

8-1989

Internship report : Laguna Gloria Art Museum : a report

James Christopher Pate
University of New Orleans

Follow this and additional works at: https://scholarworks.uno.edu/aa_rpts

Recommended Citation

Pate, James Christopher, "Internship report : Laguna Gloria Art Museum : a report" (1989). *Arts Administration Master's Reports*. 70.
https://scholarworks.uno.edu/aa_rpts/70

This Master's Report is protected by copyright and/or related rights. It has been brought to you by ScholarWorks@UNO with permission from the rights-holder(s). You are free to use this Master's Report in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Master's Report has been accepted for inclusion in Arts Administration Master's Reports by an authorized administrator of ScholarWorks@UNO. For more information, please contact scholarworks@uno.edu.

Internship Report:
Laguna Gloria Art Museum

A Report
Presented to
the Faculty of the Graduate School
of the University of New Orleans

In Partial Fulfillment
of the Requirements for the Degree of
Master of Arts in Arts Administration

by
James Christopher Pate
August 1989

TABLE OF CONTENTS

Abstract	1
I. History of Laguna Gloria	2
II. The New Museum	6
III. Management Structure	18
IV. Funding	23
V. Programs	32
VI. Description of Internship	40
VII. Management Problems	52
VIII. Recommendations	58
IX. The Intern's Contribution	68
X. Conclusion	71
Appendix A. By-Laws of Laguna Gloria Art Museum	73
Appendix B. Organizational Chart	103
Appendix C. Budgetary Information	105
Appendix D. Membership Information	110
Appendix E. Exhibition Information	120
Appendix F. Marketing Audit	128
Appendix G. Examples of the Intern's Work .	137
Selected Sources Consulted	153
Vita	155

This internship report describes the student's experiences while working for the Development Department of Laguna Gloria Art Museum in Austin, Texas. This museum is a non-collecting, contemporary art museum, dedicated to twentieth century American art. At the time of the student's internship, Laguna Gloria was a Museum in transition; attempting to move from its original location on the outskirts of town into a proposed downtown facility. This proposed facility was envisioned to improve the Museum's image in the community as a major cultural asset.

The intern's assignments in the Development Department were not directly associated with this new facility though the proposed new building had a major impact on the Museum's continuing operations.

I. The History of Laguna Gloria

The original villa that presently houses the galleries of Laguna Gloria Art Museum (LGAM) was built in 1916 by San Antonio architect Harvey L. Page. Henry Sevier and Clara Driscoll Sevier commissioned this villa to be built with Spanish and Italian elements to remind them of their European holidays together. The villa is situated on twenty-eight and one-half acres near Mount Bonnell, the highest elevation in Travis County, Texas. Prior to real estate development in subsequent years, Laguna Gloria was a fairly isolated retreat for the Seviers.¹

Clara Driscoll is remembered in Texas as a great philanthropist and prominent businesswoman. As heir to the vast Driscoll fortune, she was able to donate needed funds to many fledgling cultural and civic causes. In her crusade to preserve southwestern architecture, she saved the Alamo from commercial development by purchasing the property in 1904. In 1906, title to the Alamo was transferred to the state, along with strict provisions for its preservation. About this time she met and married State Legislator Henry Sevier, and they moved to New York

¹Laguna Gloria Art Museum, The History of Laguna Gloria, brochure (Austin: Laguna Gloria Art Museum, Inc., April 1987), n.p.

City. Sevier became an editor of the New York Evening Sun while Clara wrote romance novels and successful comedies for Broadway.²

The Seviers returned to Austin in 1914 where Henry Sevier founded the Austin American newspaper. During their thirteen year residence at Laguna Gloria, the Seviers transformed the rugged landscape into beautifully planted gardens which combined both native and imported flora. The diversity of these plantings still provides a colorful setting year-round. The winding crushed limestone pathways were punctuated with neo-classical statuary and garden architecture.³ Many of these architectural elements are no longer extant. The grounds now include sculptural works by Nancy Holt, Clyde Connell, and Charles Umlauf.⁴

The Seviers moved to Corpus Christi in 1929 so that Mrs. Sevier could pursue business interests there. Mr. Sevier served as United States Ambassador to Chile from 1933 to 1935. Upon their return to Texas, they separated and were divorced in 1937.⁵

In 1943, Clara Driscoll returned to Austin and donated the Laguna Gloria villa and grounds to the Texas Fine Arts Association

²Ibid.

