open, any income from the sale of the catalogues is returned to the operating budget. Thereafter, the income from any sales is allocated to the Special Purpose Revolving Publications Fund.
2. **Catalogues of the permanent collection:** At this point costs for such publications are covered by the Publications Fund and/or by special grants. All income from the sale of such catalogues is allocated to the Publications Fund.
3. **The Bulletin** is funded by the annual operating budget; the sales that may occur thereafter are handled by the Shop and the income goes to the Publications Fund. In contrast, when the modest Education Department publications funded in the operating budget are sold by the Shop, the little income then goes to the operating budget of the Education Department.

47-19
116

From the earliest days, the primary method of selling all Museum publications has been the Museum Bookstore. While it is difficult to establish a precise figure, staff estimates that currently approximately 77 percent of the sales of Museum publications occur through the Museum Shop.

Following a usual museum practice, The Cleveland Museum of Art has a linkage with a commercial press which handles sale of museum publications on a national and international basis. In the past, the Museum has worked with the Western Reserve University Press and The Kent State University Press; presently the Museum has an agreement with Indiana University Press which has proved the most satisfactory of the three, in part because it has the best international sales arrangement. That Press carries the responsibility for the merchandising of those Museum publications it handles (including international sales); by agreement, mail order requests for exhibition catalogues (after the close of the exhibition) and for collection catalogues received at the Museum are forwarded to the Press for action. To give some idea of the Press's role in the whole sales picture, in 1983 it sold 3,690 Museum publications, whereas the Shop sold 7,737.

Also the Shop sells slides of Museum owned objects which have been produced by commercial houses; this is a modest venture (about \$2,000 of income) which would seem to have no future for active expansion.

The decision to expand the Museum Shop to its present size in 1982 reflected the Museum's belief that the Shop might also be seen as an extension of the Museum's education program.

Thus the stock expanded at that time to include art books and some reproductions in addition to the Museum's own publications.

Clearly the Shop has been seen as a service to the Museum. Having explained the funding of Museum publications as well as in turn the allocation of income from their sales, the costs of the Shop should be mentioned. In 1983 sales and fringes were \$50,082 while stock costs were \$78,115, making a total Shop cost of \$128,198. The Shop's income in that same period was \$201,315 of which \$78,921 was then transferred to the Special Exhibition operating budget and \$15,026 to the Special Purpose Publications Fund.

In that same period the income of \$5,509 from Indiana State University Press sale of museum publications was allocated to the Publications Fund. Thus in 1983 the income from sale of Museum publications for the Publications Fund was \$20,535. As discussed previously with the Planning Committee, the income from the rental of color transparencies and reproduction rights (in 1983 \$16,930) and from royalties (\$10,876), that is \$27,806 in all, was also allocated to Publications Revolving Fund. Thus in 1983 the total income for the Publications Fund was \$48,341.

Dr. Wrolstad gives information on the Publications Fund over the last five years. To provide a frame of reference, the income of \$48,341 in 1983 brought the Fund to a high level of \$68,681; against that in the same year there were charges of \$47,046 for various publications at different stages of realization.

E.H.T.

DEPARTMENT QUESTIONNAIRE FOR THE PLANNING COMMITTEE: THE BOOKSTORE

I.1. The mission of the Bookstore, and explanation of the separate elements.

The Bookstore first began as a small counter in the Armor Court of the Museum. Later it progressed to a counter near the North Door, adding a separate counter for books. The primary mission of the Bookstore is to serve the visitor, student and staff member, providing them with appropriate material in their particular area of interest, be it Museum Publications or books relating to the Museum's collection.

Museum Publications are self-evident as stock of the Bookstore, the remainder of books consist of publications purchased through evaluation of new publications presented by Sales Representatives of various publishing companies, reviews in monthly trade publications and advice of Curatorial and Library staff.

Books are purchased with the emphasis on hard cover editions. Since the closing of our leading competitor, Publix Bookstore, the only other source for quality art books is Undercover Books, and they deal primarily with paperback texts. Though our hardcover books are expensive, the average price is \$35.00, and seem to sell well. We do not encourage special ordering, for in the past, proved unsuccessful. We do supply students with necessary texts for classes held at the Museum, providing the Instructor has provided us with a recommended reading list. We have an annual turn-over of 80% of books, and slow selling books are returned to the publisher after a six month period.

In addition to filling the needs of the student, we very often fill a gap for the serious collector, in need of books in a specific area. We do

make exceptions and special order for Museum Members.

A. Description of shop:

The shop also sells graphic reproductions of works in the Museum. The Museum does not get involved in the production of these reproductions, and has them reproduced by an outside source, in turn we receive the royalties from the company, and the said royalties are credited to the Special Purpose Publication Fund.

Post card reproduction is not done in-house, but are produced by various American printing houses, whenever an object is used from our collection, again we receive royalties for the use of the object. Same applies for Christmas cards and notepaper. When approved, the shop may order over-runs used on covers of the Museum bulletin, thereby reducing the costs of ordering from the other sources.

II. STAFF DESCRIPTION

A. Manager

As manager, one of the most time consuming jobs is that of ordering books for the Bookstore, classes, and those to compliment upcoming exhibitions. The basic process of ordering books, involves the meeting with a sales representative of the major and minor publishing firms. New books are presented and evaluated, a review of the backlist and brief inventory of stock, provide the store with a complete source from re-ordering proven sellers. Once the books are ordered, the order is typed up in triplicate on a Museum purchase order, and then filed to wait arrival. When the books arrive, the packing slip and the invoice are checked against the original order. If all is complete with the incoming order, the invoice is given a distribution stamp, recorded in my record book and then sent to the Business Office for final processing.

The books are then priced and placed out for display.

In addition to ordering books, graphic reproductions are ordered from major reproduction companies. These companies are national corporations that deal in the production and distribution of museum prints. Though the manager, does not have the final decision on the choice of prints printed, recommendations are accepted.

Unlike some of other museums, we do not do any in house printing of prints or post-cards. The post-cards are printed by a local firm, Davies-Wing, and ordering of these cards takes place about every 3-4 years. The other duties of the manager will be incorporated in later job descriptions.

B. Second Sales Person

The second sales person with seniority, is responsible for the handling of all daily mail and correspondence. This includes filling and sending out orders to individuals, libraries, bookstores and other museums. This is followed by billing if necessary. The orders are placed from typed sheets, which indicate what prints, Museum Publications and past special exhibition catalogs are available. We have never had a printed mail order catalog, this could prove to be beneficial, even in a basic format.

This sales person is also responsible for the completion of the monthly Publication Fund Report. This report is a manual count of the Museums publications, and a tally of how many of the publications have been sold or requisitioned on yellow cards. Yellow cards (requisition cards) are used by departments for the exchange or distribution of publications. As the salesperson completes the tally, she replaces any of the stock which may have been depleted.

C. The Third Sales Person

The third sales person is directly responsible for being immediately

involved with the public. Beside counter work, the sales person unpacks incoming books, prices them, checks them off the original order and then places them out for sale.

All full-time personnel must answer the phone, and try to be as helpful and courteous as possible. Though the manager and the senior sales person, actually only spend about 20 % of their time dealing with public sales, we are all expected to fill in gaps whenever or wherever we are needed. We all work on periodic inventories as well as a detailed annual inventory of the complete stock. We assist in the updating of print and publication listings, making necessary additions , deletions or corrections on these lists.

Except for the managerial duties, everyone is capable of performing all jobs.

D. Part-time Staff

The part-time staff usually consist of two students, who work Wednesday evenings, Saturday and Sunday. On Saturday and Sunday, the work with one of the full-time staff. Occasionally, they are asked to sell catalogs at the gallery entrance at a gallery opening, if there are catalogs to be sold. Part-time staff is also required to work on the yearly inventory. Their work is primarily stock and sales. Though business is traditionally slow on Wednesday evenings, the part-time staff can be justified in the fact that their salaries are paid through a Work-Study Program. This means, the government pays for 80% of their salaries, while the Museum pays for the remaining 20%. An increase in Wednesday evening activities could significantly effect the presently slow sales in the time period of 6:00 p.m. till 10:00 p.m..

NOTE: It is interesting to note that at this time, their help is valuable on the weekends. Research indicates that the busiest day at

the bookstore is Sunday, followed by Thursday, Saturday, Tuesday, Friday and Wednesday. Individual customer sales, vary accordingly, month to month, depending on exhibition attendance.

E. Employee Cost, Including Fringe Benefits.

Employee	Salary	Social Security	Pension	Group Term Insurance	Blue Cross	Total
Manager	\$19,800	\$1,386	\$468	\$28.44	\$1014.27	\$22,696.71
Senior Sales Person	13,100	917	278	28.44	1014.27	15,337.71
Sales Person	11,100	777		65.88	1014.27	12,957.15
Extra Help	1,000	70				1,070.00
	<u>\$45,000</u>	<u>\$3,150</u>	<u>\$746</u>	<u>\$122.76</u>	<u>\$3042.81</u>	<u>\$52,061.57</u>

III. WORK WHICH IS FARMED OUT TO OUTSIDE PURVEYORS.

A. The Museum rarely commissions reproductions of works in its collection, but when it does occur, it must be done by an outside source. Post cards and posters have to be printed by an outside source. Many of the printing procedures cannot be done on a smaller scale and the larger companies can offer a reasonable cost, whereas the smaller operation would find this procedure prohibitive in cost, time and efforts.

We have also in the past, had graphic reproductions, of paintings in our collection, taken to an outside source for framing. At the present time, the costs are becoming prohibitive and the sales insignificant. It has been decided to forego the selling of framed prints.

IV. SERVICES AND ACTIVITIES TO THE PUBLIC, OTHER DEPARTMENTS, ART HISTORY AND THE MUSEUM WORLD.

A. At the risk of being redundant, our main goal is to be the source of information and continuing education for the public. We keep the most current publications available and accessible, and promote Museum catalogs and monthly Bulletin sales. It is our full-time job to provide a variety of books, in a variety of prices, to appeal to the needs of everyone that

walks into the shop, inquires by mail or telephone. We must be able to supply information to the needs of the novice art lover to the detailed or specific information needed by the expert historian, student or collector. We expect to be an extension of the education department and the Library. We are a source of information for students, staff and curators. We are open to recommendations from the Museum staff and try to promote staff authored publications. We offer text books for the students who are participating in Museum classes. Often times this service is not financially advantageous, for educational texts receive a short (20%) discount in comparison to the usual 40-45% trade discount.

We may also on occasion carry publications in conjunction with a guest lecturer and his or her lecture series.

In addition to these services, we also offer the benefit of Museum members receiving a 15% discount on all purchases over \$3.00. This discount also applies to staff members and visiting staff members from other museums. In 1983, this discount represented only 3% of our total sales.

