



## Daniel Jeremy Silver Collection Digitization Project

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

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

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

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Reel  
16

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6

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201b

Cleveland Museum of Art, Planning Committee, correspondence,  
memoranda, notes, drafts of reports, and reports,  
1972-1973, undated.

[May 17, 1973]

SECTION VIII - Art Education Department

(1) Since the art education and extension exhibits are responsible for the Museum's public education thrust it would seem wise that these two departments be administratively reunited under the Curator of Education and that the Education Committee of the Board assume a visiting committee role over the entire program.

(2) A major responsibility of the Curator of Education shall be to develop a worthwhile adult education program of the highest quality. The program of gallery talks and daily talks during special exhibitions is commended, but not enough attention is paid to Wednesday night programming or new programming designed for our employed membership. Experiments in this direction are encouraged. The Education Department is mandated to prepare an annual report to Board outlining proposed new activities aimed at increasing its role with our adult community and relating its budgetary request to this new balance of services.

(3) Chance rather than administrative logic has led to the inclusion of the movie program under Art Education. Since our film programs are presented as exhibits of an art form rather than as illustrations of art history lectures it is recommended that this program be specifically assigned to Mr. Henning and these figures eliminated from Art Ed. reports.

(4) The Committee applauds the East Cleveland project, but suggests that careful evaluation and follow-up reports be made to judge its impact.

(5) As a general principle the Committee prefers that this department concentrate on teaching teachers rather than taking individual classes through the Museum though it recognizes the continuing need for some class teaching. However, it also recognized that the hiring of staff for docent purposes reduces the possibility of hiring staff with special skills in audio-visual techniques, TV and recording, writing etc. functions which have a multiplier effect.

(6) The gallery guides are useful and the series should be completed. The making of talking tapes on major special exhibits as well as on major collections of CMA is encouraged as are the writing of other useful pamphlets for mature popular understanding.

(7) The possibility of a joint CMA-CIA Board of Education program of basic art education should be explored both in terms of feasibility and funding.

(8) The children's courses remain popular and an inducement to membership. The possibility of practicum courses for adults might be considered.

(9) Administration of the joint QWRU-CMA program rests with this department though the burden of teaching falls on the curators. The Committee feels that the propriety of this assignment should be reviewed. The Committee is eager that the Art Education Department be as free as possible to do its task of broad adult education.

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(10) An appropriate extension of both the May Show and this department <sup>and make good</sup> School involvement might be the bringing into the CMA the Regional Scholastic Art Exhibit which is now managed by Cleveland Public School staff who have been on our staff. This exhibit of good quality would bring into our building those youngsters in the area most sensitive to our purposes.

(Jim Dempsey adds: "The May Show should occur every other year. ")

Clara Rankin adds: "Should be considered in conjunction with C. I. A. "

The Director adds: "I think this is really more appropriate for the C. I. A. The regional scholastic art exhibit is oriented to students going into the profession of art. ")

(11) The Extension Department has an annual budget of approximately \$60,000 and a sizeable loan collection which is carefully managed. Items go regularly in and out on loan exhibitions; but it is not clear to the Committee precisely what is accomplished by all this effort. The Extension Department's own evaluation is included as Appendix A. We recommend that this document be reviewed by the Education Committee and an evaluation prepared of numbers, consequential results, the use and purpose of these exhibits; benefits to CMA and to art in the broadest sense from such activities together with suggestions of other display locations or methods of offering services. with a view to a major review of its place within CMA's ongoing programs. The Weatherhead Foundation now covers part of the cost of this program (\$25,000). Such support is welcome and should be increased - but we must know that this program really does a meaningful piece of work and can be effective throughout the 1970's.

[May 17, 1973]

SECTION IX - Auxiliaries and Ancillaries

(1) There are few ways for willing members to become actively involved with the Museum. The Committee feels this lack keenly and, therefore, recommends:

a. The creation of a Men's Committee to help in our fund raising efforts. It could be tied to the CMA by several informational and social visits annually to meet with the Director and/or President. (John Wilbur adds: "My experience has taught me that nothing can kill the spirit of a recruit for a fund drive as when little, if any, effort is made to explain what it is all about - not necessarily what the money is needed for, but all about the organization and its functions. I would hope that this Committee could be given major informational emphasis on the Museum so that the desire to raise money would spring both enthusiastically and naturally from each inspired member. Such a Committee might be a great recruiting ground for new Trustees.")

b. The broadening of membership in the Junior Council so that it represents all segments of the membership/collector world to whom we need to appeal. Because of the problem of age it might be advisable to have a Women's Committee rather than a Junior Council. In addition to their role as hostesses and at the Information Desk the Women's Committee should be encouraged to provide volunteers for a reorganized Sales Desk.

(Clara Rankin adds: "The Junior Council must remain identifiable and not too amorphous. See Orchestra Women's Committee.")

(Paul Vignos adds: "Think we should have a real Junior Council - below age 40, to get more young people interested in Museum. Present Junior Council members should become Women's Committee after they reach age 40. Goals for Women's and Junior Committee should be better defined in terms of Museum's future needs").

c. The Musical Arts Association pays its own way; but the Committee would encourage the curatorial staff to work for closer programmatic connections. (The Director believes this proposal is not practical. "I would think something in the way of cover illustrations for their programs would be more to the point.") Why not occasional recitals of the music and/or culture whose art the CMA is exhibiting?

[May 17, 1973]

d. The Print Club provides useful support to our Print Department. Might print exhibits not receive broader publicity in and outside the Museum? Since almost everyone owns a print or two it is the readiest way for members to relate in terms of objects. Might there be an annual Prints For Collection Show? (Jim Dempsey adds: "Such a Print Show might occur on alternate years with a biennial May Show." Might a Photography Club provide similar support for our fledgling photography collection?)

e. The membership of the Contemporary Arts Society should be encouraged to sponsor exhibits as well as to make occasional gifts of contemporary art to the CMA.

f. An effort be made to have the Print Club, Music Arts Association, Textile Club and Contemporary Arts Society make membership in the CMA a stipulation of membership.

IT WOULD BE

g. ~~Might it be~~ advisable for the Board and the Librarian to ~~try~~ to create a "Friends of the CMA Library" group with a view to supplementary income for purchase, increased interest and use of our Library and facilities etc. ?

h. As a matter of Museum policy the Museum must insist that membership in affiliated groups can in no way be restricted by race or religion and that affiliated groups be able to evidence in fact that this is so.

[May 17, 1973]

SECTION X - Curators

(1) The Committee was impressed with the scholarship and competence of the curators; but is eager that when feasible they pursue goals beyond the preservation and study of their collections, possible acquisitions and teaching assignments. Availability to local groups for lectures in their fields and on art matters generally and their involvement in the suggestion and mounting of exhibits are important curatorial responsibilities.

(John Wilbur adds: "I got the feeling that each curator was given considerable flexibility in the relative amounts of teaching, administrative, scholarship division of duties. I believe it might help to give the curators a bit more direction and not leave it up to each curator to do more or less as he sees fit. I readily admit that such a "tightening up" might be difficult to put into effect immediately, but I would like to see a gradual trend started so that in time more curators would approach their duties with somewhat more uniformity and consistency. "

Paul Vignos adds: "Should be asked to propose significant or interesting future exhibition. This would give us some idea of their initiative and planning capacity. Too complacent about duties with little sense of excitement that could be brought to their area of interest. Personnel time analysis for all curators should be made by administrator to give baseline survey of curators time commitments. )

(2) The teaching burden (CWRU and curatorial) falls unevenly on the curators. Some report spending up to 40% of their time on these functions. Care should be taken that such teaching assignments are not accepted at the expense of cataloguing, publication etc.

(The Director believes: "that 40% is exaggerated in nearly all cases. ")

(3) Photography, architecture, planning and contemporary arts and textiles are areas which are familiar to and functional in our world. Responsibility for them falls here and there and sometimes nowhere. The Committee believes that these areas (exhibits, etc.) are properly the responsibility of the Department of Contemporary Arts and with that understanding in mind believes that the personnel needs of this department be reviewed.

[May 17, 1973]

(4) Each curator should submit a concise annual report to the Board detailing the state of his catalogues, the number of objects in his care requiring publication and the number published, a brief list of his activities with local collectors' groups and his plans for exhibits for the next 12 to 24 months.

(Clara Rankin adds: "Oh my! Those harried curators. ")

John Wilbur adds: "I am all for each curator submitting an annual report, but I can see they would not greet this suggestion with much enthusiasm. I did get the feeling, however, that the discussions your committee had with the curators did intrigue and to a certain extent impress them because it entailed a certain amount of necessary reflection on just what their function was. ")

(6) The Curator of Ancient Art will retire during the period of the Committee's report. His area is vast and the needs of our collections and of our art history teaching would make it seem desirable that a successor be appointed despite the relative paucity of major new acquisitions available in this field. The new man might be selected from candidates who have emphasized art history as well as curatorship and be given operational responsibility for the SWRU-CMA and curatorial intern programs.

(Clara Rankin adds: "Sherman's advice and opinion paramount. ")

[May 13, 1973]

SECTION XI - Library

(1) The Committee was impressed with the vigor with which the Library, slide and photograph programs were being coordinated under a single administration and recommends the appointment of a deputy to the Librarian with primary responsibility for slides and photographs.

(2) The present layout of the department reflects its original administrative separation. This does not make for administrative or space efficiency. This fact placed side by side by inevitable space needs for shelves and stacks suggest within five years some major reallocation and reorganization of space within our building will have to be made. The Committee recommends that a joint Board-Staff planning group be organized now to:

- a. Study space needs of this department over the next two decades.
- b. Provide space which will be self contained and permit control of ingress and exit of people and books.
- c. Investigate less bulky means of storage (microfilm, microfiles etc.)
- d. Investigate the possibility of limiting or culling some collections.
- e. Examine the possibility of reorganizing space for better control and efficiency.
- f. Report their recommendations to the Board within a stipulated period so this project can be begun well in advance of crises.

(3) As matters of general policy the Committee recommends:

- a. That the purchase funds necessary to maintain the completeness of our Library as a scholarly tool be made available.
- b. That the practice of shelving books with a CWRU book plate purchased with CWRU funds not for use in the joint program be discontinued.
- c. That the slide room rental charge be maintained.
- d. Jim Dempsey would add: "That our objective be as rapidly as possible to have one of the best art libraries in the country."
- e. That a Library Committee of the Board be appointed.

[May 17, 1973]

SECTION XII - Public Relations and Membership

(1) Everything the Committee has heard and felt suggests the need for a beefing up in this area. The suggestion of a single Community Services Department has already been made.

(2) More members must be added and become more involved in the Museum. A Men's Committee, a Friends of Library Committee, further use of the Junior Council have been suggested. More attention must be placed not only on membership solicitation but on retention. A cancellation rate of 15% may not be high in comparison with other museums but it's bothersome. ~~For many reasons the staff is not prepared to go beyond this point in the use of volunteers, but~~ The Board should encourage courses for collectors, receptions for a member at openings, daily major exhibition talks, evening programs etc. To this end it is suggested that the Community Services Department be required to submit an annual report and prospectus to the Board.

(John Wilbur: "I agree that one of the primary responsibilities of the new department would be "involvement." I feel it is important to have the involvement be broadened to more and more people of all types in the community - and not be a more fanatical inbreeding of the same old groupie. I agree that an important problem is to "sell" this idea to the staff and persuade all of the staff that involvement is not just a matter for the Membership Dept. to be conducted in the same old dull, routine and sedentary manner. This rejuvenation and sharpening up of P. R. and membership might have added stature, prestige and urgency if a special committee of the Board was appointed to work on it.")

(3) Membership must be more deliberately solicited and an annual campaign mounted with target figures etc. The membership reports to the Board should reflect not only numbers but the numbers at each category of membership translated into dollar income. Some person or department must be given primary responsibility for upgrading membership categories and fund raising.

(4) Little has really been done with the solicitation of corporate memberships. Perhaps the program should be discontinued and corporations be solicited carefully and repeatedly for help with special exhibitions for which they can be given special credit. The Board must cooperate in this venture.

(5) Present public relations is geared to special exhibitions and all too little to the ongoing services of the Museum. Regular personal contact should be had with the press, both city and regional.

(Ciara Rankin adds: "In view of CMA as a civic asset in attracting residents and visitors, more interesting exposure of CMA could be planned, perhaps in conjunction with University Circle ~~Hotel~~ brochures, newspaper calendar etc., something more informative than the society page.")

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(6) The Community Services Department should be charged with submitting to the Board within the year prototypes of the proposed membership directed Quarterly (costs, makeup, distribution, proposals etc.) ( Clara Rankin would have us use a "better title than Community Service Dept. ")

(7) Jim Dempsey adds: "We should make an annual appeal for funds to not only members but also to a select group whose names can be culled from various sources. . . in short we should aggressively emulate the Cleveland Orchestra.

(8) Lew Williams adds: Our weakness in aggressive membership, community relations and awareness etc. is agreed by all. We don't have the talent at hand to do the job and we had better be terribly careful to get the right person. So let's consider running 8 or 10 of the city's best P. R. people through an orientation course i. e. Bill Boyer tell Henry Hopwood his PR V. P. to do it - and perhaps suggest other participants. If this is a good idea it would take place after your committee has reported to the full Board. The town's PR people might then come up with the right program and person."

John Wilbur adds: "I feel that present P. R. is geared more to the national art world generally and not enough to the community of Cleveland. P. R. should be geared to increasing involvement and I might suggest that consideration be given to outlining just exactly what "message" we want to get across in our P. R. Then, we should have some method of measuring the effectiveness of our P. R. to see if the objective is being accomplished.

On the general subject of involvement and P. R. how about an elementary course on "how to collect" geared to tap and harness involvement of those on the fringe of involvement, who would like to become more active but don't know how to do it and need just a bit of encouragement. " )

[May 17, 1973]

SECTION XIII - Building and Grounds

(1) The Committee was impressed with the care and maintenance of the building.