³Ibid.

⁴Laguna Gloria Art Museum, The Grounds of Laguna Gloria, brochure (Austin: Laguna Gloria Art Museum, Inc. April 1987), n.p.

⁵Ibid., History of Laguna Gloria.

Holding Corporation (TFAAHC) so that it would be used as a museum to bring "pleasure in the appreciation of art to the people of Texas." This donation stipulated that the property was not to be mortgaged or incur any encumbrance; otherwise the title to the property would be transferred to the State of Texas. In 1961 the TFAAHC deeded the property to Laguna Gloria Art Museum, Inc., a nonprofit Texas corporation formed by local citizens.⁶

During the early 1960s, LGAM's mission became more focused and defined. Since that time the Museum has been dedicated to American art of the 20th century. The Museum's permanent collection is relatively small, but many of the accessioned works do represent truly fine examples of their respective movements or time periods. The Museum currently has about 200 accessioned works.⁷ Fifteen years ago the Board of Trustees voted to cease indefinitely actively collecting art indefinitely due to prohibitive costs for purchasing art and the lack of adequate storage space.⁸ It is uncertain whether or not this collecting policy will change should a new LGAM building be constructed. In a December 1988 interview, the LGAM Executive Director suggested

⁶Ibid.

⁷Interview with Donna Deteau, Development Officer, Laguna Gloria Art Museum, Austin, Texas, 21 September 1988.

⁸Interview with Scout Carr, Public Information Officer, Laguna Gloria Art Museum, Austin, Texas, 24 March 1989.

that the Museum may return to active collecting after the new facility is built.⁹

LGAM is well known in the Southwest for assembling important works from other institutions to provide Texas with impressive loan exhibitions. The Museum mounts eight to ten exhibitions each year. Most of the exhibitions are of contemporary art.¹⁰

⁹"Hoping for a Downtown Museum," The Westlake Picayune, 8 December 1988, sec. DISTINCT, p. 4.

¹⁰Ibid., Interview with Donna Deteau.

II. The New Museum

As early as 1978, the management of LGAM had planned to construct an 80,000 square foot downtown museum facility to mount larger and more impressive exhibitions and expand the Art School programs. The proposed new facility would include a 300 seat auditorium for films and lectures, a Museum store and an outdoor cafe.¹¹

In 1983, John Watson, a former LGAM trustee, donated an excellent piece of downtown property to be used as the site for a new Museum facility. The property, located at 4th and Guadalupe Streets, is conveniently situated in the heart of downtown. The proposed site would greatly improve public access to the Museum. This land, valued at \$3 million in 1983, was accompanied by a cash gift of \$810,000 to begin construction. The firm of Venturi, Rausch and Scott Brown of Philadelphia was commissioned to design and build the new museum.¹²

In 1986, the City of Austin signed agreements with LGAM defining the respective responsibilities of both parties for the new facility. The City would fund 75% of the total \$19.6 million project costs associated with the new site located at 4th and

¹¹Laguna Gloria Art Museum, The Campaign for Endowment, brochure (Austin: Laguna Gloria Art Museum, Inc., 1985), n.p.

¹²Ibid.

Guadalupe Streets. The City funded its share by issuing general obligation bonds of \$14.7 million. LGAM still plans to fund its share through grants and donations.¹³

These original contracts provided that the City would be the project manager for construction of the new museum. The land would remain deeded to the Museum. A 99-year lease would be executed providing for the Museum to rent the building from the City for \$1 per year.¹⁴

Since 1986, the optimistic outlook for creating a downtown LGAM has dissipated. This project is now in its eighth year and construction has yet to begin. The Museum, the City and other interested parties have been at odds over a variety of political, financial and legal issues.¹⁵

Recently elected City officials have refused to accept the Museum agreements they inherited from the previous administration. This refusal is based on concerns of whether or not these agreements were entered into legally. These concerns may challenge the validity of the original agreements. There are doubts among City Councilmen that LGAM can fund its \$1.9 million

¹³"Progress of museum mired," Austin American-Statesman, 25 February 1989, sec. A, p. 8.