V. RECOMMENDATIONS IF A 10% OR 20% BUDGET CUT WAS INSTITUTED

A. It should be first stated that in looking at the Museum shops expenses versus income in the annual budget, that it would appear contrary to the fact, that the shop operates at a deficit, since the shop income from sale of Museum publications is transferred each month to either the Special Exhibition operating budget or the Special Purchase Publication Fund.

In the 1983 audited figure, the shop is shown with a deficit of \$10,958, yet \$78,921 of the shop sales were transferred to the Special Exhibition Budget and \$15,026 to Special Purpose Publications Fund.

It is interesting to note that the audited statements for 1982 showed

showed a profit figure of \$5,684, in 1981 a profit figure of \$13,189 and in 1980 a deficit of \$1,464.

Since the research as such was done for the year 1983, it indicated that the moneys transferred to Special Exhibition Fund and Special Purpose Publication Fund is time consuming and at this time do not have the figure for the other years, although Dr. Wrolstad's report indicates the amount in the Special Purpose Publication Fund for the past 5 years.

If there were a 10% or 20% budget cut, the only feasible route would seem to be replacing the paid staff with volunteer help. Previously, the shop had tried such a program, for almost 2 years, with most unfortunate results. (Problems ranged from dependability, incorrect usage of discount, lack of knowledge concerning stock to not being able to use the register due to newly done nails). Many museums hesitate in having volunteers handle money. None of the peer have used volunteers in the shop, although each have uses for the volunteers elsewhere.

VI. SUGGESTIONS

At this time I would like to suggest, that since our slowest periods are Wednesday evenings and Saturday mornings, that possibly there are more activities throughout the museum.

Also, since we have so many school children coming through the Museum Shop, we carry publications on the Museum geared for children. Presently, we have only Line Find and Perry Grin. Other educational brochures are for the older child or adult. The younger students constitutes a large volume of business. By large volume, I mean, not so much financially, but as far as customer number is concerned. We may have 5 school groups per morning, averaging 30 students per group during the school year.

THE CLEVELAND SOCIETY FOR CONTEMPORARY ART

(Source: Ed Henning & Tom Hinson)

Founded: 1960

By-laws: Attached

Members: 125 (for the most part couples, so about 230 people). No longer limited in number. Names are recommended with two supporting letters; final decision is made by the Board. Theoretically anyone can be a member but in fact must know a member to get in. However, a strong staff recommendation of a name will get a person "in."

Dues: \$50 a couple, most of which is set aside to buy works for the Museum.

Officers: (See attached list) names chosen by one Board member and two members-at-large.

Committees: Board made up of four officers and nine members chosen by a Nominating Committee and voted on by general membership. A system of overlapping terms. Also have an Education Committee which is in charge of activities.

Goal: Originally the Society came about to further the Museum's commitment to contemporary art (contemporary being seen as post 1945); at that time there was no curator in this area and virtually no collection. The Society may be said to have achieved its original goals. Every member is expected to collect contemporary art to some degree or to demonstrate an interest in it (the latter condition being recently introduced to encourage younger members). In theory, the needs of the Museum in this area remain a paramount goal. In addition to dues the Society raises funds when its members have been challenged by a notable object or a match such as that nurtured by grants from the National Endowment of the Arts.

Programs: Varied; lecture series (a group of two or three programs designed as a unit once a year); two or so trips to nearby museums or to members or corporations to see their collections; a major national or international trip once a year; sponsored events outside of the Museum from time to time. In all these activities, particular efforts are made not to drain off monies from the membership dues which are intended for acquisitions.

The Cleveland Society for Contemporary Art (cont.)

Observations: The element of "fun" as well as the hope to assist the Museum was fundamental to the founders. Today the group is far more directed to education. It is perhaps of interest to note that a group which was essentially WASP at the outset today reflects the makeup of the Cleveland leadership community. Also, some of the members who initially were active in the Society are now directing their efforts more towards the Contemporary Arts Center of Cleveland.

CLEVELAND SOCIETY
FOR CONTEMPORARY ART

By-Laws

ARTICLE I. OBJECTIVES

The principal objectives of The Cleveland Society For Contemporary Art shall be to encourage and support the collection of, and the study of contemporary art. It is hoped that the organization will stimulate private collection among its members. The Society shall be particularly active in assisting the Cleveland Museum of Art in building its collection of contemporary art by any means that will conform to the policies of the Museum.

ARTICLE II. MEMBERSHIP

(A) Membership shall be limited to those persons who have demonstrated a substantial interest in contemporary art. Members of the Society must also be members in good standing of the Cleveland Museum of Art. Professional dealers, active in the sale of art, shall not be eligible for membership within the Society.

(B) Admission to membership is granted only by a majority vote of the Board of Trustees. Any member (other than a Trustee or Officer) may propose or second a person for membership. All applications for membership shall be submitted in the proper form as determined by the Membership Committee, and shall be complete as to all information required by the membership application blanks formulated by the Membership Committee.

(C) Classes of membership: There shall be three classes of membership:

1. Regular
2. Staff
3. Honorary

Membership in the Staff classification shall be limited to full time staff members of the Cleveland Museum of Art, after approval by the Board of Trustees.

Honorary members shall be named by unanimous vote of the Board of Trustees, and shall have the full rights of membership, but shall not be subject to dues payment.

(D) Powers of the Board of Trustees as to Membership: The Board of Trustees shall have the power to:

(a) establish additional requirements for membership in the various classes;

(b) determine the privileges and responsibilities of members of each class;

(c) authorize the form of membership application recommended by the Membership Committee and establish procedures for processing such applications;

(d) create waiting lists for membership in the various classes and establish procedures for dealing with applications placed on said waiting lists;

(e) set limits on the number of members in each class.

A member who resigns (in good standing) may re-apply to the Board of Trustees for reinstatement to membership.

ARTICLE III. DUES

Dues for all classes of membership shall be determined annually by the Board of Trustees. The Board of Trustees shall have the power to expel a member for non payment of dues, or for due cause, upon the affirmative vote of two-thirds of the Board of Trustees.

ARTICLE IV. OFFICERS AND TRUSTEES

The officers of the Society shall consist of the following to be elected by the members at a regular meeting to serve for two years or until a successor or successors have been duly elected and qualified:

President
Vice President
Secretary
Treasurer

Their duties shall be as determined from time to time by the Board of Trustees.

The Board of Trustees shall consist of nine members, each to serve from a three year term. No person may serve more than one term, but may be re-elected after an interval of one year of absence from service on the Board.

All officers not elected to the Board of Trustees shall be members of the Board ex-officio. ²

ARTICLE V. COMMITTEES

All committees shall be appointed by the President, subject to approval of the Board of Trustees, with the exception of the Nominating Committee. The President will appoint a member of the Board as Chairperson of the Nominating Committee. The Chairperson of the Nominating Committee appoints two members for the committee from the membership at large.

ARTICLE VI. MEETINGS

There shall be not less than two meetings or other general membership activities per year. The time and place for these meetings and activities shall be determined by the Board of Trustees.

(a) Guest privileges at Society Meetings and Activities

The Society shall conduct three kinds of meetings or activities.

1. Closed Functions. A closed function is one so designated by the Board of Trustees to which only members in good standing of the Society will be permitted to attend.
2. Limited functions. Limited functions are those so specified by the Board of Trustees to which both members and a limited number of guests may attend. Members of the Society shall be granted precedence. Guests will then be permitted on the basis of reservations which will be recorded and accepted in the order in which they are received. If a married couple holding one membership is unable to attend the function together, the husband or wife may bring a guest, as may a single member, provided the name and address of the guest is furnished to the Secretary of the Society when the reservation is made. No member may bring the same guest to more than three Society limited functions during a single calendar year.
3. Open Functions. From time to time there may be functions and activities of the Society that will be designated by the Trustees to be Open to the community at large.

The announcements of Society meetings and activities shall display prominently the classification of function as described above.

ARTICLE VII. QUORUM

At a meeting of the members, a quorum shall consist of 20% of the total voting membership of the Society.

At a meeting of the Board of Trustees, a Quorum shall consist of a simple majority of the members of the Board.

ARTICLE VIII. AMENDMENTS

This Code of Regulations may be amended in either of two ways. First, by a simple majority vote of the regular members present at any meeting of the Society, provided the proposed amendment has been approved in advance by a majority of the Board of Trustees, and provided the proposed amendment has been submitted in writing by the Secretary to the membership at least two weeks in advance of the meeting.

Second, by distribution of amendments approved by a majority of the Board of Trustees, and mailed by the Secretary to the members of the Society. Their votes by mail shall be tabulated by the Secretary and must constitute at least 50% of the total voting membership of the Society. Passage of amendments shall be achieved by a simple majority of those voting.

Approved by vote of the Members
December, 1976

"FRIENDS OF THE MUSEUM"

(Source: Kitty Jeavons)

Founded: 1982

By-laws: None

Members: No formal group as such. A list made initially by a group including Jean Fraser and Jim Dempsey, said list being now in a state of constant fluctuation. Most who come are now Museum members. Probably 50-50 singles and young marrieds.

Officers: None; not sufficiently organized.

Goal: To involve a younger group of people in the life of the Museum. Young seems to be defined as about mid-twenties to mid-thirties.

Programs: Four events at the Museum from September to May. Each program is designed by the Junior Council which appoints a member of the group as host for the evening.

Observations: This venture probably has about another year being run as it is currently. At this point it would seem that it must either really take off and have its own separate organization or let it have a peaceful demise, the most committed of its members being programmed into some other activity at the Museum. Our current reading is the members take pleasure in the freebies that the evenings represent, but, given their various other activities, don't wish the responsibility of running the committee.

THE JUNIOR COUNCIL OF THE CLEVELAND MUSEUM OF ART

(Source: Kitty Jeavons)

Founded: 1941

By-laws: (see Appendix 1a)

Members: Active - 195 (potential members nominated by other members with two seconding letters, decision made by Membership Committee; total number of active is limited by by-laws to 250); Contributing members - 113 (higher dues--no need to give time--can be a candidate only after 10 years of active membership); Honorary - 32 (invited by Board--wives of Museum employees--curators--wives of Trustees); Non-resident - 23 (see Appendix 1b)

Officers: Chosen by Nominating Committee (two year term) but voted by total membership (see Appendix 1c)

Committees: Executive Committee (chosen by Nominating Committee) made up of 22 members; numerous committees as well since this is a means of involving members.

Goal: Creating a group committed to supporting the Museum's activities. The purpose is even declared as "to make a bridge between the Museum and the general public."

Programs &

Activities: Monthly meeting for the members from September through May. For the most part, programs are staff members speaking on a current exhibition or activity.