(2) The Information Desk provides a warm and necessary welcome.

(3) An annual review of safety precautions would seem advisable.

(4) The various space requirements of individual departments should be considered:

- a. Print Department - more storage and shelf space.
- b. Printing Department - several new pieces of equipment and space.
- c. Restoration Department - a humidity control area.
- d. Photography Department - a new 35mm camera to make slides, ceiling tracks for suspension lights, equipment and space to divide color negatives, more file storage space.

(5) There was general agreement that more attention should be put on outside signing and a better bulletin board to show visitors special exhibits in Museum.

(6) Jim Dempsey adds: "The senior person in each department should be required to submit to the Board via the Director a report of his requirements with the itemized cost of each major item he and the Director feel must be purchased."

(May 17, 1973)

GENERAL NOTES

Jim Dempsey: I would also suggest ~~that you suggest~~ the need for a more aggressive approach in the area of annual fund raisings, membership and publicity. Also there needs to be a continuous reappraisal of certain operations such as printing, restaurant etc. I feel that some of them could be cutbacked out at cheaper rates.

Clara Rankin: In general I do not approve of requiring duties of curators by fiat if, as prima donnas, they function well by encouragement in a more relaxed atmosphere. (Efficiency requirements of manual duties are more possible perhaps). If too many deadline duties like annual reports to one board (p. 15 (5) are required, the opportunities of failure increase in ways that have less to do with art than with efficiency.

Would it be possible to choose a more appealing name for the projected Community Services Department: Community Activities Dept., Community Resources Dept., Public Resources Dept., Energy Production Dept. (1) - all dreadful.

Suggestion to Jr. Council: that all members list their skills to be filed and used when needed as volunteers as for example, refiling of photographs.

Philosophically, I do feel strongly that we want to appear supportive and not critical in any destructive way to Sherman's way of handling his people. We are not in daily contact with the unusual personalities as <sup>he is</sup> and his flexibility in ways of directing them must be preserved to insure his keeping experts who feel a certain freedom to do their best when they are not restricted by an excess of accountability (e.g. the hours they report for work, mandates to make time consuming reports to the Board etc. \_

On the other hand if Sherman is asking for our backup so that he can in fact make them more accountable then I would give it. ~~But I don't want to feel that the Committee changes the continuity and direction, that the department is doing a good job. I miss the old working.~~

John Wilbur: 1. Policy Statement - The more I think of it, the more I believe could be accomplished by a careful working out of a policy statement for the Cleveland Art Museum. It could be in the general form of the "Professional Practices in Art Museums" or even somewhat similar to the policy statements scattered through the recent annual report of the Metropolitan Museum of Art. I would like to see such a policy statement even though I realize that there might be some difficulty in achieving unanimity over all phases. Even so, I believe there is much good in getting out in the open whatever might be controversial in order to make it effect suitable sensible compromises.

[May 17, 1973]

If there is some agreement on the desirability of "examining" the possibility of a policy statement, then it might be desirable to proceed on to "operating and procedural manuals" for various divisions and departments of the Museum so that consensus can be reached as to just where the line of responsibility falls between Trustee, Director and Staff.

2. Organization - I have had enough experience to know that an organization chart does not necessarily mean that an organization will work the way it is supposed to. It is obvious that the best results are not necessarily obtained from the best organized outfits. Though the results of our Museum are, to my mind, excellent, I think some thought should be given to its "organization." I would not like to see a winning combination broken up, but I do feel that for future planning it would be prudent to have an ideal organizational setup to "work toward." Specifically, our Director has far too much to do with far too many people "reporting" to him. Sherman does a great job at it and thrives over it, but looking down the road it probably would be better not to have the Director double in brass as a Curator. I believe there are other examples, even though of lesser importance, throughout the Museum. Our several meetings have taught us a great deal about the inner workings and for the next many years we should probably strive to guide the Museum into more logical division of duties where we endeavor to assign the man to the job rather than the job to the man.

3. Job Description - By this title I mean that it would be desirable - also for the long range guidance - to distribute duties in a somewhat more representative category. In other words, instead of giving a high degree of latitude to each curator as to which phase of his activities should be emphasized, it might be desirable to specify some sort of minimum amount of time or results on each phase and still leave some latitude for the area in which he or she may have particular talents or interests.

4. Emphasis on Local Areas - We all agree on this to a certain extent, but I would like to see the subject pursued and pinned down a bit more. I am not quite sure how we can be specific about the urgency and need to concentrate on the local scene unless we can look at it with local at one pole and national (and international) on the other pole.

Perhaps one frame of reference might be to look at the Museum as a permanent fixture of Cleveland - something that can't be moved like a corporate headquarters or residents who just get tired of the awful climate. As a part of Cleveland and Northeastern Ohio it should be in the Museum's best interest to do all it can to make this community the best possible place to be and to live in. Certainly it is obvious that, if Cleveland gradually disintegrates and slowly goes down the drain as a community and a place to live, the Art Museum will have a difficult time attracting talented staff, exhibitions, donors etc.

[May 17, 1973]

I should think that it should be the policy of the Museum to do all in its power for the community at large. The Museum has in its power to attract and cultivate all those best cultural elements in the community. This means not only that more corporate headquarters may settle more willingly in this awful climate, but that more people of relatively higher standards will also be attracted to the area. For example, Case-Western Reserve and Cleveland State have attracted more of those interested in learning and intellectual pursuits.

No doubt the Museum has attracted to the area many individuals and groups who are more interested in the arts. My question is whether the Museum is making a conscious effort to attract more of these types of people to Cleveland. Has the Museum fostered the growth of professional artists, dealers and others who can contribute to the aesthetic level of the area?

Thus, in addition to being a potent "educational" force in its own right, can the Museum do more to attract to Cleveland such people and to play an important part in making Cleveland an outstanding cultural center and thereby making Cleveland a happier and better place in which to live?

There are so many points in your draft which can be covered generally by the "emphasize local versus national." Some of these are:

- a. Involvement.
- b. Establishing a community relations department.
- c. Persuading Curators to cultivate and work more with local collectors and donors.
- d. More regional exhibits.
- e. Corporate solicitation of funds.
- f. Co-operation with smaller museums in the area.
- g. Trying to promote avenues for attracting and taking care of the needs of those who work from 9:00-5:00 Monday through Friday.
- h. Formation of a Men's Committee.

The Director: The one general comment I have is that after considerable reflection, I think emphasis on "community relations" - rather continuous throughout the report - is somewhat exaggerated. Of course we need more; and of course it needs thought and planning - but undue emphasis on "selling" inevitably affects the product being sold and I think there is not enough recognition in the report of the basic core activities and tasks which must continue at the same or even better levels if the Museum is to be a vital and excellent organization in the future. Activity is necessary but not our main purpose. I think this really can be resolved very easily as a matter of emphasis. My feeling on rereading the draft report is that the emphasis is a little bit uneven and misplaced.

[May 17, 1973]

Appendix A

The history of the development of the department and description of its activities were incorporated in the application for a grant in November 1971.

Noteworthy in the activities of the past year has been the more even distribution of exhibitions throughout the various educational levels and reaching out to areas which previously have not received the services yet are unable to transport students to the Museum. During the year 170 institutions received the service of the department, an increase of 11% over the previous year.

Among the educational institutions receiving exhibits this year were 96 elementary schools, 7 junior high schools, 8 senior high schools and 3 colleges, a total of 114 schools with an enrollment of 252,051 students. The balance of the institutions served are libraries, adult education centers, child care and Family Services Centers, golden age centers, hospitals, churches, etc. Appended is a photograph of Cuyahoga County, the area to which the services are presently confined, showing the location of the institutions receiving the services of the department. Concentrations around the museum, to the immediate east and west include the substantially black, southern mountain, Latin American and American Indian neighborhoods, mostly low income families. The river valleys and other areas within the central city which have no locations marked are principally industrial or business districts without schools and such institutions. The outlined areas are parks. As the services increase and the distances traveled in transporting exhibits increase so does the operating cost of the department.

Exhibitions continued to be changed every three months in each of the three extension galleries. Schools in nearby areas, as well as some

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from outside the county, are just beginning to take advantage of the opportunity of sending classes to the nearest extension gallery when they cannot visit the museum itself.

Enclosed are samples of posters related to the Lakewood extension gallery, sent to the westshore communities, and brochures designed and printed by Lakewood students and handed out to all visitors to the gallery. Brochures printed and distributed at the Library Art Gallery are also enclosed. Karamu Community Center has recently been receiving visits from school classes. Oberlin and other out of the city colleges are sending groups which visit Karamu Art Gallery. An increased awareness of the opportunities provided by the extension galleries is taking place.

In the past year there were 1252 loans of paintings and original prints (over 90% increase over last year) made to 140 institutions in the community. Wall panel sets were lent, 34 to 13 institutions, a 30% increase.

There has been much activity in the department which does not fit in any specific category but correlates <sup>with</sup> and supports community activities. Cooperation with People and Cultures, Inc., groups of various ethnic and racial backgrounds working together in Cleveland, has provided exhibitions in their neighborhoods and scheduled visits of small study groups to the department. A tiny shop has been opened by them in the central city for sale of their own arts and crafts - no imports. The Extension Exhibitions Department hopes to help the various groups grow in appreciation of their own and others cultural heritage and set a standard for their own creative efforts.

In August, an arts and crafts exhibit of Hungarian materials was held in celebration of the Millenium of Hungarian Christianity in the con-

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munity exhibition rooms of The Higbee Company. A collection of fine 19th century embroideries and modern original prints were installed by the department and provided a good opportunity for the comparison of early examples of embroidery with present day production.

The Euclid Cultural Center held a Cultural Fair in September which was attended by ca. 4,000 people. A wall panel set from the department became a major attraction. They look forward to showing other sets to the community.

Simple weaving equipment and examples of weaving were combined into an exhibition for the Museum's Art History and Education Department and shown on the classroom level.

A large group of objects with appropriate labels was lent to the Western Reserve Historical Society for the exhibition, Art Deco. This was a popular show attended by approximately six thousand.

Students from Case Western Reserve University have borrowed wall panel sets to aid in class projects and visited the department to study prints and paintings in an extensive research project on the Federal Art Project of the 1930s.

The Textile Arts Club held one meeting in the department at which time the approximate 80 persons viewed and/or discussed a wide variety of textiles with the department staff. The enthusiasm and gratitude for the opportunity was exceedingly great.

The Gallery Group is a women's community group formed in connection with the Lakewood extension gallery. It provided student scholarships and funds for purchase of a few small objects for the extension collection as well as providing the only extension gallery guards for off-school hours.

[May 17, 1977]

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art lecture and demonstration series. A gallery lecture was given to this group by the department administrator to enable them to answer questions about the exhibition, Arts of Tribal Africa, when they were staffing the gallery.

Much has been done during the year by way of cleaning, restoring, matting and mounting of objects to keep the collection in suitable condition for the extensive use it receives. The awareness of the community to the service grows but, without additional staff, there is little likelihood of any further expansion of service. Many are being disappointed this year. Requests for service for the September 1973-June 1974 school year have already been made by many who could not be put on the present school year schedule. The addition of one assistant to the present staff would make it possible to more nearly meet the requests of the community.

~~(Copies of a few press releases and newspaper articles enclosed)~~

JOHN S. WILBUR  
1460 UNION COMMERCE BLDG.  
CLEVELAND, OHIO 44115

June 12, 1973

Dr. Daniel J. Silver  
The Temple  
University Circle & Silver Park  
Cleveland, Ohio 44106

Dear Dan:

Many apologies for the delay, but I do want to tell you how much I appreciate all the time, thought, and energy packed into your compendiums. I am most impressed with the many recommendations that you have come up with — and especially so many specific suggestions.

I was somewhat puzzled by the Directors' comments about uneven and misplaced emphasis. Certainly I would hate to see more emphasis on the "community relations" phase if it was at the expense of CMA's basic core activities. I did not think that our report had an either/or implication, but I do agree with what I think Sherman is saying — the Museum should continue to excel in all its great work. Perhaps a new "administrative assistant" could allow even greater progress and achievements in basic core activities along with improved "community relations".

On Page 2 you give four reasons why CMA maintains its national status. I would like to add a fifth reason which, even though it is so obvious, deserves, I believe, "emphasis" — lest we forget. The fifth reason I am suggesting is the eminent condition of the CMA's finances. We are so fortunate in not having to go to municipalities for financial aid and assistance. Having adequate monies for acquisitions put us in an envied status nationally and internationally. No doubt one of the reasons that we can attract a staff of such high calibre is the fact that, relatively free from financial burdens, the Director and the staff have more uninterrupted time to devote to the cultural affairs of the Museum.

[June 12, 1973]

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When we cite our financial situation as one of our main characteristics, it brings into focus all sorts of other things such as pay scales, fringe benefits as well as some of the niceties that we are in position to afford so graciously. But what is most significant is the reminder that now that we are in such a fortunate situation we should never let ourselves slip into deficit financing or periods of careless budget unbalancing. I think it is vital that we flag this great blessed financial asset that undoubtedly has helped to earn us such renown.

Of course, I do have a few further comments but they are more of a clarification or semantic nature and relatively minor. I am afraid I have said far too much already. I still <sup>would</sup> ~~do~~, however, like to see CMA write its own "policy" rather than refer to the "Professional Practices in Art Museums."

Sincerely,



June 20, 1973

Mrs. Alfred Rankin  
River Road  
Chagrin Falls, Ohio 44022

Dear Clara:

Our attempt to hold a Planning and Development meeting in June seems to have fallen through due to everyone's racing in all directions at different times.

I propose to hold a meeting in July and would ask you to indicate a preference as to the date on the enclosed postcard. I will have all materials collated by then and I think we can push towards a final draft.