¹⁴Ibid.

¹⁵Ibid.

share of construction costs. To date LGAM has raised only \$725,000 for construction. The LGAM Board argues that once the City actually begins construction, the remaining funds needed can easily be raised. Donors are reluctant to contribute to the new facility until the City gives the go-ahead signal. Meanwhile, the proceeds of the bond issue of 1985 remain untouched, earning interest at Texas National Bank.¹⁶

According to the original contracts, the City was obligated to pay 18% of the new museum's operating expenses, but it has yet to be decided where this money will originate. The previous Mayor and City Council had planned to use funds from the hotel-motel bed tax receipts. These contracts also provided that LGAM would annually receive 20.4% of the total bed tax revenues. Two of the six current council members are against using the bed tax money. They and others contend that LGAM support should come from the City's General Fund and that the Museum should annually compete for funding like any other city agency. They also point to state law which permits the City to spend a portion of its bed tax money on arts programs, not operating expenses. Based on a projected \$3 million annual operating budget, LGAM estimates the City's support for operating expenses would be about \$376,000.¹⁷

¹⁶Ibid.

¹⁷Ibid.

In December 1988, a group of LGAM opponents presented a paper to the City Council. This paper called for LGAM to remove its name and fundraising base from the downtown museum project. The paper was signed by 48 prominent citizens, many of whom had served on the LGAM Board in the 1960s and 1970s.¹⁸

The signatories of this opposition paper demanded LGAM's separation from the project and expressed concern for the original site of LGAM, arguing that this facility has languished because the Museum's management has focused on the downtown project. They contended that the historic site of LGAM would surely suffer if LGAM managed the two Museum sites.¹⁹

Many of these opponents are presently major supporters and board members of other local arts organizations. This situation creates another motive for their opposition as speculation continues that a downtown LGAM would devour the lion's share of City arts funding.²⁰

This opposition paper received considerable media attention, and LGAM did not respond quickly to defend the Museum's position. LGAM officials waited until Sunday, February 26th to place a full-page advertisement in the local newspaper, the Austin

¹⁸Ibid.

¹⁹Ibid.

²⁰Ibid., interview with Scout Carr.

American Statesman. In this advertisement, LGAM stated that the historic villa and grounds would not be neglected; rather it would "remain an integral component of Museum activities." In response to the opponents assertion that the Laguna Gloria name is unique to the original villa and grounds and that it would be inappropriate to call the new museum Laguna Gloria, LGAM stated that it would not be opposed to omitting its name from the actual building though LGAM would administer the site. The advertisement bore the signatures of 780 Austin citizens supporting LGAM and its struggle to build a downtown museum.²¹

The current LGAM Board unanimously supports the new museum project. Because opponents to the project include several former LGAM Board Members, there was a common misconception that current LGAM Board was not united in support of the project. This was one of the misunderstandings the advertisement sought to correct. Still, weeks after it appeared, some City staffers were unclear about this as well as several other issues basic to this tangled conflict.²²

²¹"We Believe in Laguna Gloria Art Museum," advertisement, Austin American-Statesman, 25 February 1989, sec. A, p. 8.

²²These and other issues were presented by Laurence Miller, Executive Director, Laguna Gloria Art Museum, in an oral progress report at a Museum staff meeting, 5 April 1989.