Traditionally the Council has had a fund-raising activity once a year. For the past 10 or so years that has been a series of three lectures designed to be heard as a unit. Tickets are sold; at this point the income from such effort is virtually non-existent once the costs are covered. Thus, presently the Council seeks another outlet for its fund-raising energies.

The Council is prepared to help the Museum in a variety of ways and is in theory game to respond to just about any request. The Council carries complete responsibility for manning the Information Desk (a commitment that is in fact only realized 85 to 90 percent of the agreed upon time). Other tasks handled include serving refreshments at openings, assisting with the May Show, arranging flowers for particular events.

Of the 195 members of The Junior Council, about 24 are under the age of 40. Also of this total, three are black and 16 are Jewish.

Junior Council (cont.)

Observations: Over the years the Council has had a varied program of activities. At some times they have been much more active than others. Their years of greatest activity were the later Milliken years. A major fund-raising activity twice repeated was mid-European street fair held outside the Museum; there was as well a children's fair downtown on the Mall. For some years the Council volunteered in the Book Shop (not done with great success, as would be expected if one volunteered once a month), and also worked on the East Cleveland project which brought children from poor neighborhoods.

The Council's major problem is not enough to do and, therefore, no sense of usefulness. At this point the Council is essentially a social club which by many is seen as an elitest Social club.

There would seem to be two alternatives for the future of the Council. One is to help create active programs, possibly with specific fund-raising goals, and in return expect them to achieve a membership that more realistically reflects the leadership of the community. If this becomes the goal, the present time would seem to be optimum given the current Chairman and the Chairman designate (i.e. three years of assured and committed leadership). Alternatively let the group continue its present passive role and membership make-up.

RULES and REGULATIONS

of

THE JUNIOR COUNCIL of THE CLEVELAND MUSEUM of ART

ARTICLE I

Name

Section 1. Name. The name of the Organization shall be The Junior Council of The Cleveland Museum of Art.

ARTICLE II

General Purpose

Section 1. Purpose. The purpose of The Junior Council of The Cleveland Museum of Art shall be, in accordance with Museum policy, to aid in the interpretation of the Museum to the public, the popularizing and publicizing of Museum events, and the promotion of Museum membership.

Section 2. Activities. Council Members shall participate in volunteer activities relating to the Museum.

Section 3. Endowment Fund. The Council shall contribute annually to its Endowment Fund. The amount contributed each year shall be determined by vote of its Members.

Section 4. Gifts. The Council may also contribute directly to the Museum upon vote of its Members.

ARTICLE III

Membership

Section 1. Eligibility. Women who shall hold some class of membership in the Museum shall be eligible to belong to the Council.

Section 2. Dues. The dues for the Council shall be determined by the Executive Committee, subject to the approval of the Members.

Section 3. Classes. There shall be five classes of Council Members: Active, Associate, Non-resident, Honorary, and Ex officio.
a) Active. Active Members shall pay annual active Council dues and maintain some class of membership in the Museum. They shall all attend monthly meetings unless excused. They shall participate in all Council activities, vote, serve on Council committees, and hold office in the Council organization. Active Members elected after 1961 shall serve for a ten (10) year term. At the end of this term a Member in good standing shall become an Associate Member.

ARTICLE III (continued)

Membership - Section 3. Classes continued

- b) Associate. Associate Members shall pay annual Associate Council dues and maintain some class of membership in the Museum. They may participate in all Council activities, vote, serve on Council committees, and may be Chairman of the Council organization.
- c) Non-resident. Non-resident Members must reside more than fifty (50) miles from Cleveland. They shall pay annual Non-resident Council dues.
- d) Honorary. Honorary Members are invited to membership by the Executive Committee.
- e) Ex officio. Ex officio Members shall be members, or, wives of members of the Curatorial Staff. They do not pay Council dues, but shall maintain some class of membership in the Museum. They shall not vote or hold office.

Section 4. Size of Membership. The Active membership of the Council shall not exceed seventy-two (72) Members, nor fall below fifty (50). Associate membership is not limited.

Section 5. Termination.

- a) The Treasurer shall send a final notice to any Member who has failed to pay Council dues within three months following regular billing date of October 1st. If payment is not made within one month following this final notice, membership in the Council shall be automatically terminated.
- b) The Treasurer shall send a letter to any Member who has failed to maintain a Museum membership. If payment is not made within one month following this letter, membership in the Council shall be automatically terminated.
- c) Failure on the part of a new Member to complete the required indoctrination course within two (2) years after election to membership shall be cause for requesting said Member to withdraw from the Council.

ARTICLE IV

Officers

Section 1. Officers. The Officers of The Junior Council shall be:

- Chairman
- First Vice Chairman
- Second Vice Chairman
- Third Vice Chairman
- Recording Secretary
- Assistant Recording Secretary
- Corresponding Secretary
- Assistant Corresponding Secretary
- Treasurer
- Assistant Treasurer

ARTICLE IV (continued)

Section 2. Elections. A single slate for the election of Officers shall be presented by the Nominating Committee at the Annual Meeting. Nominations may also be received from the floor.

Section 3. Terms. The Chairman shall serve for two (2) years. All other Officers shall be elected annually. No Chairman shall serve for more than four (4) consecutive years.

Section 4. Duties of the Officers.

- a) Chairman. The Chairman shall be the chief executive officer and shall preside at all Council and Executive Committee meetings. She shall appoint the Chairman of all standing and special committees and shall be an ex officio member thereof. She shall not appoint the Chairman of the Nominating Committee or be an ex officio member thereof. (See Article V, Section 2., c.)
- b) Vice Chairmen. The Senior Vice Chairman available shall perform all the duties of the Chairman in her absence.
- c) Recording Secretary.
 - 1) The Recording Secretary shall take and keep Minutes of all meetings of the Council and Executive Committee. She shall keep a record of the names and addresses of the Members of the Council and of all Committees. She shall keep all records except those required of other officers.
 - 2) The Assistant Recording Secretary shall perform all the duties of the Recording Secretary in her absence. She shall also be responsible for taking and keeping records of attendance at meetings.
- d) Corresponding Secretary.
 - 1) The Corresponding Secretary shall read and/or report to the Council on all correspondence addressed to the Council, and shall conduct its necessary correspondence, including notices of all Council and Executive Committee meetings.
 - 2) The Assistant Corresponding Secretary shall perform all the duties of the Corresponding Secretary in her absence.
- e) Treasurer
 - 1) The Treasurer shall receive, disburse, and keep an accurate account of all funds of the Council. She shall prepare and present an Annual Report at the Annual Meeting for Council approval.
 - 2) The Treasurer shall send out dues notices by October 1st.
 - 3) The Assistant Treasurer shall perform the duties of the Treasurer in her absence.

ARTICLE V

Committees

Section 1. Executive Committee.

- a) The Executive Committee shall be comprised of the Chairman and all elected officers.
- b) Meetings of the Executive Committee shall be called at the discretion of the Chairman.

ARTICLE V (continued)

Committees - Section 1. Executive Committee continued

- c) Four shall be considered a quorum and a majority vote of those present is necessary for any action.
- d) Chairmen or members of standing committees shall be asked to attend Executive Committee meetings when the agenda pertains to their particular function.

Section 2. Nominating Committee.

- a) Election. At the regular January meeting of the Council, four Members of the Council shall be elected to serve on the Nominating Committee. The outgoing Chairman of the Nominating Committee shall serve as the fifth member of the Committee, but may not serve as Chairman. No Member, except the Chairman of the previous year's Nominating Committee may serve for more than one year on the Nominating Committee.
- b) Vacancies. Vacancies in the Nominating Committee shall be filled by the Chairman of the Nominating Committee, subject to the approval of the Chairman of the Council.
- c) Chairman. The Chairman of the Nominating Committee shall be elected by the Members of the Nominating Committee at a meeting called by the outgoing Chairman.
- d) Meetings. The Nominating Committee shall meet on call of the Chairman of the Committee or any three (3) Members of the Committee.
- e) Proposal of Members.
 - 1) New members shall be proposed by letter. Each candidate to be eligible for consideration by the Nominating Committee must have three endorsing letters written in her behalf. Active and Associate Members in good standing shall propose no more than one new member and shall write no more than two seconding letters in any one year. These letters must be sent to the Chairman of the Nominating Committee not later than February 15.
 - 2) No candidate may be proposed more than three times.
 - 3) No Member of the Nominating Committee may write letters endorsing a candidate.
 - 4) No proposal letters may be held over from one year to the next.
 - 5) The Nominating Committee shall prepare a slate of candidates, which shall be mailed to the Active and Associate Members by March 14. Members shall return the ballot to the Chairman of the Nominating Committee not later than March 21.
 - 6) Names of those selected shall be announced at the Annual Meeting.
- f) Officers. The Nominating Committee shall prepare a slate of officers of the Council to be presented for election at the Annual Meeting.
(See Article IV, Section 2.)

ARTICLE V (continued)

- Section 3. Standing Committees.
a) The Standing Committees shall be:
 Program
 Indoctrination
 Hospitality
b) Chairmen of all Committees shall be appointed by the Council Chairman and shall appoint their own Vice Chairman and members of their committee with the approval of the Council Chairman.
c) Each Committee Chairman should be prepared to report at any monthly meeting on the plans and progress of the work of her Committee, and should submit a written report of the year to the Council Chairman, with a copy to the incoming Committee Chairman.
- Section 4. Special Committees. Temporary Committees may be appointed to carry out special projects. The Chairmen of such Committees shall be appointed by the Council Chairman.

ARTICLE VI

Indoctrination Course

- Section 1. Purpose. The Indoctrination Course shall acquaint Members with the purposes of the Junior Council, and the aims, facilities, collections, services, and educational program of the Museum.
- Section 2. Participants.
a) All new Members shall be required to take the indoctrination course within two years of election to active membership.
b) The course shall be set up by the Indoctrination Chairman and her Committee and shall be approved by the Executive Committee and the Director of the Museum.

ARTICLE VII

Meetings

- Section 1. Regular. The Council shall meet monthly from October to May inclusive. The day of the monthly meeting shall normally be the second Tuesday of each month. This date may be altered when necessary by the Executive Committee.
- Section 2. Special Meetings. Special meetings may be called by the Chairman of the Council.
- Section 3. Notices. Notices of all meetings, stating time and place of meeting, shall be sent to the membership. The notice of a special meeting shall also include the purpose of the meeting.