Sincerely,

Daniel Jeremy Silver

DJS:amp

Mon., July 9 at 3 P. M.  
Tues., July 10 at 3 P. M.  
Wed., July 11 at 3 P. M.  
Mon., July 16 at 3 P. M.  
Tues., July 17 at 3 P. M.  
Mon., July 23 at 3 P. M.

Enclosure

*Squire, Sanders & Dempsey*  
*Counsellors at Law*

*1800 Union Commerce Building*  
*Cleveland, Ohio 44115*

June 25, 1973

*Cable "Squiresand"*

*TW 810-421-8336*

*Area Code 216*

*696-9200*

*Washington, D. C. Office:*  
*21 Dupont Circle, N.W.*  
*Washington, D. C. 20036*

Mr. Daniel Jeremy Silver  
The Temple  
University Circle at Silver Park  
Cleveland, Ohio 44106

Dear Dan:

In connection with our report to the Trustees, would it not be a good idea to have it come out in several parts. For example, I think our first report might possibly cover the restaurant and sales desk operations. The second report might be devoted to the library which is one of the things I think should be organized. Subsequent reports would deal with museum publications and fund raising.

I think if you handle it this way it may take a few more meetings but we will come up with short and concise reports which will hold the attention of the Trustees.

I also think it will make our work easier than if we drive to cover the whole gamut in one large report.

Sincerely,

*Jim*

JHD:lv

**June 28, 1973**

**Mr. James Dempsey  
Squire, Sanders & Dempsey  
1800 Union Commerce Bldg.  
Cleveland, Ohio 44115**

**Dear Jim:**

**How we should deliver our report is one of the issues I want to cover at our July meeting. The idea of doing it in several parts is an idea which has much to commend it and as soon as I get everyone's time preference I'll get back to you.**

**Sincerely,**

**Daniel Jeremy Silver**

**DJS:mp**

July 6, 1973

Mr. Paul Vignos, Jr., M.D.  
48 Cadogan Place  
London SW 1 ENGLAND

Dear Paul:

Will you please reserve Monday afternoon, July 23 at 3 P. M. for a meeting of the Planning and Development Committee. We hope to review our entire submission. I'm delighted you will be home for this meeting.



Sincerely,

Daniel Jeremy Silver

DJS:mp

*From the desk of—*

**RABBI DANIEL JEREMY SILVER**

**July 6, 1973**

**Dear Lew:**

**Miracles do happen! We are all available for a meeting Monday July 23 at 3 P. M. I have scheduled the meeting at the Board Room of the Museum.**

**Our agenda will cover the draft of our report and techniques of presenting the report to the full Board.**

**Daniel J. Silver**

**DJS:mp**

# The Temple

UNIVERSITY CIRCLE AT SILVER PARK • CLEVELAND, OHIO 44106 • 791-7788  
BRANCH: 26000 SHAKER BLVD. • BEACHWOOD, OHIO 44122 • 831-3232

DANIEL JEREMY SILVER - RABBI

MAX ROTH  
STUART GELLER  
ASSOCIATE RABBI

July 30, 1973

LEO S. BAMBERGER  
EXECUTIVE SECRETARY

Mr. Lewis Williams, President  
Cleveland Museum of Art  
11150 East Boulevard  
Cleveland, Ohio 44106

Dear Lew:

I am pleased to send to you the report of the Planning and Development Committee. We have worked with the Director and staff in reviewing the Museum's activities and plans for the next five years and have found everyone most cooperative.

We have held twelve meetings over ten months during which we have reviewed all facets of the Museum's activity. This report contains 49 recommendations which should be understood against the background of our pride in and respect for this museum. Our research has increased our awareness of the range, refinement and substance of the Museum's operation. We emerge sanguine of our future and hopefully that our recommendations will contribute to even greater success.

The report is in four parts: the report itself, appendices, a check list of recommendations so that the trustees can act on these individually, and a suggested time table for the enabling of the various recommendations.

# The Temple

July 27, 1973

The Committee stands ready to explain its position to the Executive Committee and the Board of Trustees in any way or fashion that you deem appropriate. We are particularly grateful for the encouragement and support which you have evidenced towards this project by your attendance at some of our meetings and your many helpful suggestions.

Sincerely yours,

*Daniel Jeremy Silver*  
for the Committee

Dr. Paul Vignos, Jr.

James H. Dempsey Jr.

John S. Wilbur

Clara Rankin

Daniel Jeremy Silver, Chairman

DJS:mp

Encl.



## A General Frame of Reference

The CMA is a general art museum whose primary purpose is to acquire, preserve, display, study and explain objects which fall into the category of fine arts in order to preserve these for posterity, encourage awareness of artistic merit, provide understanding of the accomplishments of the past and stimulate an awareness of artistic quality and of the importance of beauty in man's life and environment.

The CMA must evaluate and respond to new possibilities and forms of artistic expression in modern society, but our role is that of an art museum and not an agency of social change.

The CMA is a regional Museum and has a responsibility not only to be part of the ongoing national art enterprise, but to bring to this area exhibits and viewpoints for the benefit of those who cannot or do not travel.

The CMA remains the nation's only major free access museum - a tradition of which we are rightly proud and which this Committee feels should be maintained as long as it is economically possible.



## SECTION I - Internal Organization

### A - Board

(1) GMA practice generally conforms to the Association of Art Museum Directors, Professional Practices In Art Museums (1971) and should.

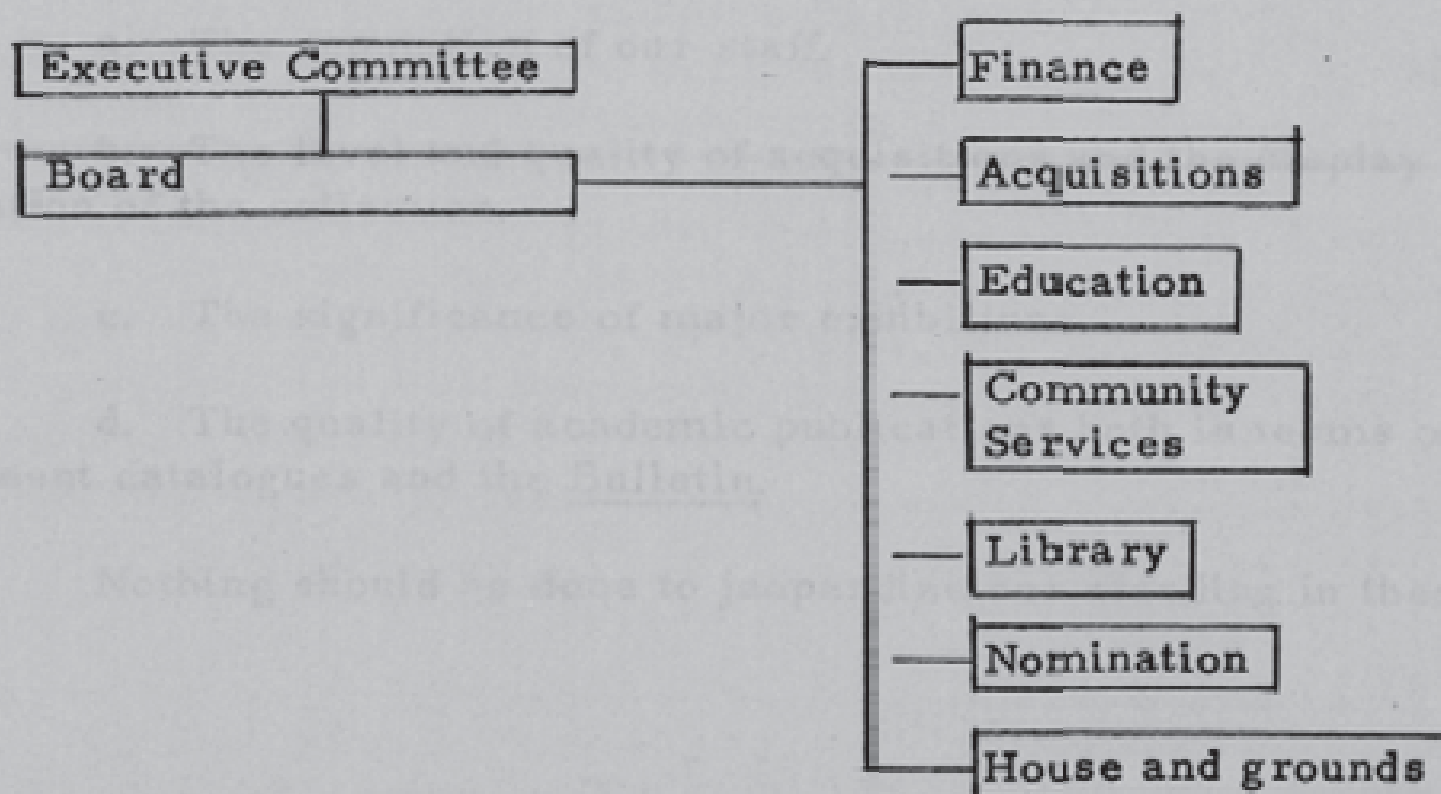
(2) Board meetings should focus on major policy and fiscal items and should be put on a scheduled basis to allow Trustees to plan their calendar around the date.

Executive Committee meetings should be held frequently on a convenience and need basis. The Executive Committee should meet regularly and its meeting dates should be flexible enough to meet the ebb and flow of necessary business.

Other Committees of the Board should also have a minimum number of meetings yearly. These need not be rigidly scheduled but should be planned well in advance with adequate notice. No major issue involving a committee's area of concern should come to the Board without prior committee consideration.

Committees form an important link with the staff of the Museum and should facilitate the efficient responsible coordination of essential Museum functions. Regular committee meetings with appropriate staff personnel would provide monitoring of Museum programs, supply feed-back concerning community reactions, give tangible evidence of the trustees' interest in staff performance, and be an aid to morale and trustee-staff relationships.

As will be indicated in the body of this report we envision the following Board and Committee structure:



(3) We recommend that when any major issue is tabled before the Board presentation shall include a staff prepared brief so that all implications can be carefully considered. Among past examples of "major" issues are the new building, the joint CWRU-CMA Art History program and our gallery renovation; current examples would include our adoption of the AAMD resolution on "Illicit traffic in Works of Art," and decisions involving the space needs of the Library.

(4) When first appointed members of this Committee shared the experience of being thrown into meetings without proper briefing. We recommend that an informal orientation program for new Board members including introduction to the Senior members of the staff be devised and implemented by the Director.

(5) It would be advisable for the Director to prepare a rather detailed annual review of the Museum for the Trustees. Such a report would help the Board to keep the full picture of Museum staff and program in mind as it deals with individual problems.

- - - - -

#### B - Staff

(1) Administrative responsibility for the Museum is vested by the Board in the Director. A museum such as ours requires a single functioning head.

(2) The CMA enjoys a fine reputation in the art and museum worlds. Though a regional museum our major exhibits are reviewed extensively in the national press which "pays off," particularly in terms of our ability to hire first rate personnel.

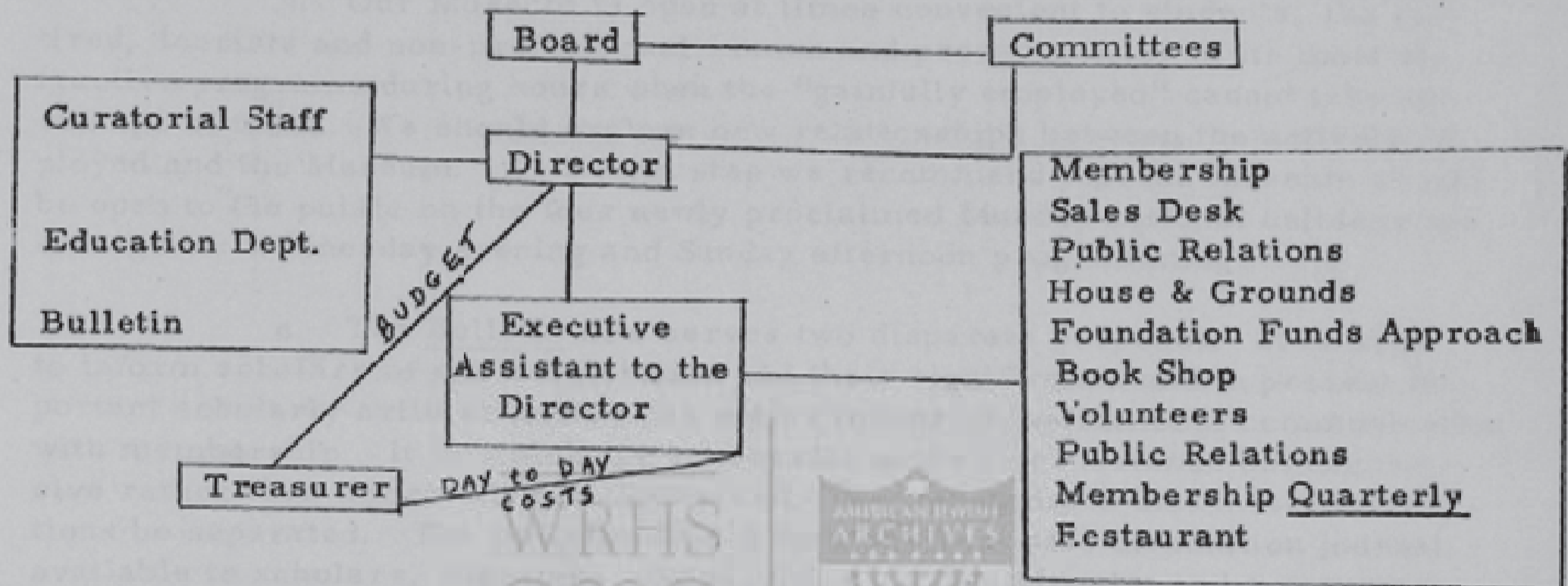
The CMA maintains this national status in four ways:

- a. The reputation of our staff.
- b. The level and quality of acquisitions and the display and presentation of the collection.
- c. The significance of major exhibitions.
- d. The quality of academic publications both in terms of department catalogues and the Bulletin.