These issues go back to the donation of the land itself. Watson and Casey Partnership donated the land for the new site shortly before it went into bankruptcy in 1986. Texas National Bank (TNB) seized the assets, including reversionary rights to the property. In February 1989, TNB notified the City that it would seek to reclaim the land if construction did not begin within 90 days. The bank's subsidiary, DPC, Inc. contended that the deed restrictions requiring construction to begin by October 1987 have been violated. The City and LGAM stalled legal proceedings by arguing that demolition of the previous building on that site represented groundbreaking for construction.²³ TNB informally told the City and LGAM that it was not interested in such a reversion, but that the bank must see some progress towards a resolution.²⁴ In early June 1989, TNB granted a seven-month extension to begin construction and pressured the City again to seek a resolution with LGAM.²⁵

The original contracts between the City and LGAM contained a reversionary clause that stated that the proposed building and site would be used as an art museum for a period of ninety-nine

²³Ibid., "Progress of museum mired."

²⁴"Bank firm extends deadline for Laguna Gloria project," Austin American-Statesman, 23 March 1989, sec. A, p. 7.

²⁵Conversation with Donna Deteau, 12 June 1989.

years and that the site would be managed by LGAM. At least one Councilman is seeking to shorten the terms of reversion.²⁶

Another group of new museum opponents was formed in February 1988 and has sought legal action to have LGAM's contracts with the City voided. This group is led by some of the supporters and the management of Mexi-Arte, a nonprofit arts center. Mexi-Arte, like other opponents contends that a downtown LGAM would dry up City arts funding. The plaintiffs in this suit against the City are the Director of Mexi-Arte and three Mexican-American artists. Their argument is that the LGAM contracts with the City are invalid because the contracts were not presented to the local Arts Commission, competitive bids for operating a downtown museum were not sought, the City Finance Director did not certify that adequate funds for the project were available, and that the contracts were approved in violation of the Texas Open Meetings Act.²⁷

There may be an element of racial prejudice against whites on the part of some of LGAM's detractors. It may be said that for the Director of Mexi-Arte, the terms multicultural and hispanic are virtually synonymous.²⁸ Although Mexi-Arte claims to

²⁶Ibid., "Progress of museum mired."

²⁷Ibid.

²⁸Conversation with Lisa Colucci, Administrative Assistant, Laguna Gloria Art Museum, Austin, Texas, 3 February 1989.

represent all contemporary artists and all art forms, the overwhelming emphasis is clearly hispanic, as the name of the organization suggests.²⁹

Many supporters of Mexi-Arte insist that theirs is the only truly multicultural visual arts organization in town and that LGAM may be easily characterized as an elitist arts organization for white, affluent West Austin. Not surprisingly, this group of opponents has the attention of at least two Councilmen who represent South and Lower East Austin neighborhoods, a generally less affluent area of whites, Mexican-Americans and Blacks.³⁰

These Councilmen and their constituents favor a long-sought downtown cultural center for minority artists and arts organizations. This issue has been on and off Austin's political agenda for at least twelve years. Considering that they may be able to thwart LGAM's move to downtown, or perhaps eventually control the proposed new building should LGAM fail to meet its obligations to the City, these opponents have been presented with

²⁹The Spring 1989 schedule of exhibitions and programs at Mexi-Arte revealed that over one-half of the artists represented were hispanic. Of the white and Black artists represented, many were much more established than the hispanic artists presented.

³⁰Conversation with Joseph Prigmore, Jr., editor of ND, a quarterly review of area contemporary art and, an independent producer of performance art events at Mexi-Arte, Austin, Texas, 17 February 1989.

favorable conditions to finally realize their goal of establishing a minority cultural center.³¹

The intern's review of LGAM's Board, staff, Art School instructors, students and Museum members led him to conclude that LGAM demonstrates that it does represent the community without racial prejudice or exclusion. There are several Blacks and hispanics on the Board. Twelve of the fifty-one Art School instructors are minority members. Museum members reside in every part of town. Artists from many ethnic backgrounds are consistently represented in LGAM exhibitions. LGAM enjoys good relations with and often programs in collaboration with many smaller minority arts groups.

The suit filed by the Mexi-Arte supporters has remained in limbo for over a year because their attorneys have not requested a court date.³² It would seem that they would prefer to wait and see what develops as LGAM continues to renegotiate contracts with a reluctant City Council.

Yet another lawsuit against the City involved the architecture firm of Robert Venturi. Venturi asked to be removed as the architect of record after a series of construction delays and overdue payments for his fees. Venturi filed claims for unpaid fees totalling \$177,000. Initially, City staffers said

³¹Ibid.