ARTICLE VII

- Section 4. Quorum. At any regular meeting or special meeting a quorum shall consist of 10% of the voting membership. A majority vote of those present is necessary for any action.
- Section 5. Attendance. Active members shall attend all monthly meetings unless excused.
- Section 6. Program. The regular monthly business meeting shall normally be followed by a lecture.
- Section 7. Order of Business. The order of business at all regular meetings shall be:
- a) Reading of Minutes
 - b) Reports
 - c) Unfinished business
 - d) Elections
 - e) New and miscellaneous business

ARTICLE VIII

Amendments

- Section 1. Procedure. The rules may be amended by a 2/3 vote of the voting membership present at any meeting of the Junior Council providing there is a quorum. Notice for such a meeting shall be sent to each member in writing one month in advance. The submission of said amendments must have been approved by the Executive Committee.

ARTICLE IX

Rules of Procedure

- Section 1. Rules. Robert's Rules of Order Revised shall be the Parliamentary authority for all matters of procedure not specifically covered by the Rules of the Junior Council, or by any special rules of procedure adopted by the Council.

MUSART SOCIETY

Founded: 1946

By-laws: Attached

Members: Varies from 120 to at most 220. Open to anyone who wishes to apply. Members are not required to be Museum members.

Officers: Walter Holtkamp, Jr., President
Shattuck W. Hartwell, Jr., Treasurer
Vincent M. Arnold, Secretary

Goal: To aid Department of Musical Arts' programs through membership fee of \$15.00 or more (for the most part people send \$50 or \$100). Annually about \$4,000 to \$6,000 is raised; for the most part that money is put in endowment but at times it is used to underwrite program costs.

Programs & Activities: They enjoy the same discount at Gala Subscription series as Museum members. At free concerts the members get preferential seating as well. Members receive special bi-monthly notices as well as a reprint of the musical page in News & Calendar.

Observations: The Trustees of Musart are highly supportive of the programs; clearly invaluable to Karel Paukert.

REGULATIONSOFTHE MUSART SOCIETY

(as amended)

ARTICLE I

Section 1. The name of this corporation shall be The Musart Society, and its principal office address shall c/o The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106, or such other location as shall lawfully be designated from time to time by the Board of Trustees.

Section 2. The purpose of the corporation shall be to further and promote the musical events and programs offered at, and/or sponsored by, The Cleveland Museum of Art, and to receive, solely for and on behalf of said The Cleveland Museum of Art, donations, gifts, bequests, devises, trust funds, or anything of value, for said purpose; and to do any and all things necessary, suitable, convenient or proper for the accomplishment or attainment of said purpose, or incidental thereto.

ARTICLE II

Section 1. The membership of the corporation shall be open to and consist of persons interested in its purposes and activities, upon payment of an annual membership fee as fixed from time to time by the Board of Trustees. The annual meeting of members shall be held in April or May of each year for the purpose of electing Trustees and the transaction of such other business as may properly come before such meeting. Written notice of the annual meeting shall be given to each member entitled thereto, not less than ten days nor more than thirty days before the date of said meeting. If the annual meeting is not held, or if Trustees are not elected at the annual meeting, a special meeting may be called and held for the purpose of electing Trustees.

Section 2. Special meetings of the members may be called by the President of the corporation, or by a majority of the Trustees acting without a meeting, or on the written request of twenty or more members entitled to vote on any proposal to be considered at such meeting. Notice in writing of any special meeting shall be given to each member entitled thereto not less than ten days nor more than thirty days after receipt of the request for such meeting.

Section 3. All notices of meetings of members, specifying the time, place and purpose of such meeting, shall be given by, or at the direction of, the President or Secretary, or an assistant officer in such capacity, and shall be deemed sufficient if mailed postage prepaid to each member at his or her address as shown on the records of the corporation. No notice of an adjourned meeting need be given other than by announcement of the meeting at which adjournment is authorized; provided that the business transacted at any adjourned meeting shall be limited to that which could have been transacted at the original meeting.

Section 4. Only those whose membership fees are currently paid shall be entitled to notice of, and to vote at, a meeting of members. The requirement "currently paid" shall be deemed satisfied if payment has been made on or prior to the date next preceding the date of such meeting. Twenty-five members present in person or by proxy shall constitute a quorum at any meeting. In all cases allowed by law, and not otherwise contravened or limited by statute, a majority of votes cast shall decide any matter before such meeting.

ARTICLE III

Section 1. The property and affairs of the corporation shall be managed and conducted by a Board of Trustees consisting of not to exceed fifteen in number as the members may determine, one of whom shall be the Curator of Musical Arts of The Cleveland Museum of Art. The Treasurer of The Cleveland Museum of Art shall be ex-officio a member of the Board of Trustees, without vote. The Trustees shall be elected at the annual meeting of members, or at a special meeting called for that purpose. Trustees must be members of the corporation, and shall serve without compensation.

Section 2. For purposes of terms of service, and in order to assure in some measure a continuity of membership, the Trustees shall be divided into three classes: Trustees of the first class shall hold office for one year from the date of their election or until the election of their successors; Trustees of the second class shall hold office for two years from the date of their election or until the election of their successors; Trustees of the third class shall hold office for three years from the date of their election or until the election of their successors.

Section 3. The Trustees shall meet at such times and places as may be agreed upon, either on call by the President or at the request of three or more of the Trustees. Notice of any meeting shall be given to each Trustee at least seventy-two hours prior thereto. Five members of the Board of Trustees shall constitute a quorum.

Section 4. The Trustees may appoint committees from the membership for the purpose of furthering the activities of the corporation, and may delegate to such committees any of the powers of the Trustees other than that of filling vacancies on the Board. At least one Trustee shall be a member of any such committee.

Section 5. If a vacancy occurs on the Board of Trustees by reason of death, resignation or otherwise, the remaining Trustees may elect a successor for the unexpired term or until his successor is elected and qualified.

ARTICLE IV

Section 1. The officers of the corporation shall be a President, a Secretary, and a Treasurer, with such other officers and assistant officers as the Trustees may consider necessary or advisable. All such officers shall be elected by the Trustees from the Board of Trustees.

Section 2. The officers of the corporation shall have the authority, and shall perform the duties customarily incident to their respective offices, as may be specified by the Board of Trustees.

ARTICLE V

The fiscal year of the corporation shall be the calendar year.

ARTICLE VI

These Regulations may be amended at any meeting of the Board of Trustees by a vote of not less than five Trustees, provided that a copy of any proposed amendment shall be mailed to each Trustee at least ten days prior to the date of the meeting on which the matter is to be considered; provided, however, that if all the Trustees are present at such meeting and vote in favor of such amendment, such notice shall be deemed to have been waived.

ARTICLE VII

Upon dissolution or liquidation of the corporation, any funds or property then held by the corporation, remaining after the payment of all fees and expenses incurred by reason of such dissolution or liquidation, shall be distributed and paid over to The Cleveland Museum of Art or to any other organization then qualified as tax-exempt under the Internal Revenue Code and the rules and regulations of the United States Treasury Department.

THE PRINT CLUB OF CLEVELAND

Founded: 1919

By-laws: (see Appendix)

Officers: Officers are chosen by the 15-20 Trustees who are in turn chosen by the membership at the Annual Meeting.

Current Officers: Phyllis Seltzer, President
Joseph Meals, Vice President
Betty Cavano, Vice President
Robert Lewis, Treasurer
Martina Grenwis, Secretary

Note: Officers with Louise Richards act as Executive Committee.

Members: 250 the limit plus a few associate members (i.e. former active members who no longer able to be so) and two honorary members (Prasse and Lee).

Dues: Benefactor \$275; Sustaining \$150; Contributing \$125; Active \$100; Associate \$35.

Method of Appointment: Executive Committee reviews nominations made by members. Each name having two supporting letters as well. Members must be members of Museum as well as resident of the Western Reserve.

Goal: To promote interest in, education about, and collecting of original graphics to augment the collections of the Museum and, indirectly, to encourage private collecting.

Programs & Activities: One original graphic is commissioned each year and given to members. About one event a month to further the goals of the group; this includes lectures, trips, and a winter education series with four lectures or events occurring within a month's time.

Observations: The Museum staff invests a considerable amount of time in managing the Print Club, as much as 10 percent of Louise Richard's and Jane Glaubinger's time, even more of the secretary. It should be noted that not only does the Department receive gifts purchased by the Club (about \$12,000 to \$15,000 a year) but there are gifts as well from individual members. Ultimately the Department sees as the greatest benefit the members' interest in the Museum.

REGULATIONS

OF

THE PRINT CLUB OF CLEVELAND (An Ohio Corporation Not for Profit)

ARTICLE I

PURPOSE

The purpose of the corporation is to stimulate interest in and appreciation of old and contemporary prints and drawings, to augment by purchase and gift the print and drawing collections of The Cleveland Museum of Art and to encourage private collecting.

ARTICLE II

Section 1. Membership

The Membership of this Corporation shall consist of persons living in the Western Reserve who have demonstrated interest in the purposes of the Corporation and maintain membership in The Cleveland Museum of Art. A membership may include a member and the spouse of such member but such family shall together have only one vote. Admission to membership shall be by majority vote of the Board of Trustees. Any member may sponsor a candidate for consideration provided the requisite number of members required by the Board of Trustees endorse the application.

Section 2. Classes of Membership

Classes of Membership shall be as follows:

- (a) Active
- (b) Associate

Section 3. Dues

The amount of initiation fees and dues of members of the several classes shall be as fixed from time to time by the Board of Trustees.

Section 4. Termination of Membership

If any member at any time be delinquent for more than six months in the payment of his annual dues, such membership may, by action of the Board of Trustees, be terminated. Should a member move his residence out of the Western Reserve, his membership may, by action of the Board of Trustees, be terminated.

ARTICLE III

MEETINGS OF MEMBERS

Section 1. Annual Meeting

The annual meeting of members shall be held during the months of January or February in each year on a date and place within the Cleveland Metropolitan Area as may be determined by the President for the purpose of electing Trustees and considering reports laid before said meeting. Upon due notice, there may also be considered and acted upon at an annual meeting any matter which could properly be considered and acted upon at a special meeting.

Section 2. Special Meetings

Special meetings may be called by the President, or a Vice President, or by the Trustees by action at a meeting, or by a majority of the Trustees acting in writing without a meeting, or on the written demand of at least fifteen members.

Section 3. Notice of Meetings

Written notice of the time, place and purpose of an Annual or special meeting shall be given by or at the direction of the President, a Vice President or the Secretary not more than sixty days nor less than ten days before the date fixed for a meeting of members. Such notice shall be mailed to each member entitled to vote and directed to their respective addresses as they appear upon the records of the club.

Section 4. Members Entitled to Notice and to Vote

All members in good standing on the records of the Club on the date of the mailing of notice shall be entitled to notice of, and to vote at a meeting of members. No members whose dues are in default for more than six (6) months shall be entitled to notice of, or to vote at a meeting of members. All voting shall be in person only.