Nothing should be done to jeopardize our standing in these areas.

(3) Because of the enlargement of our facilities and the multiplication of on-going programs the Committee recommends that the position of Executive Assistant to the Director be created. This person would report directly to the Director with responsibility in non-art areas: membership, public relations, community relations, house and grounds, supplies, restaurant, Book Shop, printing, volunteers etc.

This diagrammatic model of Museum professional activities is assumed throughout the body of the report.



### C - General Observations

(1) We recognize that the museum memberships are low in most large cities and that attendance in Cleveland, which is not a significant tourist center cannot be expected to match the figures of larger and more active communities. We also believe that the CMA has been conservative about trying to excite local interest. Understandably concerned that their high standards could be jostled by local activity and bustle the professional staff has shied away from certain relationships with the community. In full agreement the public relations and promotional consideration must never override artistic or scholarly requirements, we firmly believe that this museum can equally, and with equal skill, serve its traditional functions and the community's interests. With these considerations in mind the Committee makes the following recommendations:

a. Community relations should be upgraded as a concern and placed under the direct charge of the Executive Assistant to the Director. His task should be to supervise public relations in all its facets, and to secure and retain members, review attendance figures, maintain comparison charts with other major museums, develop local promotions, suggest approaches to various local groups and present to the Board an annual inventory of attendance facts, promotional programs and suggestions designed to enhance the reach of the Museum's activities.

b. Our Museum is open at times convenient to students, the retired, tourists and non-professional women and presents many of its most attractive programs during hours when the "gainfully employed" cannot take advantage of them. We should explore new relationships between the actively employed and the Museum. As a first step we recommend that the Museum should be open to the public on the four newly proclaimed Monday national holidays and enlarge its Wednesday evening and Sunday afternoon programming.

c. The Bulletin now serves two disparate purposes. It is used to inform scholars of our acquisitions and their significance and to present important scholarly articles and as our major means of institutional communication with membership. It is eminently successful in the first instance but impressive rather than informative in the second. We recommend that these two functions be separated. The Bulletin should continue as a paid circulation journal, available to scholars, museums, universities and individuals; and a new magazine should be published, designed for the membership and free to them. This magazine, possibly a Quarterly, should be designed especially for our membership and the mpm-professional and be full of information on exhibits, acquisitions, lectures and the permanent collection. If this change is accepted we feel that the Director should appoint an editor for the new publication with a charge to work under his direction closely with the Membership Department and an advisory committee from the Board. A sample of the new publication and cost figures for both the Bulletin and the new Quarterly should be submitted to the Board before regular publication is begun.

d. It is our impression that recent CMA public relations has been geared more to special exhibitions and national coverage than to our ongoing services to this region, Cleveland and our membership. The Public Relations Director must maintain close contact with the local and regional media, art groups etc. Investigation should be made of the feasibility of a Public Relations Advisory Committee composed of senior P. R. professionals in our community who could help the Director and Board draw up guidelines in this area and establish a suitable job description for the person hired for this work by CMA.

e. As the major museum in our region regular contact should be maintained both by the curators and community relations people with local art museums (Akron, Canton, Toledo, Erie) and university art centers (Kent, Oberlin).

f. The special exhibition program has been reviewed and we feel strongly that to sustain the vibrancy of all our activities a full program of meaningful exhibitions must be encouraged.

g. Our positive attitude towards such an exhibition program underscores our responsibility to find money for these, especially through grants or corporation support. We have begun to charge for special exhibitions. It is not clear whether these charges significantly reduce attendance nor is it clear whether free entrance is a meaningful inducement to membership. These questions should be studied. Pending such a study and in view of the increased cost of these exhibits it would seem advisable to continue the admission charge for certain special exhibits.

h. Possibilities exist for an increased number of exhibitions involving contemporary architecture, planning and the useful arts. The Contemporary Arts Curator should have as a major assignment the mounting of a goodly number of small scale exhibits within his field and these areas. Whenever possible small groupings from our collection with a particular fresh perspective should be offered.

#### D - Membership

a) Membership must be deliberately solicited and a continuing membership campaign mounted. The Director and the Committee agree that a 10,000 member figure is a reasonable three year goal.

b) An effective Office Manager should be hired to organize and make more efficient the preparation and updating of membership lists, prospect lists and correspondence files.

c) Membership reports to the Board should reflect not only actual numbers, but translate the numbers in each category of membership into dollar income.

d) The office of the Executive Assistant to the Director should be given responsibility for upgrading membership categories and fund raising. No such specific assignment currently exists. More attention must be placed not only on membership solicitation but on retention. A cancellation rate of 15% may not be high in comparison with other museums but it's bothersome.

f.) The Board should encourage courses for collectors, receptions for members at openings, daily major exhibition talks, evening programs etc. All these matters should be reported on in the Executive Assistant's or Director's annual report to the Trustees.

g.) Little has really been done to date with the solicitation of corporate memberships. Corporations should be solicited carefully and repeatedly for membership and for help with special exhibitions for which they can be given special credit. The Board must cooperate in this venture.

h.) Since membership income in the lower categories is more productive in terms of visibility, interest and involvement than income the CMA should conduct an annual appeal for operating funds from members and a select supporters' list.

## SECTION II - Finances

## A - General Consideration

(1) The attached comparison of income and expenses estimated on the basis of a 5% increase in income and a 6% increase in costs suggests that the CMA faces no major operational budget crisis over the next five years - provided the Huntington and Kelley Funds are considered as income and times remain relatively as they are.

	Estimated Income @ 5%	Estimated Expense @ 6%	Difference
1973 Estimated Income			
Endowment, Trusts & Other	\$2, 353, 243. 09		
John Huntington Art & Polytechnic	1, 192, 700. 00		
Horace Kelley Art Foundation	75, 000. 00		
1973	\$3, 620, 943. 09	\$3, 319, 800. 00	\$ 301, 184. 98
	181, 047. 00	199, 188. 00	
1974	3, 801, 990. 09	3, 518, 988. 00	283, 002. 09
	190, 099. 00	211, 139. 00	
1975	3, 992, 089. 09	3, 730, 127. 00	261, 962. 09
	199, 604. 00	223, 808. 00	
1976	4, 191, 693. 09	3, 953, 935. 00	237, 758. 09
	209, 585. 00	237, 236. 00	
1977	4, 401, 278. 09	4, 191, 171. 00	210, 107. 09
	220, 064. 00	251, 470. 00	
1978	4, 621, 342. 09	4, 442, 641. 00	178, 701. 09
	231, 067. 00	266, 558. 00	
1979	4, 852, 409. 09	4, 709, 199. 00	143, 210. 09
	242, 620. 00	282, 552. 00	
1980	5, 095, 029. 09	4, 991, 751. 00	103, 278. 09
	254, 751. 00	299, 505. 00	
	\$5, 349, 780. 09	\$5, 291, 256. 00	58, 524. 09
			\$1, 777, 727. 70

(2) The Committee suggests that the rate of repayment of our internal debt (Building Fund) be set annually after the Finance Committee has decided the level of income needed to support operations, thus in effect the total Huntington and Kelley income should be shown on our balance sheet before pay raises and program costs are considered. We further suggest that the rate of repayment of our internal debt be set annually after program and salary needs have been examined. We would recommend to the Finance Committee that the annual budget submission be prepared not only with a view to holding the line on costs, but with the view of increasing income by income management, increase in dues or billings for repayment of services etc. to meet necessary expenditures.

(3) The Committee has reason to believe that staff salaries may be low. The Committee suggests that the Director and the Finance Committee review all salaries with an eye to staff morale, decency and our competitive position in the job market.

(4) The Committee has reason to believe that there are inequities in our retirement program and suggests a similar review of this area.

(5) In inflationary times fixed costs (supplies, insurance, social security) rise rapidly and the temptation is to freeze salaries. Morale and the law of supply and demand suggest that this be done only as a last resort.

(6) Accession funds in the range of \$2,250,000 level currently are available. These can be expected to increase at the current 5% compounded rate; but the simple fact is that these monies are buying less and less art. Consequently, we recommend that:

a. Over the period of this report (5 years) accessions funds be managed for maximum income without danger to principal and that our policy remain that we buy what we can as soon as we can.

b. Any long term analysis inevitably suggests that we will become increasingly dependent for acquisitions on local collections and donations. This suggests that curators must be aware of and available to local collectors and helpful to them. Our registry of local collections should be maintained and periodic display of items from local collections encouraged. The present collectors support program is unsystematic and not well known outside the immediate Museum family. It should be developed but care should be exercised that advice be scholarly and not primarily financial. The Committee recommends that guidelines be established governing the staff's professional relationships with collectors.

(7) A major responsibility of the CMA administration shall be the search for "no-strings" Federal, State, Foundation and Corporation grants for special projects (education, publishing, exhibitions etc.) An annual report of this effort together with a list of contacts made and a description of plans for the new year should be made to the Board.

B - This Committee's charge was to look for trends and suggest priorities, not to review the budget. In that light the following suggestions are made:

#### 1 - Membership

Membership Department expenses run at an annual \$40,000 rate. The Department provided \$21,000 in new enrollee income last year and the CMA enjoys membership income of \$189,000 against which the Department's costs must be charged, some of the cost of Bulletin (\$47,000), non payment of entrance fees to exhibits, book discounts, openings, special printings etc. Net income per member is estimated at less than \$2.00. To increase benefits of this department the Committee recommends:

- a. Review and reorganization of its secretarial and administrative procedures.
- b. Reducing department costs by eliminating its role as secretarial pool for Junior Council and volunteers.
- c. Establishing a charge for Bulletin for lower categories of membership.
- d. Placing responsibility for upgrading membership categories with the Executive Assistant to the Director.
- e. Raising the base cost of membership to the \$30-35 per year range with consequent increases in other categories.
- f. Establishing target figures for each year's membership activity.

## 2 - The Sales Desk

The Sales Desk is awkwardly divided in terms of space and operates at an annual deficit of \$40,000. It is our conviction that the Sales Desk should be an income producing operation. The Committee considers this deficit unacceptable and notes that the budget does not fully present our loss, as inventory is carried at full value, making the true loss considerably higher than \$40,000. To rectify this situation the Committee recommends:

- a. That the space needs of the Sales Desk be reviewed.
- b. That service at the Sales Desk be turned over to volunteers under a single professional. Much of the deficit is represented by salaries.
- c. That unsold inventory be carried in the annual audit at no more than 50% of retail value.
- d. That the Sales Desk be given two years to become profitable; that if it fails, current operation shall be closed down and our publications and gallery guides be made available at the Information Desk in the main lobby.

## 3 - The Joint CMA-CWRU Art History Program

This project, undertaken three years ago, has our curatorial staff teaching CWRU students on a regular basis and has opened our Library to their needs. The Committee has examined only the fiscal and staff implications of this program and finds these to be exceptionally taxing of CMA resources. There is

evidence that the program costs the Museum the time of several curators and at least two full time librarians each academic semester, not to speak of other hidden costs to staff in administering the program and to the library in terms of use and abuse. The Committee believes a full audit of the project by a committee of the Board is imperative. We further recommend that while this audit is underway alternative institutional arrangements for such a program should be explored and that a report and recommendations be filed with the Board as expeditiously as possible.

#### 4 - CMA Lunch Room

The Committee discovered that our food services was operating at a sizeable deficit (\$77,000 for fiscal 1973). Part of this sum is a result of our policy of subsidizing one half the cost of staff lunches. The policy remains acceptable, but not the discovered underpricing of many items sold to the public, particularly in view of the sharp increase in food costs. The Committee urgently recommends a quarterly review of charges by the Food Department and Mr. Grossman. As a general practice, bids should be requested from independent outside caterers at least every two years, at least for comparison purposes.

#### 5 - School Fees

Historically CMA has requested Boards of Education to reimburse the Museum for docent services, but never has insisted on such payment. The resulting erratic pattern of payment and non-payment brings the CMA little income (less than \$5,000) and presents the Museum with a potentially embarrassing situation in which the poorer public school systems pay and some better-off systems and the private schools do not. The Cleveland City system maintains two full time staff people at the Museum to take care of their classes. Hawken, University School, Orange and Bay Village, to cite only examples, make no payments.

The Committee recommends that the Curator of Education canvass all school systems which use our docents with a view towards their making an appropriate annual payment. We recognize that the systems may be unwilling or unable to make such payments and recommend, if this be the case, that upon presentation of the curator's report the Board make a policy decision whether or not the cost of the docent program should be entirely financed from CMA operating funds.

### SECTION III - Collection

#### A - Acquisitions

Because of recent events in the museum world we deem it advisable to restate the CMA's policy for the acquisition and de-acquisition of objects.

a. As a general museum our purpose is to acquire objects of the highest artistic merit with an implicit concern that our accessions retain a reasonable balance in our collection between major areas of artistic culture.

b. Given the rising costs of objects our policy should be one of "buy now" rather than of delaying purchase in the hope of some downturn in the market. Despite the temptation to purchase choice items, it should remain our policy to limit acquisitions to funds now in hand or in certain prospect, i. e. within three to six months.

c. As in the past, once an object is accepted by the Museum the stipulated wishes of a donor, as well as wishes expressed verbally to the Museum, shall be scrupulously honored in the matter of maintenance and disposition of objects.

d. In the matter of the sale or barter of objects from our collection it is our current policy that permission must be obtained from both the Acquisitions Committee and the Board. We believe a proviso should be added that the release of any object whose value exceeds ten thousand dollars shall require an outside appraisal before the matter is presented to the Board. This provision is designed to protect the reputation of our staff.

e. This Committee believes that the present practice of giving to the Contemporary Arts Department an annual grant for purchase without reference to the Accessions Committee should be discontinued.

f. The Committee believes that the Accessions Committee and the staff should be encouraged to move more energetically in the modern field.

g. Efforts should be made to enlarge and display our photography collection.

h. In view of our desire to encourage local collectors it would be advisable to indicate in an appropriate manner when works of art on exhibit at the CMA are available for purchase.

i. Responsibility should be vested in the Executive Committee to review with the Director the Museum's compliance or non-compliance with various resolutions of the Association of Art Museum Directors and others in the matter of the "import of art treasures." The Committee obviously feels that the CMA will as always be impeccable in its actions - but it also feels that our precise response to these positions should be worked out fully and carefully by the Executive Committee and our lawyers.