³²Ibid., "Progress of museum mired."

that only \$27,000 were justifiable. In order to expedite a resolution, the City released Venturi from the project and paid him the full amount claimed. Venturi is expected to remain available as a design consultant to RioGroup Architects, a local firm that worked with Venturi on the project. RioGroup is in possession of the architectural plans and is expected to use some of his designs in the proposed construction.³³

Should new contracts be negotiated and signed, a favorable vote of at least four of the seven City Council Members would be required for approval. One member is against any project with LGAM. One is an active LGAM supporter. Others are less certain.³⁴

As of May 1989, the two major obstacles remaining in the contract negotiations concerned the reversionary clause and the City's annual funding obligations for operations. These negotiations were not always so focused. In April, one Councilman proposed changes in curatorial policies for the proposed new facility. He proposed an amendment to the contracts which would provide that 50% of the artists represented in LGAM exhibitions be local artists and that no local artist would be excluded from showing his or her work at LGAM. This was completely unacceptable to LGAM. The Councilman was reminded by the Museum's attorney and negotiator that local and regional artists of museum quality were

³³Ibid.

³⁴Ibid., Remarks by Laurence Miller.

well represented at LGAM and that it was not LGAM's mission to exhibit all Austin artists. This attempt to amend Museum selection policies is but one example of the many unusual tangents negotiations have taken.³⁵

LGAM insists that the City fund 25% of the new museum's operations. This 7% increase over the original contract terms is being negotiated as a trade-off for the City's desire to reduce the term of the building lease. The City wants the contract to provide that the City will pay for 17% to 50% of operations, set annually at the discretion of City Council. The most recent contract on the table presented by the LGAM negotiator features a reversionary clause stating that the Museum is to operate the new building for twenty-five years. All agreements would expire after that time and be subject to renegotiation. The City wants this clause changed to read that the building is to be operated by the Museum for only three years. At the end of that period, the City would either allow LGAM to continue its operations for the remaining twenty-two years, or the City would have to pay LGAM \$10 million or fair market value of the land, whichever is greater.³⁶

The City continues to harbor doubts concerning LGAM's financial readiness to pay its share of construction and operational costs. Financial readiness is in question because

³⁵Ibid.

³⁶Ibid.

LGAM has only raised \$725,000 of its \$1.9 million share to fund construction and management has decided to postpone solicitations for capital and endowment funds until the contracts with the City are resolved.³⁷ With such trepidation on the part of the City, it is doubtful that a downtown LGAM will be constructed in the near future. Meanwhile, this single issue continues to overshadow LGAM operations and makes exhaustive demands on staff time and effort.

³⁷"Progress of museum mired."

III. Management Structure

Board of Trustees

Laguna Gloria Art Museum, Inc., is governed by its Board of Trustees. According to the Museum's charter, most recently revised in September 1982, the number of trustees shall be "not less than twenty-five nor more than sixty."³⁸ Trustees are elected by the membership at an annual meeting for three-year staggered terms. No trustee may serve more than two consecutive terms. A trustee may serve additional terms after a two-year hiatus from the Board.³⁹

Subject to Board approval, the President of the Board appoints the four following persons as voting Board Members:

- 1) The President of the Women's Art Guild of Laguna Gloria Art Museum, Inc. (WAG), a separate nonprofit entity dedicated to Museum fundraising.
- 2) A second Board Member of WAG.

³⁸The intern's review of Trustee orientation materials and rosters of Boards from 1978-1989 revealed that the actual number of Trustees has averaged between fifty and sixty. The current number of Trustees is fifty-four.

³⁹Laguna Gloria Art Museum, "By-Laws of Laguna Gloria Art Museum, Inc." (Austin: Laguna Gloria Art Museum, Inc.): September 1982, Article III, p. 3. The "By-Laws of Laguna Gloria Art Museum, Inc." are presented in app. A of this report.