Section 5. Quorum

Twenty-five members in good standing present in person shall constitute a quorum at any meeting of members. The members present in person, whether or not a quorum be present, may adjourn any meeting of members from time to time.

ARTICLE IV

BOARD OF TRUSTEES

Section 1. Authority and Eligibility

The corporate powers, property and affairs of this Club shall be exercised, conducted and controlled by a Board of Trustees, each of whom shall be a Member of the Club.

Section 2. Election, Number and Term of Office

The Trustees shall be elected at the annual meeting of members, or if not so elected, at a special meeting of members called for that purpose.

Since the Trustees have already been divided into three groups, holding staggered terms of three (3) years, each to consist of such number of Trustees, not less than three, as the members may from time to time determine. At each annual election hereafter the successors to the Trustees (of each group whose term shall expire in that year) shall be elected to hold office for the term of three years. All Trustees shall hold office until the election of their successors. If a vacancy occurs on the Board of Trustees by reason of death, resignation or disqualification of any Trustee the remaining Trustees may elect a successor who shall hold office for the unexpired term. All Trustees, for whatever term elected, shall hold office subject to provisions of statute as to the creation of vacancies and removal. No person shall serve for more than two consecutive terms but may be re-elected after one year of absence, except that if a person shall be elected to fill an unexpired term, that Trustee remains eligible to be elected to two three (3) year terms consecutively following the unexpired term.

The Director of The Cleveland Museum of Art and the senior curator of the Department of Prints and Drawings of The Cleveland Museum of Art shall be ex officio Trustees with voting privileges.

Section 3. Meetings

In each year the first meeting of the Trustees shall be held immediately after the annual meeting of members and such meeting shall be held without further notice.

Special meetings of the Trustees may be called by the President, or by a Vice President, or by a writing signed by not less than one-third of the Trustees. Notice of the time, place and purpose of a special meeting shall be given by mail, telegraph or cable to each Trustee at least forty-eight hours prior to the time of the meeting.

Section 4. Quorum

A majority of members of the Board of Trustees shall constitute a quorum for the transaction of business, but if at any meeting of the Trustees there shall be less than a quorum present, a majority of those present may adjourn the meeting from time to time without notice other than announcement at the meeting until a quorum shall attend.

Section 5. Committees

A. Committees of Trustees

The Trustees may from time to time create committees of Trustees to act in the intervals between meetings of the Trustees and may delegate to such committees any of the authority of the Trustees, other than that of filling vacancies among the Trustees or in any committee of the Trustees. No committee shall consist of less than three Trustees. No committee shall make any commitments on behalf of the Club, financial or otherwise, without the approval of the Executive Committee or Trustees.

Actions may be taken by any committee without a meeting by a writing signed by all its members.

B. Executive Committee

The Trustees may create and define the powers and duties of an Executive Committee, consisting of the President of the Club and of not less than two other Trustees. The Executive Committee, during the intervals between meetings of the Trustees, shall possess and may exercise, subject to the control and direction of the Trustees, all of the powers of the Trustees in the management and control of the business of the Club. All actions taken by the Executive Committee shall be reported to the Trustees at its first meeting thereafter.

C. Nominating Committee

The President shall, at least two months prior to any annual meeting of members, appoint a Nominating Committee for both Trustees and Officers, which Committee shall make its report to the meeting.

D. Accessions Committee

The Accessions Committee shall recommend works of art for purchases to the Board of Trustees or the Executive Committee and no such works of art shall be purchased or accepted without the recommendation and approval of the Accessions Committee and the head of the Prints and Drawings Department of The Cleveland Museum of Art.

E. Publication Committee

The Publication Committee shall recommend material for publication and distribution to the Board of Trustees or the Executive Committee and no commissioning, publication and distribution of prints shall be authorized

F. Senior Curator

The senior curator of the Department of Prints and Drawings of The Cleveland Museum of Art shall be an ex officio member of each of the above committees with voting privileges.

G. Compensation

All committee members shall serve without compensation. However, under special circumstances, by vote of the Trustees or Executive Committee, committee members may be reimbursed for expenses incident to the performance of their duties.

ARTICLE V

OFFICERS

Section 1. Officers

The Corporation shall have a President, one or more Vice Presidents, a Secretary and a Treasurer. All of the officers shall be elected by the Trustees.

Section 2. Authority and Duties of Officers

The officers of the Corporation shall have such authority and shall perform such duties as are customarily incident to their respective offices or as may be specified from time to time by the Board of Trustees, regardless of whether such authority and duties are customarily incident to such office.

Section 3. Compensation

All officers of the Corporation shall serve without compensation; however, under special circumstances, officers may, by action of the Trustees, be reimbursed for their expenses incident to the performance of their duties.

ARTICLE VI

MISCELLANEOUS

Section 1. Dissolution or Liquidation

In the event of the dissolution or the liquidation of the Corporation, all property of the Corporation shall be given to The Cleveland Museum of Art to be used for the benefit of its Prints and Drawings Department.

Section 2. Amendments

This Code of Regulations may be amended by majority vote of the active members present at any meeting of members, providing that any such amendment shall have been approved and recommended to the membership by the Board of Trustees.

THE TEXTILE ARTS CLUB

Founded: 1934

By-laws: Attached

Members: No limit to members--presently 175--open to artists in textile arts (professional and amateur) and to those interested in subject.

Dues: All potential members must belong to the Museum.
Graduated dues: Active Membership - \$15.00 annually
Sustaining Membership - \$35.00 annually
Patron Membership - \$75.00 annually
Life Membership - \$300.00 one time payment

Method: Application sufficient

Goal: To promote interest in textile arts and enlarge Museum's collection of textiles; to further experience in these arts through lectures and workshops.

Programs: Approximately eight lectures which are frequently accompanied by workshops; in addition, usually a crafts sale in the autumn which is held at The Garden Center; annual judged exhibition of members' work shown in the Museum's Education Gallery.

Observations: The Club is remarkable for handling all of its administrative needs, well organized of its programs and activities. The curators only involvement is recommending objects as potential gifts for the collection; approximately 55% of the monies raised annually is spent on such acquisitions. Notably, among the various affiliated groups at the Museum, Textile Arts is most directed to the creative artist.

REVISED
BY-LAWS

Of The TEXTILE ARTS CLUB

Adopted March 26, 1969

ARTICLE I - NAME AND PURPOSE

- Section 1. Name. The name of the club shall be "The Textile Arts Club".
- Section 2. Purpose. The purpose shall be to encourage and maintain interest in the textile arts, to enlarge the collection of textiles of The Cleveland Museum of Art, and to further educational courses, lectures, workshops and exhibitions.

ARTICLE II - MEMBERSHIP AND DUES

- Section 1. How Composed. Any person who subscribes to the purpose of the Textile Arts Club shall be eligible for membership.

- Section 2. Types of Membership.

Life Membership	\$ 150.00	In one payment.
Patron Membership	50.00	Annually
Sustaining Membership	25.00	Annually
Active Membership	10.00	Annually
Honory Membership	- by election of the Board of Trustees.	

A membership may include a member and the husband or wife of such a member.

- Section 3. Dues. All dues of the Club are due and payable at the first meeting of each year. Membership in the Club shall cease if dues are not paid by December first.

ARTICLE III - MEETINGS

- Section 1. Regular Meetings. There shall be at least three meetings planned by the Program Committee.
- Section 2. Annual Meetings. The annual business meeting shall be held in May. Written notice of the Annual Meeting shall be given members of the Club at least one week in advance.
- Section 3. Special Meetings. Special meetings may be called by the Secretary or notice given one week in advance when so directed by the President or the Board of Trustees.
- Section 4. Quorum. Fifteen members shall constitute a quorum.

ARTICLE IV - TRUSTEES

- Section 1. NUMBER, MANNER OF SELECTION, AND TERM OF OFFICE. The Board of Trustees shall number fifteen. At each annual meeting, five Trustees shall be elected to hold office for three years. All Trustees shall serve until their successors are elected and qualified.
- Section 2. Vacancy on the Board. If the office of any Trustee becomes vacant for any reason, the remaining Trustees, by a majority vote, may elect a successor who shall hold the office for the unexpired term.
- Section 3. Meetings. The Board of Trustees shall meet within thirty days after the annual meeting for the election of officers and the appointment of committees. The Board of Trustees shall meet on a call by the President or the request of five members thereof.

ARTICLE IV - TRUSTEES

- Section 4. Duties. The affairs of the Club shall be managed and controlled by the Board of Trustees, each to be a member of the Club.
- Section 5. Quorum. Five members shall constitute a quorum of the Board of Trustees.

ARTICLE V - OFFICERS AND THEIR DUTIES

- Section 1. Officers. The officers of the Club shall consist of a President, one or more Vice-Presidents, a Treasurer, a Corresponding Secretary, and a Recording Secretary, and such other officers and agents as may from time to time be elected or appointed by the Board of Trustees. Some officers should be members of the Board of Trustees. Officers shall serve a two-year term.
- Section 2. Duties. The President shall preside at all meetings of members of the Club, the Board of Trustees, and the Executive Committee and shall have general supervision over the affairs of the Club. She shall appoint such committees and agents to carry out the program of the Club, as authorized by the Board of Trustees.
- The Vice-President shall be vested with all the powers and be required to perform all the duties of the President in his absence.

The Treasurer shall receive and hold the funds of the Club and shall disburse them in accordance with the direction of the Board of Trustees or Executive Committee upon order of the President. The Treasurer shall also be authorized to expend funds for the ordinary operational expenditures of the Club without special authorization of the Board. The books shall be open at all times to the inspection of the Trustees. She shall make a full financial report to the Club at the Annual Meeting and shall make such additional reports from time to time as may be required. The office of Treasurer shall be held by the Curator of Textiles of the Cleveland Museum of Art or a representative of the Cleveland Museum of Art. The Museum Office of the Treasurer will assist the Corresponding Secretary, as far as possible, in the mechanics and preparation of copy for general membership and other mailings.

The Corresponding Secretary shall conduct all correspondence of the Club with its members and with other individuals that cannot be conveniently handled by other officers, committee chairmen or other special agents. Her duties shall include preparation of meeting notices, general mailings, and correspondence with the Club membership and with other individuals required to carry out the program and purposes of the Club.

The Recording Secretary shall keep a complete record of all meetings of the Club, the Board of Trustees, the Executive and Acquisition Committees, and such other committees as may be appointed.

All Officers shall attend meetings of the Board of Trustees.

ARTICLE VI - COMMITTEES

Section 1. Executive Committee. The Executive Committee shall consist of the officers of the Club chosen by the Board of Trustees.