## B - Care and Display

(1) The next five years will see the completion of the chronological arrangement of galleries. The Board has acted on the first phase of this program and the Committee happily restates our general approval of it.

(2) Special attention should be paid to more comprehensive labeling of permanent exhibits and the publication of all proposed gallery guides.

(3) A museum is by definition a place to which the visitor must bring a responsiveness to the beautiful and labels should not get in the way of that response. At the same time it is a function of a museum to increase the level of art appreciation and literacy among its visitors. The Committee believes that more and more useful information could be put on our labels, and that labels could be changed from time to time, and that our downstairs library of slide-tape guides to our collections could be enlarged, refined and more extensively used.

(4) In the area of preservation there will be increasing difficulty of maintaining our collection at its proper level. Our Preservation Department expressed satisfaction with its location but there is an obvious need for qualified personnel. The Director looks to the Intermuseum Lab Program to help. Thus this group commands our support. In terms of work load and continuity it would seem desirable that a successor to the conservator of painting should be hired soon in view of the incumbent's imminent retirement.

## C - Curators

(1) The Committee was impressed with the scholarship and competence of the curators; and recommends that when feasible they pursue goals beyond the preservation and study of their collections, possible acquisitions and teaching assignments. When feasible, curators should be asked to propose significant or interesting future exhibition. Availability to local groups for lectures in their fields and on art matters generally and their involvement in the suggestion and mounting of exhibits are important curatorial responsibilities.

(2) The teaching burden (CWRU and curatorial) falls unevenly on the curators. Some report spending up to 40% of their time on these functions. Care should be taken that such teaching assignments are not accepted at the expense of cataloguing, publication etc.

(3) Photography, architecture, planning and contemporary arts and textiles are areas which are familiar to and functional in our world. Responsibility for them falls here and there and sometimes nowhere. The Committee believes that these areas (exhibits, etc.) are properly the responsibility of the Department of Contemporary Arts and with that understanding in mind believes that the personnel needs of this department be reviewed and upgraded.

(4) Each curator should be required to submit a concise annual report to the Board detailing the state of his catalogues, the number of objects in his care requiring publication and the number published, a brief list of his activities with local collectors' groups and his plans for exhibits for the next 12 to 24 months.

(5) The Curator of Ancient Art will retire during the period of the Committee's report. His area is vast and the needs of our collections and of our art history teaching would make it seem desirable that a successor be appointed despite the relative paucity of major new acquisitions available in this field. The new man might be selected from candidates who have emphasized art history as well as curatorship and be given operational responsibility for the CWRU-CMA and curatorial intern programs.

## SECTION IV - Department of Art History and Education

(1) As the Education and Extension Departments are responsible for the Museum's public education, it would seem wise that these two departments be administratively reunited under the Curator of Education and that the Education Committee of the Board assume a visiting committee role over the entire program.

(2) A major responsibility of the Curator of Education shall be to develop a worthwhile adult education program of the highest quality. The program of gallery talks and daily talks during special exhibitions is commended, but not enough attention is paid to Wednesday night programming or new programming designed for our employed membership. Experiments in this direction are encouraged. We recommend that the Education Department be mandated to prepare an annual report to the Trustees outlining its activities with a special emphasis on describing the program's impact on our adult community. The education budget should reflect this new emphasis on adult services.

(3) Chance rather than administrative logic has led to the inclusion of the evening movie series under Education. As our film programs are presented as exhibits of contemporary art form, it is recommended that they be specifically assigned to Mr. Henning. Movie attendance figures should be eliminated from Education reports.

(4) The Committee applauds the East Cleveland project, but suggests that careful evaluation and follow-up reports be made to judge its impact.

(5) As a general principle the Committee prefers that this department concentrate on teaching teachers rather than taking individual classes through the Museum, though it recognizes the continuing need for some class teaching. The hiring of a staff for purely docent purposes reduces the possibility of hiring staff with special skills in audio-visual techniques, TV and recording, functions which can have a major and broader impact on both teachers and students.

(6) The Committee has read the gallery guides and find them excellent. The series should be completed. The making of slide-tapes on major special exhibits as well as on major collections of CMA is encouraged, as is the writing of other useful pamphlets for mature popular understanding.

(7) The possibility of a joint CMA-CIA-Board of Education program of basic art education should be explored both in terms of feasibility and funding.

(8) The children's courses remain popular and an inducement to membership. The possibility of practicum courses for adults might be reconsidered.

(9) The Extension Department has an annual budget of approximately \$60,000 and a sizeable loan collection which is carefully managed. Items go regularly in and out on loan exhibitions; but it is not clear to the Committee precisely what is accomplished by all this effort. The Extension Department's own evaluation is included as an appendix. We recommend that this document be reviewed by the Education Committee and an evaluation prepared of numbers, consequential results, the use and purpose of these exhibits, benefits to CMA and to art in the broadest sense from such activities, together with suggestions of other display locations or methods of offering services with a view to a major review of its place within CMA's ongoing programs. The Weatherhead Foundation now covers part of the cost of this program (\$25,000). Such support is welcome and should be increased - but we must know that this program really does a meaningful piece of work and can be effective throughout the 1970's.



## SECTION V - Library

(1) The Committee was impressed with the vigor with which the Library, slide and photograph programs were being coordinated under a single administration and recommends the appointment of a deputy to the Librarian with primary responsibility for slides and photographs.

(2) The present layout of the department reflects its original administrative separation. This does not make for administrative or space efficiency. This fact, placed side by side with increasing space needs for shelves and stacks for our ever growing collections, suggests that within five years a major reallocation and reorganization of space within our building will have to be made. The Committee recommends that a planning group be organized now to:

- a. Study space needs of this department over the next two decades not only in terms of size of collection but with the purpose of providing space which will be self-contained and permit control of entrance and exit of people and books.
- b. Investigate less bulky means of storage (microfilm, micro-files etc.)
- c. Investigate the possibility of limiting or culling our collections.
- d. Report their recommendations to the Board within two years so this project can be begun well in advance of crises.

(3) As matters of general policy the Committee recommends:

- a. That the purchase funds necessary to maintain the completeness of our Library as a scholarly tool be made available. The Library will require a larger than 6% annual increase in its purchase budget to keep abreast of the inflation in book costs. The Committee recommends that this line of the library's budget receive, when necessary, special consideration, but that the Librarian specifically be charged with working out areas of collection with the other major libraries in the area.
- b. All but \$22,000 of the Library's budget of \$224,000 is spent on salaries. The Librarian estimates that up to 60% of the time of the five desk people involves a service to CWRU, a service for which the CMA receives no reimbursement. If this project continues we would recommend that CWRU be asked to defray the cost of a librarian who serves undergraduates.
- c. That the slide room rental charge be maintained.
- d. That the Space Need Committee become a Library Committee of the Board.

## SECTION VI - Building and Grounds

(1) The Committee was impressed with the care and maintenance of the building.

(2) The Information Desk provides a warm and necessary welcome.

(3) An annual review of safety precautions would seem advisable.

(4) The various space requirements of individual departments should be considered:

a. Print Department - more storage and shelf space.

b. Printing Department - several new pieces of equipment and space.

c. Restoration Department - a humidity control area.

d. Photography Department - a new 35mm camera to make slides, ceiling tracks for suspension lights, equipment and space to divide color negatives, more file storage space.

(5) There was general agreement that more attention should be put on outside signing and a better bulletin board to show visitors special exhibits in Museum.

(6) The senior person in each department should be required to submit to the Board via the Director a report of his requirements with the itemized cost of each major item he and the Director feel must be purchased.

(7) A House Committee of the Board should be appointed with visiting concerns over maintenance, space allocation, grounds, parking, safety (University Circle police etc.), signing etc.

## SECTION VII - Auxiliaries and Ancillaries

(1) As a matter of Museum policy this Committee recommends the Museum must insist that membership in affiliated groups cannot be restricted by race or religion and that affiliated groups must be able to evidence in fact that this is so.

(2) The Committee feels keenly the need to have people active in Museum related activities and recommends:

a. The creation of a Men's Committee to help in our fund raising efforts. It could be tied to the CMA by informational and social visits with the Director and/or President.

b. The initiation of discussions with the Junior Council about enlarging both their numbers, their volunteer role at CMA Sales Desk and making clear to community that they welcome women to their ranks from all who have Museum interests.

c. A continuing effort should be made to have the Print Club, Music Arts Association, Textile Club and Contemporary Arts Society make membership in the CMA a stipulation of membership.

d. It would seem advisable for the Board and the Librarian to create a "Friends of the CMA Library" group with a view to supplementary income for purchase, increased interest and use of our Library and facilities etc.

e. The membership of the Contemporary Arts Society should be encouraged to sponsor exhibits of modern art as well as to make occasional gifts of contemporary art to the CMA.

f. The Musical Arts Association pays its own way; but the Committee would encourage the curatorial staff to work for closer programmatic connections including occasional recitals of the music and/or culture whose art the CMA is exhibiting.

g. The Print Club provides useful support to our Print Department. Print exhibits might receive broader publicity in and outside the Museum. Since almost everyone owns a print or two here is a ready way for members to relate in terms of objects. Might there be an annual Prints from local Collections Show?

## RECOMMENDATIONS

Adopted

Revised

Rejected

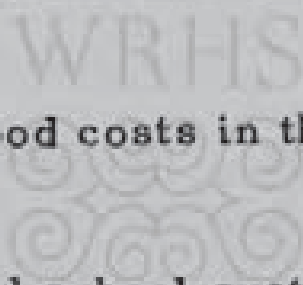
1. A regular schedule of Board meetings.
2. Frequent Executive Committee meetings.
3. Policy decisions to be considered originally by appropriate Board Committee.
4. Written brief on "major issues" to be submitted to Trustees before or at time of discussion.
5. An orientation program for new trustees.
6. Annual review by Director of CMA operations at a Trustees' meeting.
7. Creation of a Community Services Committee of the Board.
8. Creation of a Library Committee of the Board.
9. Creation of a House and Grounds Committee of the Board.
10. Creation of post of Executive Assistant to the Director with described administrative duties.
11. Increased responsibility by all who deal with program that Museum activities be available at hours when the "gainfully employed" can attend.
12. Opening of the Museum on the four newly proclaimed Monday national holidays.
13. The continuation of the Bulletin as a subscription monthly of the highest artistic and scholarly level.

AdoptedRevisedRejected

14. The publication of a Quarterly charged with the task of communicating programs, exhibits, acquisitions etc. to CMA members, this Quarterly to be sent free to all members.
15. Creation of a Public Relations Advisory Committee.
16. Continuation of a full special exhibition program.
17. Development of corporate and Foundation support of exhibition program.
18. Encouragement of small scale exhibitions in all modern art forms.
19. Reorganization of Membership Department office.
20. A continuing membership campaign with definite target figures.
21. Executive Assistant to the Director be charged with upgrading members in dues categories.
22. Creation of a Men's Committee of the Museum.
- 23. Creation of a Friends of CMA Library. — ✓
24. Conversations with Junior Council about opening of membership and enlargement of role.
25. An annual drive for fiscal support.
26. In preparing budget Huntington and Kelley Funds to be considered as ordinary income available for salaries and programs as well as repayment of internal debt.
27. Review of staff salaries by Director and Finance Committee.

AdoptedRevisedRejected

28. Review of staff Retirement Program by Director and Finance Committee.
29. A "buy now, pay now" acquisition policy.
30. Encouragement of curatorial support to local collectors and potential donors.
31. Establishment of guidelines governing staff's professional relationships with collectors.
32. Determination of a new schedule of annual dues.
33. A two-year trial of profitability for the Sales Desk, failing which it be discontinued.
34. A full scale CMA-CWRU Art History staff and cost audit.
35. Quarterly reviews of food costs in the restaurant.
36. Review with all involved school systems of our fees for docent services.
37. Requirement of outside audit before release of items valued at \$10,000 or more from our collection.
38. Termination of special annual grant to Contemporary Art Department for acquisitions without reference to Acquisitions Committee.
39. Review by Executive Committee for subsequent Board action of CMA position on various "import of art treasures" resolutions.
40. Photography, Modern Architecture, Contemporary useful arts to receive more attention and be the responsibility of Contemporary Arts Department.



AdoptedRevisedRejected

41. Review of staff needs of Contemporary Art Department with a view to increasing curatorial staff.

42. Administrative removal of movie series to Contemporary Arts Department.

43. Annual reports by curators to Board.

44. Administrative merger of Education and Extension Departments.

45. Critical review by Education Committee of effectiveness of Extension Department services.

46. Mandate to Education Department for greater emphasis of services to adults and teachers rather than docent program.

47. Appointment of Deputy Librarian.

48. Appointment of Library Committee to study future space needs and set philosophy of growth, to report to Trustees as soon as possible.