3) and 4) Two Board Members of the Texas Fine Arts Association (TFAA), a private nonprofit organization that funds arts programs in Texas.⁴⁰

The President may also appoint non-voting Board Members subject to Board approval. These non-voting members are often Board Members of the Austin Arts Commission, the Director of the Parks and Recreation Department of the City of Austin (PARC) or other municipal officials. In addition, the President may appoint up to fifteen persons to serve as non-voting Advisory Councilors who may have special expertise to assist with furthering Museum goals.⁴¹

Officers of the Board of Trustees are: Chairman, President, Vice-President of Finance, Vice-President of Development and Secretary. Standing committees for specific duties include the following: Executive, Finance, Development, Facilities and Grounds, Education, Community and Governmental Affairs and, Nominations. Committee Chairpersons must be LGAM Trustees and the President appoints all committee members. The Board determines the duties, composition and size of each committee.⁴²

⁴⁰Ibid., Article III, p. 4.

⁴¹Ibid.

⁴²Ibid., Article IV, p. 7.

The Board has been in a process of restructuring since 1987. Since that time the number of Trustees has been reduced through attrition from 60 to the current 54 members. In February 1988, a Trustee Assessment Committee was appointed to study the Trustees' perceptions of problem areas and to make recommendations concerning restructuring for a smaller, more effective Board. This six member committee included the Board President, four Trustees and the LGAM Executive Director.⁴³

The Assessment Committee recommended that the Board reduce its size to 12-18 elected voting members and five non-voting members. Fifteen members was thought to be the optimum number. In addition non-Trustee advisors would lend assistance and special expertise on Board Committees.⁴⁴

The stated goal of restructuring is to create a more active Board with each member assigned to agreeable areas of responsibility. The new structure seeks to create an atmosphere in which all Trustees will be afforded the opportunity to contribute to the Museum's future projected expansion and to reaffirm their individual commitments to the Museum.⁴⁵

⁴³Memorandum to Dan Herd, President, Board of Trustees, Laguna Gloria Art Museum, Inc. from Laurence Miller, Executive Director, Laguna Gloria Art Museum, 29 June 1988, p. 1.

⁴⁴Ibid., p. 3.

⁴⁵Ibid., p. 5.

Staff

As of April 1989, the Museum employed a staff of the following persons. They are listed by department as follows:

Office of the Executive Director: Laurence Miller, Executive Director; Cyndi Christenson, Executive Assistant.

Office of Administration: Jack Nokes, Director; Roger Pribbernow, Comptroller; Lisa Colucci, Lisa Lehmann, Michele McKillop, Administrative Assistants; David West, Shop Manager, Charles Murdock, Facilities and Operations Manager; Russell Ford, Duane Sanford, Herbert Benabenadom, Groundskeepers; David Hernandez, Custodian; Maan Hamze, Doug MacGiver, Patrick Oliver, Weekend Gallery Attendants.

Planning Department: Sharon Greenhill, Director.

Exhibitions Department: Peter Mears, Assistant Curator; Debbie Armstrong-Morgan, Curatorial Assistant/Registrar; Installation Technician, Michael Dvorkin.

Exhibition Education Department: Sylvia Stevens, Curator; Julia Hart, Associate Curator.

The Art School: Judith Sims, Director; Linda Wolff, Registrar; Deby Childress, Associate Registrar.

Development Department: Molly Odom, Interim Director; Donna Deteau, Development Officer, Jeanne Claire Van Ryzin, Development Coordinator; Brad Wright, Computer Operations Coordinator.

Public Information Department: Scout Carr, Public Information Officer.

An organizational chart provided in appendix B describes this staff and hierarchy of Museum personnel. In actual practice, the illustrated lines of formal authority shown herein are not as concise as the chart suggests. Informally, The Art School Director exerts more authority and influence upon the organization than the chart suggests. In practice, The Director of Administration actually has less authority than the chart depicts.