* Section 2. Acquisitions, for the Textile Collection of the Museum. The authority with respect to acquisitions rests with the Board of Trustees as a whole. Works of art considered for purchase, normally recommended by a representative of the Museum may, however, be recommended by any Member of the Club, but no such work of art shall be purchased or accepted except upon the recommendation and approval of the Board of Trustees and a representative of the Cleveland Museum of Art.

Section 3. Nominating Committee. The Board of Trustees shall appoint a Nominating Committee.

Section 4. Other committees. The Board of Trustees may also appoint such other committees as they shall from time to time determine.

ARTICLE VII - AMENDMENTS

Section 1. The Board of Trustees shall have the power to amend the By-Laws by a majority vote, provided that the amendment has been submitted to each Member of the Board ten days in advance.

Revised By-Laws adopted by Board of Trustees, March 26, 1969.

** Article VI, Section 2. Acquisitions: Amended and adopted November 4, 1970.

dt typed 4/7/75.

The Textile Arts Club of The Cleveland Museum of Art was formed on November 12, 1934. Miss Gertrude Underhill, Associate Curator in Charge of Textiles of the Museum, called together forty-seven people. She explained the interest which had been developed in such clubs during recent years in this country and abroad, and proposed forming a Textile Club connected with the Museum, just as there was a Print Club already in existence. The purposes of the Club were listed as follows:

1. To revive, encourage and maintain interest in embroideries and textile arts, and to enlarge the Museum's collection of textiles.
2. To announce matters of special interest pertaining to these subjects.
3. To further educational courses, classes and lectures.

Interest of the members was to be stimulated by two lectures a year, one or more visits to private collections, and study courses in the history of textiles and in design.

Mrs. Herbert A. Taylor was elected President and held the office for four years, remaining a Vice President until she moved from Cleveland in 1946. She had had the experience of active membership in the Needle and Bobbin Club of New York to give constructive leadership to the new club. Her enthusiasm and charm, as well as her skillful use of the needle, added much to the group in its early years. Mr. Henry Hunt Clark, Director of the Cleveland School of Art, succeeded Mrs. Taylor and carried the Presidency up to the war years.

Club members were given the opportunity to admire and learn about the old, but they were also given encouragement to produce and create the new.

The first members' exhibit was held in February, 1936. During several winters, Mrs. Taylor was at home one afternoon a week when members were made welcome to come and sew. She was always ready to help, but more important than her hospitality and knowledge, she taught members not to be afraid -- or too lazy -- to correct their mistakes. She and her sister had solved that problem in their early years. One would always do the ripping of the other's error.

The Club heard much about ancient and medieval textiles: English, French, Italian, Greek, Mesopotamian, Persian, Buddhist, and Peruvian. Our speakers included Mr. A. J. B. Wace, Sometime Keeper of the Department of Textiles of the Victoria and Albert Museum, Mrs. Kenneth C. Kerr, of the Royal School of Needlework in London, Mme. Paul Mallon of France, Mr. Sixten Strombom, the Royal Swedish Commissioner and Curator of the National Gallery of Stockholm. At the time of the wonderful exhibition of "2000 Years of Silk Weaving" at the Museum in 1944, Mrs. Weibel of the Detroit Institute of Art gave an extraordinarily interesting talk. The group also heard curators from the Metropolitan, the Peabody Museum of Harvard, the Freer Gallery of Art, and professors from a number of Universities, all authorities in some field of textile arts. There was an opportunity to see slides of modern work, to hear Marguerite Zorach talk on an exhibition of her embroideries, to visit Mrs. J. Paul Quigley's weaving studio. Mrs. Malcolm McBride displayed the textiles she had collected in Guatamala. Miss Ethel Lewis, author of The Romance of Textiles, came in April, 1940. Her lecture included "a discussion of the new textile fibers and yarns, including nylon, and the methods of printing and weaving".

Visits to private collections made delightful meetings.

Mr. John L. Severance, Mr. George Bierce, Mrs. Amos McNairy, Mr. Frank H. Ginn, Mrs. F.F. Prentiss, Mr. and Mrs. Salmon P. Halle, Mrs. William G. Mather and the Clarks all opened their homes to the Textile Arts Club.

During these years one of the most important of the Club's Activities was its gifts to the Museum's collection. The following acquisitions enriched the Textile Department:

East Indian Dressing Gown, 18th Century
 French Silk Brocade, Regency Period
 Sicilian 16th Century Textile
 French Borcaded Silk, 18th Century
 Italian 16th Century Textile
 15th Century Cut Velvet from Asia Minor
 Italian 15th Century Cut Velvet
 12th Century Egypto-Arabic Textile
 English Silk Apron, 18th Century
 French 18th Century Embroidery
 Italian 16th Century Silk
 English 17th Century Mirror Case
 Italian 15th Century Woven Band
 Peruvian Poncho, Tiahuanaco Culture

As was understandable, interest and attendance dropped during the war, and with the approaching retirement of Miss Underhill, the group was held together by the really deep interest of a few, led by Mrs. Phillip T. White, President from 1942 to 1948.

In the meantime Cleveland was developing a nation-wide prominence in the ceramic and enamelling fields. Designer-craftsmen were enlarging the scope of the May Show and the city was encouraging them. When our new curator, Miss Dorothy Shepherd revived the activities of the Textile Arts Club in November 1948, the revival of interest in the printing and weaving of fabrics had already come about. Under the leadership of Mrs. Sara M. Anliot, Mrs. Ruth C. Williams, and Mrs. Victoria K. Ball, the group has grown steadily in member-

4

ship. The number of programs has been increased to appeal to the lover of the old, as well as to the modern designer. A yearly exhibition of "Cleveland Textiles" at the Museum is aided by the club. An annual exhibition and sale of members' work has been established to encourage our craftsmen and to improve our financial position so that we can again hope to enlarge the Museum's collection of textiles.

Margaret O. Collacott
Publicity Chairman, 1953-54
Textile Arts Club

What is
What should be

Why

a Recommendation -

- b) List of parameters for cost
- List of " " " Additions

2 STABLE ROYAL

BCT 15

IMMEDIATE
NEEDS OF Project

SALON ROOM (Pub) =

Buildings + Grounds -
masonry

ESU

FINANCIAL
requirements

Month-end cost / Paint Shop

AL-6055 ✓ 0

1) By Oct 15 -

type specific & level

NOISE

2) After Oct 15 -

LUNGER MARK -

initial cost

Information on Membership/Development Programs

Prepared for Planning Committee Meeting September 17, 1984

Contents

1. Current membership program

- a) categories
- b) benefits
- c) costs of acquiring and serving a member

2. Perspectives

- a) dues comparison with peers
- b) dues comparison with local institutions
- c) benefit comparison with peers
- d) cost comparison with peers
- e) member/population comparison with peers

3. Recommendations

- a) changes in current membership program
 - 1. dues
 - 2. benefits
- b) changes in Membership Endowment Funds
- c) planned membership activities for Membership/Development office
 - 1. first stage (1984)
 - 2. second stage (1985)

4. Relationship of Membership to Development

- a) mission of Membership Department
- b) mass mailing program to acquire new members and to "feed" Development program
- c) planned development activities for Membership/Development office

1. Current membership program

a) categories

category	dues	number of members			
		1984 est.	1983	1982	1981
memb. who pay annual dues					
Annual	\$ 15	5,322	4,536	6,641	5,600
Sustaining	35	1,696	1,454	1,680	1,439
Fellow	100	388	372	328	285
(Funds from Fellow and higher categories go into endowment)					
permanent members (Life and Special Life qualify by one-time payment; Fellows for Life and above can also qualify by accumulation of contributions.)					
Life	250	596	603	579	582
Special Life	500	18	20	17	15
Fellow for Life	1,000	420	400	399	381
Fellow in Perpetuity	5,000	108	104	104	97
Endowment Fellow	10,000	111	93	95	95
Benefactor	50,000	100	84	88	75
Endowment Benefactor	100,000	33	28	28	22
Benefactor Fellow	250,000	14	11	11	7
Foundation Benefactor	500,000	10	9	9	8
		<u>8,816</u>	<u>7,714 *</u>	<u>9,979</u>	<u>8,606</u>

Total # of memb. who pay dues (Annual → Fellow)	7,406	6,362	8,649	7,324
Total # of permanent memb. (Life → Higher)	1,410	1,352	1,330	1,282
# of indiv. who gave to Annual Fund	-	963	615	255
Total \$ by indiv. to Annual Fund	-	\$72,606**	\$74,180**	\$17,000

* low figure due to billing change

** devoted to Capital Campaign

Note: Corporate members are not included.

b) benefits

<u>category</u>	<u>dues</u>	<u>benefits</u>
Annual	\$ 15	<p>A membership in The Cleveland Museum of Art provides you and your family with many benefits:</p> <p>A subscription to the bimonthly <u>News & Calendar</u>. Invitations to previews for special exhibitions. Free and unlimited admission for two persons to all exhibitions for which there is a charge. Reduced tuition fees in classes for children and young people as well as registration priority in all classes. Seating priority at lectures, concerts, and films. Reduced prices on tickets for the Museum's subscription series of concerts. A discount on catalogues, books, and other purchases of \$3 or more from the Museum sales desk. Use of the Museum library for reference and research.</p> <p>All the following categories receive the above benefits.</p>
Sustaining	35	Sustaining and above receive <u>CMA Bulletin</u> plus:
Fellow	100	
Life	250	lifetime membership in 1 name
Special Life	500	lifetime membership 2 names
Fellow for Life	1,000	
Fellow in Perpetuity	5,000	membership may be transferred to heirs by request (rarely done)
Endowment Fellow	10,000	
Benefactor	50,000	name on the "wall"
Endowment Benefactor	100,000	
Benefactor Fellow	250,000	
Foundation Benefactor	500,000	

c) costs of acquiring and serving a member

1. Cost of being in the "membership business" and having a base of 8,800 members.

Includes:

a) membership salaries & benefits	\$ 6.46
b) <u>News & Calendar</u>	3.96
c) <u>CMA Bulletin</u>	
1. All members (Annual Report)	1.98
d) Members' Previews	2.86

\$15.26 "ANNUAL" MEMBERS
 33.08 "SUSTAINING" and above
 (with 9 additional issues
 of Bulletin)

Notes:

- no overhead for office space or utilities was included in this project.
- the cost of functions usual to museum operations have not been included.
 For example: The costs of the scholarly writing by the curatorial staff were not included in the cost of the Bulletin.
 The cost of the News & Calendar did include the writing cost since the News & Calendar is published primarily as a service for members.
- vacation time, holidays and sick time were subtracted from the total number of work days in a year to provide an accurate cost of salaries and benefits for 'productive' days.
- normal practice among peer institutions is not to include any lost revenue (such as waived admission charges and discounts); the same practice has been used here for comparison purposes. For your information, the losses of revenue for CMA are: Bookstore \$.78; Childrens' classes \$.88; Musart has various discounts.