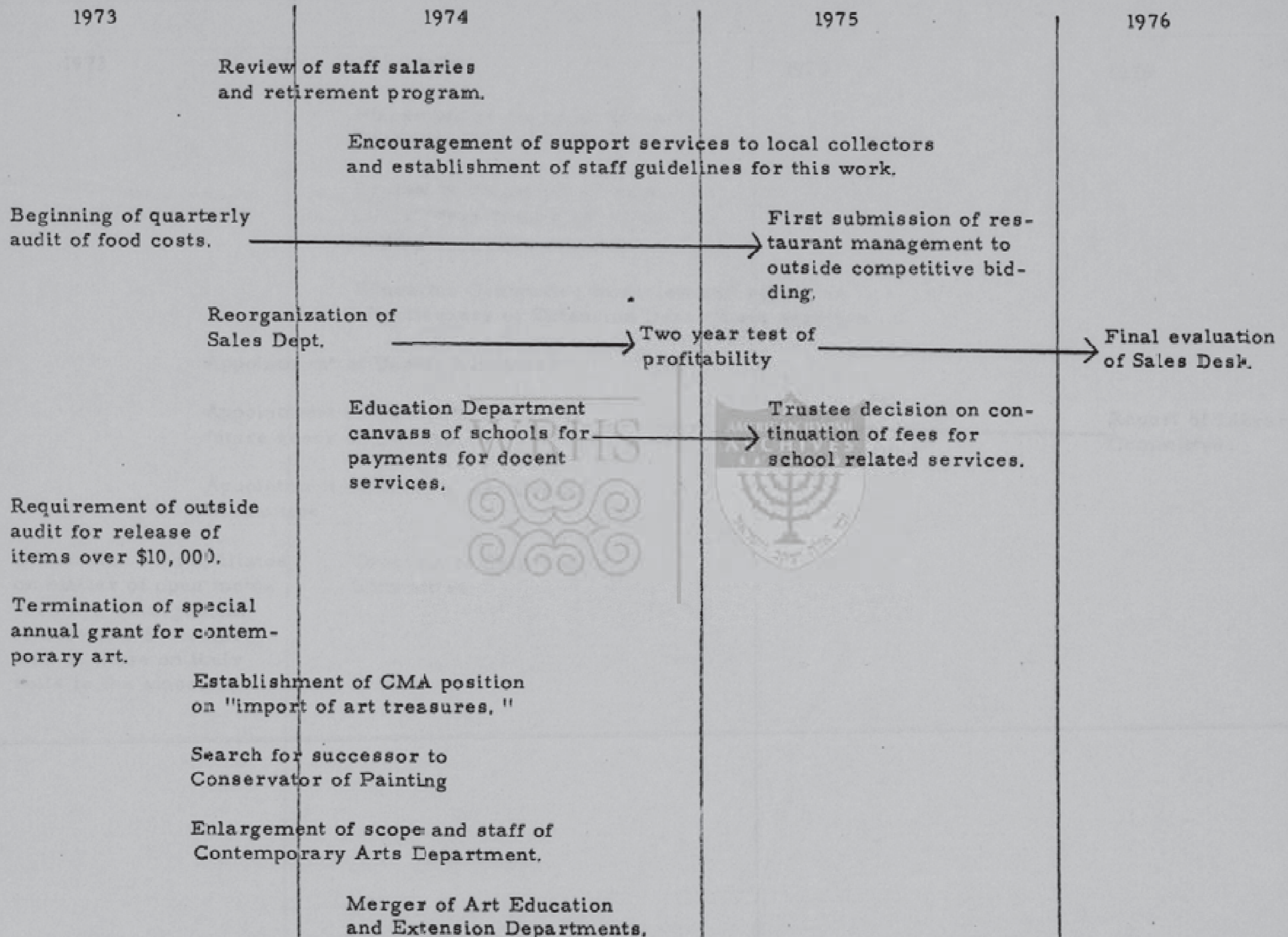
49. Approval of open membership requirement for all organizations affiliated with Museum and drawing on our support.



# TIME TABLE OF PROPOSED CHANGES

1973	1974	1975	1976
New schedule of trustee meetings	Annual review by Director for the trustees of CMA operations		
Creation of new trustee committees			
Creation of post of Executive Assistant to the Director	Hiring of Executive Assistant to President		
	Submission of plans, cost estimates, mailing lists etc. for <u>Quarterly</u> and plans for Bulletin Board approval.	Publication of <u>Quarterly</u>	
Creation of Public Relations Advisory Committee	Hiring of Director of Public Relations		
	Opening of Museum on Mondays of the national holidays		
Reorganization of Membership Department.	Development of program for corporate & Foundation support of exhibition program.		
Planning for a CMA Men's Committee	Planning for first annual "Fiscal Support" Fund Drive.	First annual fiscal support drive.	
	Planning for a Friends of CMA Library Committee.		
	Preparation of 1974-75 budget in line with Committee recommendations.		
	Determination of a higher scale of membership dues.		





1973	1974	1975	1976
	Placement of movie series with Contemporary Arts Dept.		
	Review by Education Curator of his department's services to adults		
	Education Committee to review and report on effectiveness of Extension Department services.		
	Appointment of Deputy Librarian.		
	Appointment of Committee to study future needs of Library.		Report of Library Committee
	Appointment of Building and Grounds Committee.		
Discussion with affiliates on matter of open membership, enlargement of services & membership of those on their rolls in the Museum.	Creation of CMA Men's Committee		

Lewis C. Williams

Cleveland, Ohio

Dear Dad, As a result of my  
visit and reviewing the thoughts  
of Sherman, Paul, & John (partially)  
a thought that has been in the  
back of my head surfaced up front.

Our weakness in aggressive  
membership, community relations  
and awareness etc is agreed by all.  
We don't have the talent at hand  
to do the job and we had better be  
terribly careful to get the right person.  
So lets consider running 8 or 10 of  
the cities best PR people through  
an orientation course - ie. Bill Boyer  
tell Henry Hopwood his PR V.P. to do it -  
and perhaps suggest other participants.  
If this is a good idea it would

(OVER)

take place after your committee  
has reported to the full board

The town's PR. people might then  
come up with the right program and  
person.

See you on the 9th

Wend

WRHS



SECTION

II



John Wilborn adds:

~~44. [Section II (B)]~~ I feel that present P.R. is geared more to the national art world generally and not enough to the community of Cleveland. P.R. should be geared to increasing involvement and I might suggest that consideration be given to outlining just exactly what "message" we want to get across in our P.R. Then, we should have some method of measuring the effectiveness of our P.R. to see if the objective is being accomplished.

On the general subject of involvement and P.R. how about an elementary course on "how to collect" geared to tap and harness involvement of those on the fringe of involvement, who would like to become more active but don't know how to do it and need just a bit of encouragement.

## Appendix A

The history of the development of the department and description of its activities were incorporated in the application for a grant in November 1971.

Noteworthy in the activities of the past year has been the more even distribution of exhibitions throughout the various educational levels and reaching out to areas which previously have not received the services yet are unable to transport students to the Museum. During the year 170 institutions received the service of the department, an increase of 11% over the previous year.

Among the educational institutions receiving exhibits this year were 96 elementary schools, 7 junior high schools, 8 senior high schools and 3 colleges, a total of 114 schools with an enrollment of 252,051 students. The balance of the institutions served are libraries, adult education centers, child care and Family Services Centers, golden age centers, hospitals, churches, etc. Appended is a photograph of Cuyahoga County, the area to which the services are presently confined, showing the location of the institutions receiving the services of the department. Concentrations around the museum, to the immediate east and west include the substantially black, southern mountain, Latin American and American Indian neighborhoods, mostly low income families. The river valleys and other areas within the central city which have no locations marked are principally industrial or business districts without schools and such institutions. The outlined areas are parks. As the services increase and the distances traveled in transporting exhibits increase so does the operating cost of the department.

Exhibitions continued to be changed every three months in each of the three extension galleries. Schools in nearby areas, as well as some

from outside the county, are just beginning to take advantage of the opportunity of sending classes to the nearest extension gallery when they cannot visit the museum itself.

Enclosed are samples of posters related to the Lakewood extension gallery, sent to the westshore communities, and brochures designed and printed by Lakewood students and handed out to all visitors to the gallery. Brochures printed and distributed at the Library Art Gallery are also enclosed. Karamu Community Center has recently been receiving visits from school classes. Oberlin and other out of the city colleges are sending groups which visit Karamu Art Gallery. An increased awareness of the opportunities provided by the extension galleries is taking place.

In the past year there were 1252 loans of paintings and original prints (over 90% increase over last year) made to 140 institutions in the community. Wall panel sets were lent, 34 to 13 institutions, a 30% increase.

There has been much activity in the department which does not fit in any specific category but correlates <sup>with</sup> and supports community activities. Cooperation with People and Cultures, Inc., groups of various ethnic and racial backgrounds working together in Cleveland, has provided exhibitions in their neighborhoods and scheduled visits of small study groups to the department. A tiny shop has been opened by them in the central city for sale of their own arts and crafts - no imports. The Extension Exhibitions Department hopes to help the various groups grow in appreciation of their own and others cultural heritage and set a standard for their own creative efforts.

In August, an arts and crafts exhibit of Hungarian materials was held in celebration of the Millenium of Hungarian Christianity in the com-

munity exhibition rooms of The Higbee Company. A collection of fine 19th century embroideries and modern original prints were installed by the department and provided a good opportunity for the comparison of early examples of embroidery with present day production.

The Euclid Cultural Center held a Cultural Fair in September which was attended by ca. 4,000 people. A wall panel set from the department became a major attraction. They look forward to showing other sets to the community.

Simple weaving equipment and examples of weaving were combined into an exhibition for the Museum's Art History and Education Department and shown on the classroom level.

A large group of objects with appropriate labels was lent to the Western Reserve Historical Society for the exhibition, Art Deco. This was a popular show attended by approximately six thousand.

Students from Case Western Reserve University have borrowed wall panel sets to aid in class projects and visited the department to study prints and paintings in an extensive research project on the Federal Art Project of the 1930s.

The Textile Arts Club held one meeting in the department at which time the approximate 80 persons viewed and/or discussed a wide variety of textiles with the department staff. The enthusiasm and gratitude for the opportunity was exceedingly great.

The Gallery Group is a women's community group formed in connection with the Lakewood extension gallery. It provided student scholarships and funds for purchase of a few small objects for the extension collection as well as providing the only extension gallery guards for off-school hours at the Lakewood gallery. They have provided the west shore area with an

art lecture and demonstration series. A gallery lecture was given to this group by the department administrator to enable them to answer questions about the exhibition, Arts of Tribal Africa, when they were staffing the gallery.

Much has been done during the year by way of cleaning, restoring, matting and mounting of objects to keep the collection in suitable condition for the extensive use it receives. The awareness of the community to the service grows but, without additional staff, there is little likelihood of any further expansion of service. Many are being disappointed this year. Requests for service for the September 1973-June 1974 school year have already been made by many who could not be put on the present school year schedule. The addition of one assistant to the present staff would make it possible to more nearly meet the requests of the community.

~~(Copies of a few press releases and newspaper articles enclosed)~~

## The Mission of the Bookstore

The Bookstore is traditionally seen as a support service of the Museum. It is designed to supplement the museum visitor's experience. Through its offerings of exhibition catalogues, permanent collection catalogues, the Handbook, the Guide to the Galleries, the small gift book of selected works in color, a variety of prints and posters, notecards, postcards, a calendar, and all the issues of the Bulletin since 1916, the shop provides a more in-depth view of the Museum and its collections for the local, national and international visitors it serves.

In addition, the store stocks books on artists, architecture, decorative arts, photography, aesthetics and general art history for the student, the casual visitor and the scholar. These are purchased from trade publishers on a regular basis with an eye towards classic, standard works as well as what is brand new in the field. In this way, the Bookstore aims to carry an inventory as meaningful and substantial as space will allow.

With such a strong education program for children in the Museum, the Bookstore has expanded its selection of children's books which are primarily art-related and educational in scope. It seems only appropriate that the Bookstore should stock books that would interest and inform children on matters of art and culture.

The Bookstore also has a promotional duty to the Museum. It shares the responsibility to see that the Museum's collections are promoted through the sale of beautifully produced catalogues, posters, postcards and other reproductions to as large an audience as possible. In this effort, the Bookstore works closely with the Publications Department, the curatorial and design staffs, Public Information, and the Membership and Development Department.

This report will focus on the Bookstore since 1982, when it was expanded to its present size (745 sq. ft.) and became a full-fledged bookstore from a smaller sales desk operation.

## Organization of Bookstore Staff

### I. Manager

#### A. Cost to Museum

1. Salary: \$20,300.
2. Social Security: \$1,451.45
3. Blue Cross: \$2,508.60
4. Total Cost: \$24,260.05

### II. Sales Assistant

#### A. Cost to Museum

1. Salary: \$14,100.
2. Social Security: \$1,008.15
3. Blue Cross: \$955.44
4. Total Cost: \$16,063.59

### III. Sales Assistant

#### A. Cost to Museum

1. Salary: \$12,000.
2. Social Security: \$858.00
3. Blue Cross: \$955.44
4. Total Cost: \$13,813.44

### IV. Part-Time Help

#### A. Cost to Museum

1. Wages: \$6800
2. Social Security: \$486.20
3. Total Cost: \$7,286.20 (for 2 positions)

TOTAL COST: \$61,423.28

## Position and Duties of Staff

### A. Manager

1. Supervision of staff; scheduling.
2. Buying inventory. 5-10 hours per week.
3. Product development (work with Publications Dept. and curatorial staff) i.e., new postcards, prints, cards, etc.
4. Marketing strategies--wholesaling, advertising, remaindering.
5. Pricing structure for museum catalogues (with Publications Dept.).
6. Special ordering for staff and visitors. 2-3 hours per week.
7. Customer service.
8. Processing invoices. 5 hours per week.
9. Display and organization of inventory.
10. Waiting on customers. 4-5 hours per week.
11. Correspondence and special requests.
12. Supervision of sales at special events and openings.

### B. Sales Assistant

1. Mail-order and telephone requests. 15-20 hours per week.
2. Monthly Publication Fund Report--inventory of all CMA publications. 2 hours per week.
3. Monthly billing and requisitions. 1 hour per week.
4. Recording of daily sales. 1 1/2 hours per week.
5. Waiting on customers.
6. Checking in shipments. 5 hours per week.
7. Daily restocking of inventory.