IV. Funding

LGAM receives its funding from a variety of governmental agencies, corporations, individuals and private foundations. LGAM's fiscal year runs from August 1 through July 31. Total revenues for FY 1988-89 have been stated to be \$1,134,666 a shortfall of \$68,000 from the \$1,203,000 projected budget.⁴⁶ It is likely that LGAM will again experience a shortfall of similar proportions for FY 1989-90 unless major initiatives and changes are immediately implemented in the areas of grantwriting for both governmental and foundation support as well as other fundraising activities.

The major sources of LGAM 's financial support are the following:

A. Fiesta

Fiesta is LGAM's largest single source of income. This is a weekend -long fundraising event organized by WAG and held each May. The spacious grounds of the Museum are transformed into a carnival where artists and craftspeople sell their wares from booths. Games and contests for adults and children as well as

⁴⁶Laguna Gloria Art Museum, City of Austin Financial Assistance Application for 1989-1990: 1 March 1989, p. 17. A description of LGAM's operating budget is presented in appendix C.

live music are offered. Revenue is earned from booth rental fees, concessions, and Museum Store sales. WAG presents their proceeds from Fiesta to LGAM in the form of an unrestricted gift.⁴⁷

B. Membership

Through dues, annual fund contributions and activity fees, the LGAM membership provided \$267,616 in FY 1987-88.⁴⁸ At present, LGAM has about 3,100 members. Seven levels of membership range from \$35 to \$1000. Today, LGAM enjoys broad-based support from the entire Austin area.⁴⁹ This broad-based support has developed significantly in the last few years. A 1978 marketing study revealed that of the then 621 members, about 75% had incomes over \$50,000 and that the vast majority lived in areas of West Austin.⁵⁰ Today's membership is much larger and much more socioeconomically and ethnically diverse. LGAM has had great success in recent years in developing a broader Museum audience.

The Annual Fund Campaign is divided into three separate component campaigns: The Business Campaign, The Trustee and WAG

⁴⁷Ibid., pp. 2, 5.

⁴⁸Ibid., p. 17.

⁴⁹ A geographical distribution map of the LGAM membership is presented in appendix D of this report.

⁵⁰X3 Marketing Consultants, Austin, Texas, a report prepared for Laguna Gloria Art Museum, September 1978, n.p.

Campaign, and the Museum Members Campaign. LGAM staff and WAG volunteers coordinate the solicitation of annual gifts. Direct mail and telemarketing are the methods of solicitation employed. The entire Annual Fund Campaign of 1989 raised about \$150,000.⁵¹

As its members' contributions are unrestricted for use, LGAM uses these funds to pay for operational, administrative, and other expenses.⁵²

C. Municipal Support

The City of Austin collects a 9% hotel-motel bed tax. These tax revenues are then distributed to local arts organizations that apply to the City for financial assistance. As in other cities there is ongoing controversy concerning the City's funding decisions for the arts. A little more than one-half of the funds are granted to the major arts organizations in town: Paramount Theatre for the Performing Arts, Zachary Scott Theatre, Ballet Austin, The Austin Symphony Orchestra and LGAM. Smaller grants are awarded to several other arts organizations. These smaller groups often argue that the larger organizations receive

⁵¹This conservative estimate was projected by the intern. LGAM was still receiving some Annual Fund Contributions in late May 1989. Most of the contributions had already been received by that time.

⁵²Conversation with Donna Deteau, Development Officer, Laguna Gloria Art Museum, Austin, Texas, 14 February 1989.

too much City funding and that the growth of smaller organizations is stunted by these funding decisions.

As the largest publicly supported arts museum in the city, LGAM has consistently received a major share of the bed tax revenues.⁵³ In FY 1988-89, LGAM received \$137,218 from the City, a little less than one-tenth of the total revenues collected.⁵⁴

D. Corporate Support

Corporations support LGAM through a variety of methods including major funding for exhibitions, special events and programs; annual contributions to the Business Campaign; in-kind donations and by matching their employees' contributions. Through

⁵³There are two other major arts museums in Austin. They are the Archer B. Huntington Art Gallery and the Humanities Resource Center, both located on the University of Texas at Austin campus. These museums may be considered "publicly supported" as they are funded through a state university and direct contributions from individuals and other sources. However, because they are departments of the university, they are ineligible to apply for City funding (City of Austin, Rules for Completing Financial Assistance Application, 1989.) Mexi-Arte, the multicultural contemporary arts center, is smaller and less established than LGAM. Mexi-Arte received \$28,000 from the City in 1988 (Austin American-Statesman, 6 January 1989: sec. A, p. 4).