2. Estimated cost of acquiring a new member. (on-premise)

Includes:

a) membership salaries & benefits	\$ 3.03
b) AmeriTrust	.41
c) materials, postage & other	2.42

\$5.86

3. Cost of renewals.

Includes:

a) membership salaries & benefits	\$.54
b) AmeriTrust	.80
c) materials & postage	.23

\$1.57

2. Perspective

a) dues comparison with peers

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Published levels
of membership:

	Cleveland	Philadelphia	Boston	Chicago	Met	MOHA	L.A. County	Toledo
1st category	15	25	30	30	45	45	35	25
2nd category	35	40	40	40	65	60	60	35
3rd category	100	60	60	150	150	75	100	50
4th category	250*	125	100	1500*	300	150	250	100
5th category	500*	300	250		500	250	500	500
6th category	1000*	500	1000		1000	500	1000	1000
7th category		1000			2500	1000		

Note: Discounted rates for students and senior citizens not included.

* Life memberships (Only Cleveland and Chicago offer life memberships; the offering of life memberships has been on the decline among peer institutions for several years.)

b) dues comparison with local institutions

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National

	Cleveland Museum of Art	Cleveland Museum of Natural History	Western Reserve Historical Society	Cleveland Society for Education Health	Garden Center	Cleveland Zoological Society	Cleveland Zoological	Contemporary Art	Holden Arboretum	Great Lakes Shakespeare Festival	Cleveland
1st category	15	20	25	15	25	15	25	30	25	30	25
2nd category	35	30	35	25	30	25	35	75	50	50	50
3rd category	100	35	50	50	60	50	50	125	100	100	100
4th category	250	50	100	100	100	100	100	500	250	250	250
5th category	500	100	250		250	500	250		500	500	500
6th category	1000	250	500		500	1000	500		1000	1000	
7th category		500	1000		1000		1000		2500	2000	
8th category		1000					2000			3500	
9th category		5000								5000	
10th category										10,000	

Note: Blank columns represent institutions which are subscriber-oriented rather than member-oriented.

Alley
 Warehouse Square
 WTVZ
 Cleveland Opera
 Ohio Chamber Opera
 Beck Center
 Cleveland Chamber Orchestra
 Cleveland Opera Theater
 Cleveland Orchestra
 Cleveland Institute of Art
 Cleveland Play House

20	25/99	25	25	15/34
30	100/249	50	50	35/74
60	250/499	100	100	75/149
120	500/999	250	200	150/249
180	1000/2499	500	500	250/499
300	2500/4999	1000	1000	500/949
	5000/9999			750/1249
	10,000+			1250+

c) benefit comparison with peers

1st category

Cleveland	Philadelphia	Boston
15	25	30
CALENDAR		
MEMBER-ONLY EVENTS. DISCOUNTS, PRIVILEGES FOR PROGRAMS		
ADMISSION WAIVED FOR CHARGED EXHIBITIONS	ADMISSION WAIVED	
USE OF LIBRARY	USE OF LIBRARY	
	SCHOLARLY PUBLICATION	MUSEUM BULLETIN
	TOURS (OFF-PREMISE)	
	CAN JOIN SPECIAL GROUPS	
		DISCOUNT PARKING
	NEW MEMBERS' EVENT	NEW MEMBERS' EVENT
	ART FOR RENT OPPORTUNITY TO VOLUNTEER	
		ANNUAL REPORT
		MEMBERS' ROOM

2nd category

Receive above benefits, plus

35	40	40
SCHOLARLY PUBLICATION	2 ADULT MEMB. CARDS. CARDS FOR CHILDREN 5-18 AT SAME RESIDENCE	2 MEMB. CARDS. MEMB. CARDS FOR HIGH SCHOOLERS IF REQUESTED.

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Chicago	Met	MOMA	L.A. County	Toledo
30	45	45	35	25
USE OF LIBRARY	ADMISSION FOR 1 MUSEUM BULLETIN	ADMISSION FOR 1	TOURS (OFF-PREMISE) CAN JOIN SPECIAL GROUPS	ADMISSION WAIVED FOR CHARGED EXHIBITIONS. USE OF LIBRARY
TRAVEL OPPORTUNITIES MEMBERS' ROOM, FREE CHILDRENS' ACTIVITIES	ADVANCE NOTICE ADVANCE ANNOUNCEMENTS SHOP CATALOGUES	REDUCED SUBSCRIPTION RATES. RESERVATION PRIVILEGES IN MEMB. DINING ROOM.	ART FOR RENT	ART FOR RENT ADVANCE NOTICE
40	65	60	60	35
	ADMISSION FOR 2. FREE TICKETS FOR MEMBS. LECTURES. INVIT. FOR 2 TO ADDITIONAL SPECIAL EVENTS. CENTURY II SUBS. PROGRAMS FOR CHILDREN	SPECIAL PUBLICATION OFFERINGS + BONDS BOOKS. 1 NONTRANSFERABLE ADMISSION PASS ADM. PASS FOR EACH CHILD 12-18 ADV. TICKETS FOR FILM PROGRAMS	1 EXHIBITION CATALOGUE	

Continued on next pull out---

c) benefit comparison (continued)

	Cleveland	Philadelphia	Boston
3rd category	100	60	60
Receive above benefits, plus		FREE ADMISSION FOR GUEST 10X YEAR	ONE ADDITIONAL GUEST ADM. PER CARD
4th category	250	125	100
Receive above benefits, plus	MEMBERSHIP FOR LIFE	RECIPROCAL MEMB. 14 NAT'L MUSEUMS	RECIPROCAL MEMB. 14 NAT'L MUSEUMS
5th category	500	300	250
Receive above benefits, plus		FREE SUBSCRIPTION TO ART IN AMERICA	ANN'D RECOGNITION AS A DONOR
6th category	1000	500	1000
Receive above benefits, plus		INVITATION TO AN ASSOCIATE EVENT MUSEUM PUBLICATION	RECOGNITION AS A MUSEUM PATRON
7th category		1000	
Receive above benefits, plus		OTHER EXCLUSIVE BENEFITS	

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Chicago	Met	MOMA	L.A. County	Toledo
150	150 INVIT. FOR 2 TO SPECIAL PREVIEWS 1 FREE PUBL. SELECTED BY THE MUSEUM RECIPROCAL MEMB. 14 NAT'L MUSEUMS FREE ADMISSION FOR GUEST SPECIAL SUBS. PROGRAMS FOR ADULTS	75 FREE APPOINTMENT CALENDAR TEN FREE GUEST ADMISSION TICKETS	100 ONE INVITATION TO EVENING RECEPTION. RECIPROCAL MEMB. 14 NAT'L MUSEUMS	50
1500 MEMBERSHIP BENEFITS FOR LIFE	300 INVITATIONS FOR 2 SPECIAL CURATORS' TALKS	150 INVIT. TO SPECIAL PREVIEWS ART TOURS AND SPECIAL EVENTS FREE MUSEUM-SELECTED PUBLICATIONS. FREE ADMISSION FOR GUESTS	250 ONE ADDITIONAL CATALOGUE 3-4 INVITATIONS TO GALA PREVIEWS	100 RECIPROCAL MEMB. 14 NAT'L MUSEUMS. NAME LISTED IN MUSEUM CALENDAR
	500 INVIT. FOR 2 TO SPECIAL EVENTS	250 MAJOR FILM PREVIEWS INVIT. TO BEHIND-THE-SCENES TOURS & TALKS. LISTED IN ANNUAL REPORT	500 ONE ADDITIONAL CATALOGUE APPOINTMENT CALENDAR	500 MEMBER OF THE PRESIDENT'S COUNCIL. LISTING IN ANNUAL REPORT LISTING IN MUSEUM CALENDAR INVIT. TO SPECIAL RECOGNITION EVENT.
	1000 ANNUAL MEMBERSHIP IN MET CORP. AN ADDITIONAL MUSEUM PUBLICATION SPECIAL DINING ROOM PRIVILEGES ANNUAL FELLOWS' DAY PROGRAM	500 ADDITIONAL MUSEUM-SELECTED PUBLICATIONS	1000 ANNUAL BLACK TIE DINNER QUARTERLY NEWSLETTER OTHER EXCLUSIVE BENEFITS	1000 (SAME AS ABOVE)
	2500 (SAME AS ABOVE)	1000 INVITATIONS TO PATRON EVENTS		

d) cost comparison with peers

Cost of serving a member for one year.	Museum							
	Cleveland	Philadelphia	Boston	Chicago	Met	MOMA	L.A. County	Toledo
1st category	16.83	17.25	5.00	18.00	22.50	16.00	15.30	
2nd category	34.65	17.25		18.00				
3rd category	34.65	17.25		34.00				
4th category	34.65	17.25		34.00				
5th category	34.65	47.00		34.00				

Notes:

- Blank boxes represent costs that museums were unable to provide.
- These costs cannot be seen as precise comparisons; each museum has a different way of attributing costs and different services it provides.
- It is not the general practice to include in these costs the loss of revenue due to waiving of admission charges and other discounts.

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e) member/population comparison with peers

Peer Institution	SMSA Population (millions)	Number of active members	Percentage of population that are members
Cleveland	1.8	7,400	.41%
Philadelphia	4.7	15,000	.32%
Boston	2.7	34,500	1.27%
Chicago	7.1	80,000	1.13%
Met	9.1	73,500	.81%
MOMA	9.1	36,000	.40%
L.A. County	7.4	57,000	.77%
Toledo	.8	9,300	1.16%

Those museums that have a high percentage of members attribute this response to the following factors:

1. admission charge which is waived for members (all but Cleveland and Toledo)
2. block-buster exhibitions for which members get special privileges (Met, Chicago and L.A. County)
3. active mass mailing programs to acquire new members (Philadelphia, Chicago, MOMA, L.A. County and Toledo)

3. Recommendations (Suggestions for possible recommendations)

a) changes in current membership program

1. dues/contribution levels

1st category	Annual	change from	\$	15	to	\$	25
2nd category	Sustaining			35			45
3rd category	Fellow			100			135
4th category	Life			250			500*
5th category	Special Life			500			750*
6th category	Fellow for Life			1,000			5,000
7th category	Fellow in Perpetuity			5,000			10,000
8th category	Endowment Fellow			10,000			25,000

* Not to be promoted in membership materials. Current general policy among peer museums is not to have Life memberships.

2. benefits

- a) Require membership to qualify for First Thursdays. (Currently they are open to anyone who calls for an appointment).
- b) Consider free parking as benefit.

b) changes in Membership Endowment Funds

In relation to our peers, Membership Endowment Funds are peculiar to Cleveland. The funds can carry a family name and are listed in the Annual Report in perpetuity. Presently a fund can be established with \$500 with the expectation that \$100+ will be added annually (not currently enforced).