### C. Sales Assistant

1. Waiting on customers.
2. Restocking and display of inventory. 8 hours per week.
3. Checking in shipments. 5 hours per week.
4. Recording of daily sales (takes turns with other sales assistant).
5. Mail-order and telephone requests as needed.

D. Part-time Staff

1. Waiting on customers. 10-15 hours per week.
2. Checking in shipments.
3. Restocking inventory and display.
4. Extra duty for special events as needed.



## Services and Activities of the Bookstore

### A. The Public

In its relationship to the Public, the Bookstore performs a multitude of functions. Not only does it supply visitors with catalogues and prints and books, but it fields a significant number of queries ranging from "Where is the cafeteria?" to "How many objects were acquired last year?". Clearly, the Bookstore staff is not qualified to answer every question, but they are capable of directing the interested party to the proper source. It is important to realize that quite often, aside from the Guards, the only Museum staff a visitor is likely to have direct contact with are the Bookstore employees. Therefore, it is essential to have well-spoken, courteous and informed employees in the shop. The staff is also prepared to help visitors find what they are looking for in the shop and to make recommendations based on suggestions made by the curatorial staff and their own knowledge. Telephone inquiries average from 20-30 per day and queries by mail average 15-20 per week.

### B. The Museum

The Bookstore is the channel through which Museum produced material flows. Its main function to the Museum is to promote publications as effectively and efficiently as possible. Its inventory reflects the various collections themselves and the suggestions made by the curators. During special exhibitions, particular effort is made to carry a range and quantity of supportive materials, to supplement the exhibition catalogue.

Through the shop, the Membership Department offers one of its benefits, i.e., a 15% discount on purchases over \$3.00. The shop also provides premiums in the form of catalogues and posters for the same department.

The Bookstore maintains the control and storage of all CMA publications housed in the building. (Indiana University Press maintains its own warehouse of our inventory.) This responsibility includes a monthly reckoning to the Business

Office, the Publications Department and the Administrative Director. All internal requisitions for books must be cleared through the shop.

#### C. Art and Museum World

Through the Museum Store Association, of which the Bookstore is a member, useful information is exchanged. Once every year, four to five hundred shop personnel meet to discuss their work--common problems and possible solutions, product development, inventory control, special exhibition displays, etc. The association provides an instant network so that one telephone call may resolve a sudden emergency or provide advance, invaluable information on a travelling exhibition. An affiliation with the national organization aids the Bookstore in better serving the Museum and the Public.



The Cleveland Museum of Art  
Gross Receipts by Month  
For Years 1982 through 1986

Month	1982	1983	1984	1985	1986	Total	Average
January	7522	7544	5760	8295	14231	44452	8890
February	8121	7822	8839	10388	21272	56342	11268
March	4528	26034	10612	24206	18689	84069	16814
April	13476	55152	11971	16642	17566	114907	22981
May	13392	19208	11058	13109	21355	77822	15564
June	10605	14135	11356	14484	21553	72136	14427
July	12079	12211	9593	12170	21913	67966	13593
August	13652	12290	12176	15223	30291	83532	16726
September	13216	11210	14997	17448	26500*	83371	16674
October	15324	12703	16453	16019	31000*	91499	18300
November	22245	21893	23309	25763	36000*	129010	25802
December	21675	18212	25512	28030	34000*	127429	25486
Total	155835	218214	162639	202777	293170*	1032635	206527
Net Sales	146324	204896	152713	190401	275277		

\*Projected sales.

Sales per Square Foot of Museum Shop Space  
Comparative Analysis

Museum	Shop Revenues	Shop Size	Sales per sq ft
-----	-----	-----	-----
MOMA	\$5,000,000	6000	\$833.33
Boston	\$7,000,000	9000	\$777.78
St. Louis	\$620,000	1400	\$442.86
Chicago	\$3,059,421	8000	\$382.43
Cleveland	\$275,000	745	\$369.13
Philadelphia	\$1,183,233	3440	\$343.95
Minneapolis	\$350,000	1100	\$318.18
Toledo	\$240,000	900	\$266.67
Nelson-Atkins	\$191,625	1000	\$191.63
Carnegie Tech	\$500,000	2863	\$174.64
Columbus	\$202,000	1600	\$126.25

Sales per square foot is a standard measure of efficiency in retail operations.

The table at the left shows the Cleveland Museum of Art in excellent standing in terms of sales per square foot, particularly in view of the merchandise mix of most museum shops. A bookstore has only a 40% mark-up allowance while jewelry and reproductions usually have 100% or greater.

The Cleveland Museum of Art  
Net Sales by Category  
For Years 1982 through 1986  
(1986 Sales Estimated)



Year	General	Special Exhibition	Publications	Total
-----	-----	-----	-----	-----
1982	\$119,468	\$20,855	\$16,703	\$157,037
1983	\$111,537	\$35,924*	\$17,202	\$215,653
1984	\$124,116	\$18,001	\$14,724	\$156,841
1985	\$145,650	\$47,356	\$11,242	\$204,238
1986	\$232,000**	\$45,000	\$16,000	\$293,000

The General Fund is the income generated by sales of all trade merchandise in the shop which is reported as part of the Museum operations.

The Special Exhibition Fund is the income from sales of exhibition catalogues during the exhibitions that is credited against the cost of the exhibition which funded the catalogue.

The Publications Fund is the income from sales of all major publications of the Museum which is assigned to the Publications Revolving Fund.

\*Reflects the final exhibition of the retiring director, Sherman Lee, Reflections of Reality in Japanese Art.

\*\*General sales of trade merchandise have increased significantly--see Reasons for Improved Sales in Bookstore for further explanation.

## Reasons for Improved Sales in the Bookstore

A. Staff--in the last year the staff has been reorganized to achieve the following goals:

1. Better customer service.
2. More information about art and the Museum's collections and special exhibitions.

B. Expanded inventory

1. One hundred feet of additional shelving added to shop to accommodate 60% increase in stock.
2. Additional space allows for more flexibility in inventory, e.g., during Progressive Vision exhibition, more architecture books were stocked and sold without sacrificing other sections of books.
3. Greater selection in each category made possible by added shelving and display racks.
4. Children's book selection expanded, e.g., Dover Design series, Cambridge University Press series on culture, David Macauley series on architecture.
5. More space for display of Museum publications has resulted in increased sales (as of July 1986, publication sales were 15% over the same period in 1985).

C. Use of a distributor--Ingram Book Company

1. Ordering time is decreased, freight costs cut, invoicing reduced and turn-around time from order to customer greatly reduced through use of Ingram as a book distributor.
  - a. A book order sent directly to the publisher takes about 6-8 weeks to be completed.
  - b. Ingram orders telephoned in directly result in 5-10 days for completion.

## Reasons for Improved Sales in the Bookstore (cont.)

2. Trade discount is comparable or sometimes greater with Ingram orders.

### D. Pricing structure

1. Catalogues and posters produced by the Museum are priced with a greater emphasis on the trade discount system as a rule of thumb. The members' discount (15%) is higher than the average (10%) and consumes a not insignificant portion of the book trade's discount of 40%.
  - a. The Metropolitan Museum offers a 15% discount on sales of reproductions, no discount on trade books or seasonally produced items. The manager of retail sales explained that the differing qualifications caused some confusion and that 10% across the board would be more desirable.
  - b. The Museum of Modern Art allows a 10% discount on sales of \$20.00 or more on trade items and 25% on MOMA catalogues. (The high percentage on catalogues is possible because of unusually large editions run.)

### E. New marketing techniques

1. A two week sale in February generated \$15,000 (the equivalent period in 1985 yielded \$4,675). It was an effort to reduce inventory and entice new members (in conjunction with the Membership Department's 1986 campaign).
  - a. Members' sales were 298 for the duration of the sale.  
Normal members' sales for equivalent period are 44.  
Members' sales for two weeks in December were 254.
2. Dr Turner reviewed a selection of paperback books on the Museum radio spot on WCLV in December. Three of the five titles discussed were sold out.

Reasons for Improved Sales in the Bookstore (cont.)

3. Given its arrangement with Indiana University Press, the Museum generally does not wholesale publications carried by the Press. Given the local interest of the Progressive Vision exhibition, its catalogue was excepted so the Bookstore could conduct its own wholesale operation with local booksellers. Over one hundred copies of the exhibition catalogue were sold in this way. The effort was made with an eye towards building up future distribution centers for higher volume sales so that print editions could be increased with a consequent reduction in unit costs.
4. Permission was again granted from Indiana University Press to "remainder" a limited quantity of CMA publications through a mail-order company known as The Scholar's Bookshelf in an effort to relieve storage problems and also increase exposure of Museum publications in appropriate circles.
5. A brochure was produced with the Publications Department, to satisfy mail-order requests for information concerning CMA materials for sale.

## Further Measures to Improve Sales in the Bookstore

### A. Developing non-catalogue CMA inventory

1. Large scale production of posters (non-exhibition) to sell in the shop which are produced in-house and marketed exclusively by the Museum. Profit margin is considerably higher and quality control far greater on such productions.
2. Similar production of postcards and notecards from Museum collections to sell and to wholesale to other museum shops through the Museum Store Association network.

### B. Physical changes to the shop

1. Entire lighting system needs to be intensified for more inviting shop appearance.
2. Present print display bin to be replaced by larger unit with a capacity for vertical display of prints and posters.
3. More sophisticated cash register with capacity to record more information, e.g., tracking sales of cards, postcards, calendars, etc. separately.
4. Computer system for inventory control and ordering procedures.
5. Intensified lighting in window cases across hall from store that are used for display of special exhibitions and CMA publications.
6. Moveable kiosk constructed for sales use in the North Lobby at openings and special events. A kiosk would accommodate a cash register which would facilitate sales and record keeping and has a more professional appearance.
7. Change the members' discount to 10% on sales over \$10.00.

## AGENDA - COMMITTEE ON PLANNING AND DEVELOPMENT

1. It is our purpose to discuss the direction that the Museum should take during the next years and to inquire whether the energies and investment of budget now being made are consonant with these goals. When we conclude our review our suggestions in the form of a memorandum will be submitted to the President and the Board for whatever action they care to take.

2. The Director has indicated his willingness to meet with us and to work with us. Ed Henning will also be available. Minutes and communications will be handled by Dr. Lee's secretary.

3. Initially, the best procedure would seem to be to discuss where we are and where we are going so that we develop a frame of reference for further discussions. Dr. Lee will make such a presentation and his presentation will be the basis of our discussion.

4. It will probably be best to discuss the various problem areas separately and to make tentative suggestions at the conclusion of each session, but to reserve submitting these until we have completed our study and can see how all of our suggestions tie together. A vital institution is an organic whole and to change any part of the institution is to effect the entire corporate body.

5. Your Chairman has had a lengthy discussion with Dr. Lee and out of that discussion I have tried to develop certain questions which may be appropriately asked. The word "appropriate" should be underscored. Though as trustees we are vitally interested in all facets of CMA, questions dealing with specific personnel and the content of the Museum program as opposed to its direction <sup>are</sup> ~~and~~ not within our competence.

6. Since we will be asking many questions I have asked the Director to alert the curatorial staff, Mr. Barksdale, Mr. Grossman and various others about our work and the context in which we may be asking certain questions.

### AREAS OF INTEREST

1. How does the CMA meet its special responsibilities as a major art museum with major collections? Is our model that of a community center for the arts? If not, what is it? What responsibilities do we have beyond the acquisition, display, care and study of our collection? Are our ongoing educational and community functions directed to an appropriate audience? Do these make use of the particular skills of our staff? Are these directed sufficiently to our membership or potential membership?

2. The Museum is a sophisticated institution. Do our policies reflect an appropriate understanding of our relationship to other art oriented institutions, the art programs of the public schools, the art departments of area colleges and universities, the art history program of CWRU, the Art Institute? Is our relationship appropriate to the cluster of art involved groups now in being, the Print Club, the Textile Society, the Contemporary Arts Society . . . ? Ought there to be other such groups?

3. Is it appropriate that half the service of our Educational Department is directed to children? Should we be teaching the teachers? Are our extension exhibits and "branch" displays useful? Are our non-technical publications directed to an appropriate audience?

4. Has the Museum contributed materially to the raising of the level of literacy in art in the area? Have we worked with adult groups in sufficient depth? Are there sufficient public lectures at the Museum? Has our Public Relations Department directed its energies towards those who may benefit and be of benefit?

5. Does our acquisition policy reflect not only the needs of the Museum, but the realities of the art market? Can Certain guidelines be suggested for acquisitions over the next few years? Would a policy of greater concern for the acquisition of contemporary art increase the Museum's ability to stimulate interest in and knowledge of art in Cleveland?

6. What is bought must be properly conserved, protected and displayed. Should the plan for gallery re-arrangement be expedited and the plan for study galleries be encouraged? Is the Conservation Department adequately staffed to preserve our treasures? Are our exhibits not only adequately displayed, but adequately labeled? Can a visitor provide himself with meaningful gallery guides?

7. Much of the excitement of a museum comes from major exhibitions and changing displays. With the increased costs of major exhibits can the Museum consider mounting such shows every few months? Should corporate sponsorship be found for exhibitions? Do smaller exhibits attract or are they too specialized? Should the May Show be continued, <sup>or</sup> replaced by a regional show or by cooperation between the Cleveland and other major museums in an annual exhibit of new American work?

8. Recognizing a responsibility to the quality of life in our area should we encourage exhibitions of contemporary architecture and the useful arts?

Have we the staff for such an undertaking.

9. If there are to be fewer major exhibitions what other functions should our curatorial staff undertake? What scholarly work - catalogs etc. - need to be completed? Do we have an adequate curatorial staff? Are they adequately compensated? Is our academic relationship with CWRU adequately remunerative for them and/or intellectually useful?