The named endowment fund is listed as a "Contributing" fund until the amount reaches \$1,100 at which time it is listed as an "Individual" fund.

Contributing: change from	\$	500-1,099	to	\$	800-1,999
Individual:		1,100+			2,000+

The annual contribution required will be increased from \$100+ to \$250+.

c) planned membership activities for Membership/Development office

1. first stage (1984)

- a) achieve board agreement on new membership dues
- b) re-examine membership benefits
- c) integrate membership and development offices
- d) start special event to introduce new members to Museum
- e) execute a 25-50,000 piece mass mailing for acquiring new members*
- f) attack the renewal of lapsed members
- g) re-design less expensive membership brochure
- h) apply findings of arts audience survey provided by The Cleveland Foundation

2. second stage (1985)

- a) apply aggressive effort to upgrade members to higher categories
- b) determine brochure distribution off-premise (real estate, law offices, etc.)
- c) provide major donors with permanent membership card or annual complimentary card.
- d) plan a special social event or premium for Fellows (\$135) or Fellows in Perpetuity (\$10,000)

* It is important the Museum begins to test its ability to acquire new members immediately. But if this is done without a computer, it will be difficult to delete all current members from mailings and it seems important to accomplish the deletions out of respect to current members and to decrease angry calls which others (Philadelphia, for one) have experienced.

4. Relationship of Membership to Development

a) mission of Membership Department

To cause more people to identify more closely with the Museum and to cause more net income to be generated from these people.

By more closely identifying with the Museum, the member will become more of an advocate (and can be expected to be more open to the educational experience -- one of the Museum's objectives).

More net income will be generated by:

1. raising dues;
2. retaining members who can be renewed at a lower cost than acquiring new members;
3. encouraging members to progress to higher categories;
4. feeding members into the pool of donor prospects for annual (and named endowment funds); capital; and planned giving.

- b) mass mailing program to acquire new members and to "feed" Development program
 Conservative estimates for most intensive program
 (CMA needs to establish its own statistics)

Year 1:

	<u>expense</u>	<u>income</u>	<u>net</u>
Mail 300,000 pieces	\$ 85,000		
Acquire 3,000 new members @ \$30 ave. dues		90,000	
Cost of serving each new member @ \$24 ave.	72,000		
Each gives ave. of \$1.50 net to annual fund		4,500	
"Year 1" net loss			(62,500)

Year 2: (1,500 of "Year 1" members renew)

Renewal dues for 1,500 @ \$30 ave.		45,000	
Cost of serving each member @ \$18 ave.	27,000		
Each gives average of \$3.00 to annual fund		4,500	
10% upgrade to higher categories		3,000	
1% join Director's Circle		12,000	
"Year 2" net gain			37,500

Year 3: (1,200 of "Year 1" members renew)

80% of "Year 2" figures -- net gain	"Breakeven Point"		30,000
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Year 4: (960 of "Year 1" members renew)

80% of "Year 3" figures -- net gain			24,000
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"At end of fourth year the net income is estimated at \$29,000"

Other income from this group of members:

Subsequent years of membership dues and annual giving
 Named Endowment Funds
 Planned Giving
 Gifts of Objects
 Capital Giving Programs

The figures used in the mass mailing program are based on various standards that have come to be accepted among major art museums.

1. 1% of people receiving a direct mail letter will join.
2. 50% of those new members will renew in the next year.
3. The overall renewal rate of the entire membership is

Cleveland	84%	
Boston	82%	
Philadelphia	80%	
Metropolitan	77%	(not including non-residents)
Chicago	67%	

To answer a specific question from the Planning Committee, regarding renewal rates of parents who register their children for classes . . . of 148 people who simultaneously became Museum members while enrolling their children in classes during 1981, 40% renewed their memberships the next year. 25% of the original group are still members after two years.

c) planned development activities for Membership/Development office

1. Respond to inquiries from prospective donors.
2. Organize records from capital campaign; centralize records for development and membership; and plan for integrated computer system.
3. Produce a souvenir-type brochure to recognize capital campaign volunteers and donors -- once conservation department is completed.
4. Begin to make a case for supporting the Museum -- an institution which has a \$190 million endowment (in contrast to other Cleveland institutions having estimated endowments, for example: Orchestra \$17 million; WRHS \$7.4 million; Garden Center \$5 million).
5. Plan the formation of a \$1,000 group (Director's Circle/Patrons-type group) with 3-4 special events a year. (Most peer institutions have found a "club" with annual dues of \$1,000 to be an effective vehicle for raising funds and developing advocacy.)
6. Activate growth in existing Named Endowment Funds (Membership) by enforcing \$250 minimum annual contribution; and establish new Named Funds.
7. Identify specific programs and projects of the Museum which will be attractive for corporate/foundation donors to underwrite, such as Kushan Exhibition and equipping new conservation lab.
8. Establish in-house information on foundations and corporations and plan visits.

	1984 Salary	Social Security 7%	Pension	Group Term Life Insurance	Blue Cross Blue Shield	Kaiser Found.	Dental Only Blue Shield	Total Cost
J. Lord	31,675.00	2,217.25						33,892.25
M. Alcorn	18,000.00	1,260.00	1,227.00	89.28	2,628.13			23,204.41
M. Oster	15,050.00	1,053.50	279.00	82.26	1,014.27			17,479.03
J. Kittleman	13,900.00	973.00	1,130.00	77.58	1,014.27			17,094.85
M. Benedetti	12,750.00	892.50	222.00	28.44	1,014.27			14,907.21
S. Miller	13,050.00	913.50		72.90		1,583.04	303.36	15,922.80
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	104,425.00	7,309.75	2,858.00	350.46	5,670.94	1,583.04	303.36	122,500.55

A
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M
S

CURATORIAL DEPARTMENTS

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

Curator: Arielle P. Kozloff

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

Assistant: Sharon Herene

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

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

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

Early
Western Art:

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

Curator: Patrick M. de Winter

Curator of Paintings:(part time) Ann T. Lurie

(Note her support staff included under Later Western Art)

Assistant: Stephen Fliegel

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

CURATORIAL DEPARTMENTS (Continued)

Later

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

Chief Curator: Henry H. Hawley

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

Associate Curator: Virginia Crawford

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

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

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

Chief Curator: Edward B. Henning

Curator of Contemporary Art: Tom Hinson

Secretary: Patricia M. Krohn

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

CURATORIAL DEPARTMENTS (Continued)

Oriental/
Asiatic Art:

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

Chief Curator: Vacant

Curator of Japanese Art and Administrative Head: Michael R. Cunningham

Curator of Indian and Southeast Asian Art: Stanislaw Czuma

Curator of Chinese Paintings: Vacant

Assistant Curator- Chinese Art: Elinor L. Pearlstein

Administrative Assistant: Jean K. Cassill

Assistant in Indian Art: William E. Ward

Secretary: Jane S. Berger

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

Prints & Drawings: (Self-evident)

Chief Curator: Louise S. Richards

Assistant Curator: Jane Glaubinger

Assistant Curator: Hilliard Goldfarb (Paid by a Mellon grant by the Univ., other 1/2 CWRU)

Technical Assistant: Charles G. Eiben

Secretary: Robert Kurilla

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

CURATORIAL DEPARTMENTS (Continued)

Textile Arts: (Self-evident)

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

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

Addendum to the Report to the Planning Committee
on Membership/Development

I. Introduction

The purpose of the addendum is to clarify the role of a member within the financial relationships that are currently operative. The objective is to understand a member's perception of his or her relationship to the Museum. Two main relationships emerge: the relationship to the Museum as a member and as a donor.

Distinctions:

1. A member gets services in exchange for annual dues.
2. A donor gets no services for his or her contribution.

II. Members

Annual dues-paying categories:

Annual

Sustaining

Fellow

Director's Circle

Membership is used as the primary vehicle to involve an individual in the Museum. The purpose of this relationship is to provide a means for the person to: become an advocate; take advantage of the Museum experience; and become a donor.

In a given year, members receive a membership renewal statement (which includes a request to upgrade their membership) and an appeal to contribute to Annual Giving.

Notes on members:

- Annual and Sustaining members are paying for the services that they receive. The Museum derives no contribution or net income. On the other hand, a portion of the dues of Fellows and Director's Circle members comprise a contribution (tax-deductible).
- Annual, Sustaining and Director's Circle dues go into the Operating Fund. Fellows dues go into endowment.

III. Donors

We have defined a donor to the Museum as a contributor who gets no services for his or her contribution. A member becomes a donor only when a contribution is given in addition to his or her annual membership dues.

Major donors have contributed a minimum of \$10,000. This amount may be a one-time contribution or an accumulation of contributions. (Dues from Annual, Sustaining and Director's Circle categories do not accumulate; Fellows currently do accumulate.) Donors at this level (10,000+) are eligible to election by the Board of Trustees of the Museum to one of the following donor categories:

- Patrons
- Endowment Fellows
- Benefactors
- Benefactor Fellows
- Foundation Benefactors
- Golden Benefactors

In a given year, all donors receive an appeal to contribute to Annual Giving. Statements for a Named Endowment Fund, membership in the Director's Circle, Capital Campaign pledges, and/or specific requests to underwrite special projects will be received by donors as they apply.

It may be to our advantage to provide major donors with a donor card which entitles him or her to complimentary benefits at the Sustaining level; said donors will also be invited to become dues-paying members of the Director's Circle. In any case, the complimentary benefits would serve as the most important channel for communication and cultivation. To pursue such donors for annual membership dues runs the risk of diverting their attention from contributing at a higher level.

PROGRESSION OF MEMBER AND DONOR CATEGORIES:

CURRENT AND PROPOSED (WITH REVISIONS)

CURRENT CATEGORIES

PROPOSED CATEGORIES

Annual dues-paying membership categories:

Annual	\$	15	Annual	\$	25
Sustaining		35	Sustaining		45
Fellow		100	Fellow		135
			Director's Circle		1,000

Life memberships:

Life (Individual)		250
Special Life		500

Donor categories (elected by reason of gifts):

Fellow for Life		1,000		
Fellow in Perpetuity		5,000	Patrons	10,000
Endowment Fellows		10,000	Endowment Fellows	25,000
Benefactors		50,000	Benefactors	50,000
Endowment Benefactors		100,000	Endowment Benefactors	100,000
Benefactor Fellows		250,000	Benefactor Fellows	250,000
Foundation Benefactors		500,000	Foundation Benefactors	500,000
			Golden Benefactors	1,000,000

Membership Endowment Funds (amounts necessary to establish Funds):

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