10. Is our Education Department successfully meeting its responsibility of explaining the collections of the Museum? Do our Library and Study Room cooperate in this responsibility? Should it serve local groups who simply want a program? Should there be many series of adult membership lectures to supplement the occasional gallery talks? Should there be <sup>daily</sup> gallery talks? Can there be pilot programs in art history on the elementary and secondary school levels? What is the purpose of our children's in-museum program and is this program being adequately publicized and programmed? Is it appropriate for us to maintain two separate docent programs, one for the city schools and one for the suburban schools?

11. Can we use the media for basic art information and programs? Are there available funds? Do we adequately use our audio-visual facilities?

12. These questions involve philosophy and people and, of course, budget. Are the parameters of the Museum operational budget adequate? Ought we have a policy for the acceptance of Federal monies? Should we be working with State authorities to increase support of the arts? Can we make more

adequate representation to the corporate community and if so what consequences would this have for the Museum?

12. Are there adequate accession funds for the foreseeable future?

Adequate funds for publication? Should we be doing less, more of our own publication?

13. Has our Public Relations program been adequate? Our membership program? Is it advisable to have closed membership groups like the Junior Council? Does the curatorial staff invest itself sufficiently in the feeding and care of individual collectors?

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These are questions which we might profitably discuss. They are set out for your consideration with no sense of their being exhaustive, but with some concern that there may be issues listed which we ought not to raise, but at least it's a start and quite a piece of work.

# Priorities in development CMA, 3-5 yrs. ①

1. Historical position of museum as major institution with major collections and with ancillary educational and community functions.
2. Basic policy affecting both collections and educational program: quality vs quantity. Failure of mass educational concept.
3. Collection growth and refinement.
  - a. Need for "buy now" policy in all pre-modern fields. esp. Painting, Oriental.
  - b. Need for free funds in contemporary field <sup>immediately</sup>
  - c. Gradual shift inevitable to large funding of 20<sup>th</sup> century acquisitions.
  - d. Conservation department increase - basically 2 ~~per~~ persons on premises; jacking out of specialized work
  - e. Completion of gallery re-arrangement plans i.e. Phase 3 in 1973; Phase 4 within 3 years. Installation of study gals.
  - f. Special attention and funding of more comprehensive labelling of permanent exhibits.
  - g. Completion of 3 catalogs in process; preparation for at least 3 more (Ancient art; Medieval art; Recent)
4. Educational growth and refinement
  - a. Joint program with enlargement of basic courses towards membership adult education.
  - b. Pilot and seed programs on elementary school levels.
  - c. Development of regular Ed. TV program of basic art education + informational programs. This will need "special"
  - d. Maintenance of regular children's pla for those interested enough to persist

~~Programs~~

5. Special Exhibition program

a. Increased number of exhibitions involving ~~and~~ contemporary architecture, planning and ~~etc.~~ useful arts.

b. Either increased special funding of major loan exhibitions or curtailment of program with accumulation of funds for one such exhibition every 2 (3) years

c. Continuous <sup>small</sup> exhibitions of contemporary art ~~and~~ - Problem of space for large scale exhibits.

6. Re-examination of <sup>continued</sup> functions and usefulness of extension exhibitions including the "branch galleries"

Support

~~Re-examination of the museum's financial position~~

7. Accessions funds - maximum income for next five-ten years without serious danger to principal. Operations funds - balanced growth - income management.

8. Federal funds - accept all available on specific projects with no strings.

9. Encourage all efforts to increase support for arts at state level

10. Increased program for individual and corporate memberships with added trustee participation

Succession - Either a man brought up within the museum or a new face for <sup>contemporary</sup> new problems 5-10 years hence.

25 1576 immulation annual ?

1815 men

70 to 80 years

avg 46 years



||| ant of new  
men development  
in early  
Revelation

no more magical people !!

Do we continue forward approach?  
to see the down side?

5 Mentors people  
1/2 development

Sustaining 7 who under  
11 ex-employees  
NO PROGRAM!!

|| Development ||  
ELEVATION

25T meeting - annual annual annual

|| Constitution ||

Telephone situation 13/

47T - Membership //

102T Ground  
structures  
+50/arc  
112T  
Ground  
structures  
+50/arc  
158

120,000 259

120

\*  
10T goal  
from monthly

169T

284

102

287

102

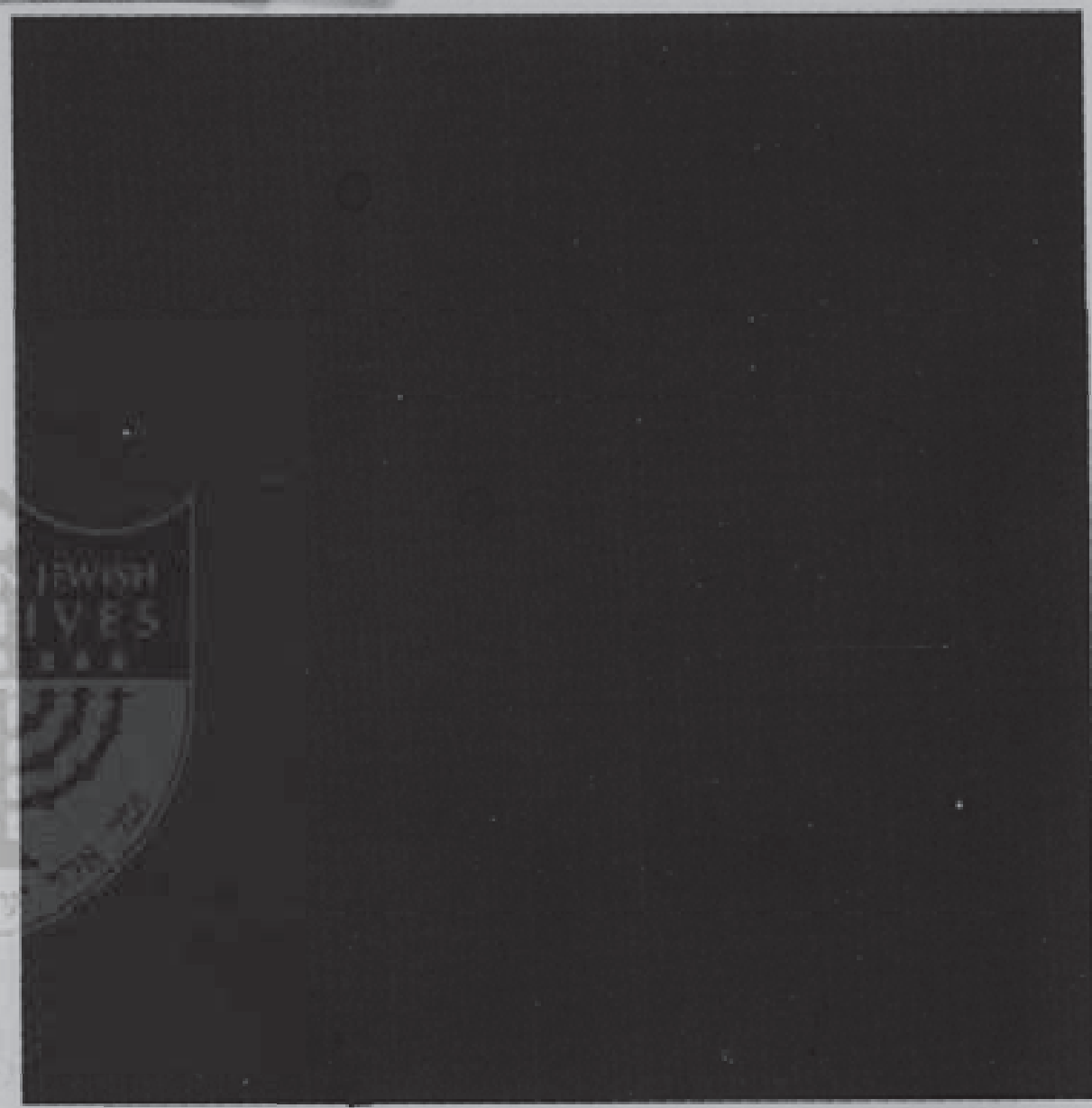
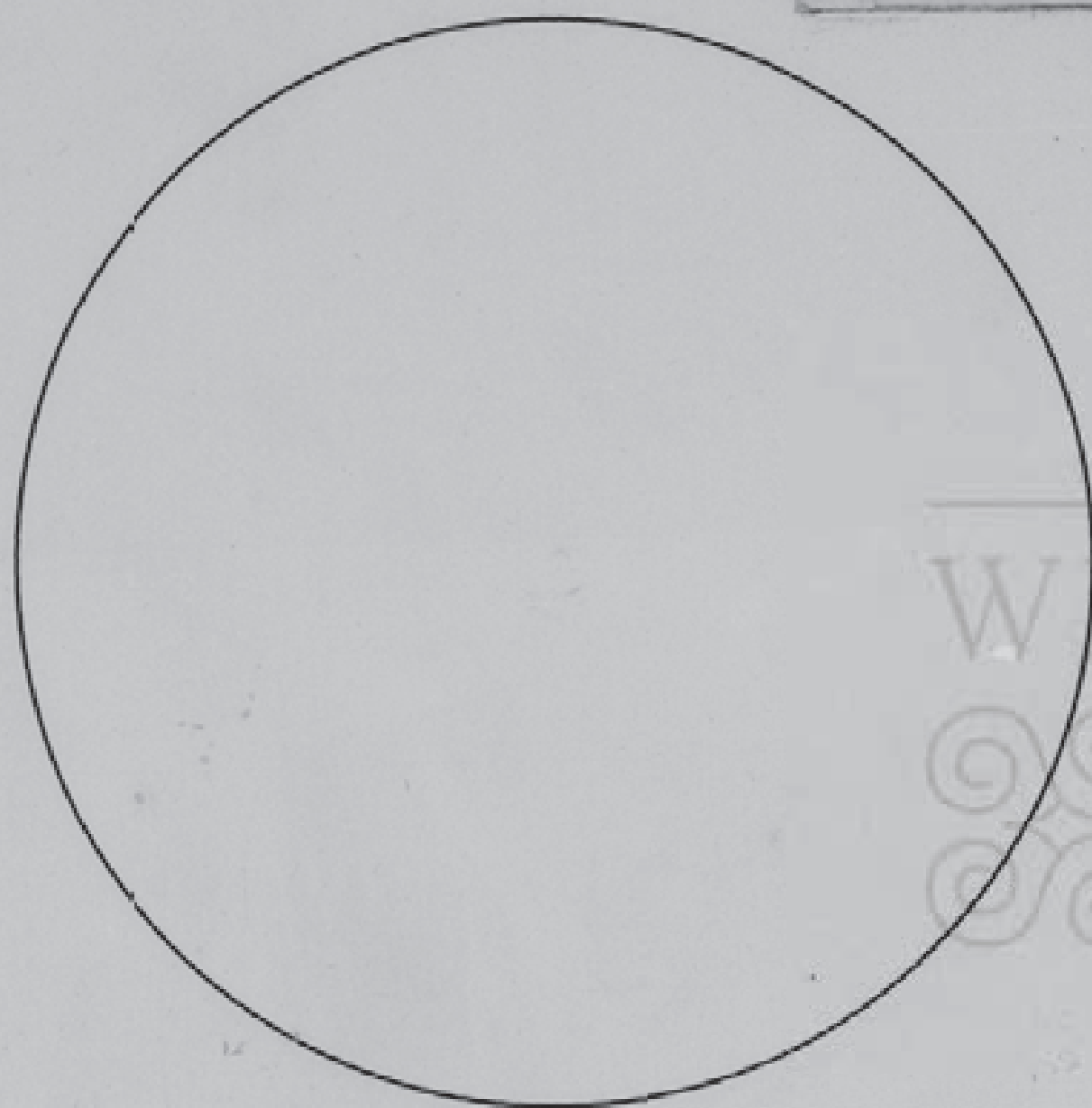
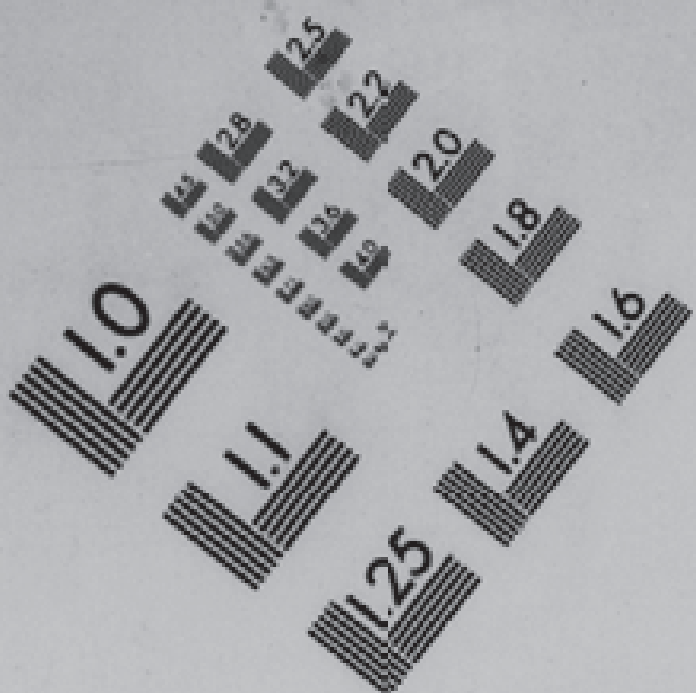
157

NEED FOR GOALS !!  
||| 3 |||

**CONTINUED ON  
NEXT ROLL**



THE WESTERN RESERVE  
HISTORICAL SOCIETY  
10825 East Boulevard  
Cleveland, Ohio 44106



0 12x 16x 20x 24x 28x 30x 36x 40x 48x

SHOULD MEASURE .25" AT REDUCTION

REDUCTION RATIO:

REDUCTION  
RATIO 13X