⁵⁴Though the amounts vary slightly from year to year, the major performing arts organizations receive larger shares of City funding. Among the five major arts organizations previously mentioned, LGAM ranks fifth in the amount of dollars received and is the only museum of these top five recipients (Ibid., Interview with Scout Carr).

these methods business contributions to LGAM were over \$220,000 in FY 1988-89. Many large corporations have operations in the Austin area, and a number of them may be categorized as growing hi-tech industries. Hi-tech supporters of LGAM include IBM, Motorola, Lockheed, 3M, Texas Instruments, Advanced Micro Devices, Digital Equipment and AT&T. Major law firms such as Fullbright and Jaworski and the Big Seven accounting firm of Arthur Andersen and Company have been generous supporters of LGAM. Though the petrochemical industry in Texas has suffered financial reverses in recent years, major oil and gas companies including Chevron, Exxon and Texaco continue to make contributions to LGAM.⁵⁵

Though the current economic climate in Texas is not at all healthy and many corporations have significantly reduced their giving in recent years, LGAM should be able to increase corporate support through increased proposal research and grantwriting. There is currently very little progress being made to expand the base of corporate supporters.

E. Foundation Support

LGAM seems to be more successful in attracting support from smaller local and state foundations rather than from the larger more well known ones. In general, many foundations supporting

⁵⁵Laguna Gloria Art Museum, Development Department corporate and foundation support files from 1978-1989, Austin, Texas.

LGAM are family foundations. These foundations are typically based on old Texas fortunes gathered from holdings in oil, real estate, finance and cattle. Preeminent among these is the Meadows Foundation in Dallas, which may contribute \$10,000 to \$15,000 every two or three years to sponsor an exhibition. Also, individual members of the Meadows family have made substantial contributions in recent years. The Meadows Foundation is followed by several other family foundations that individually contribute a few thousand dollars annually. LGAM has not successfully pursued funding from the many newer foundations that have developed in recent years.⁵⁶

F. State and Federal Agencies

For many years, LGAM has enjoyed a good relationship with the Texas Commission on the Arts (TCA), the state's official arts agency. TCA usually grants about \$2,000 annually for a specific exhibition.⁵⁷

Recently, the Texas Commission on the Humanities (TCH) has informally modified its funding criteria to include arts museums, making it possible for LGAM to apply to TCH for assistance. LGAM

⁵⁶Ibid.

⁵⁷Laguna Gloria Art Museum, Development Department, governmental support files, 1983-1989.

received about \$9,000 from TCH to fund, in part, next fall's exhibit "Photography: The First 150 Years."

It was implied by two staff members that LGAM's relations with the National Endowment for the Arts (NEA) had soured several years ago due to some "miscommunication" and that LGAM had not received any NEA money for at least four years. It seems that LGAM fell out of favor with the NEA because the Museum had failed to satisfy NEA requirements of documentation and follow-up reports of projects which the Endowment funded. It now seems that this relationship has been mended, as LGAM received \$9,000 from the NEA last year towards the production of "The Territory", a television series that features the works of emerging filmmakers and video artists.⁵⁸

LGAM's Planning Department is in the process of developing proposals for preserving the architectural integrity of the historic Laguna Gloria villa to be submitted to another federal agency, the Institute of Museum Services.⁵⁹

G. The Women's Art Guild of Laguna Gloria Art Museum, Inc.

⁵⁸Laguna Gloria Art Museum, Development Department, NEA files, 1984-1988, Austin, Texas.

⁵⁹Remarks by Sharon Greenhill, Director of Planning, Laguna Gloria Art Museum at Museum staff meeting, Austin, Texas, 3 May 1989.

The Women's Art Guild is an important source of funding. The 581 members of WAG contributed a total of about \$15,000 to this year's Annual Fund Campaign in addition to the \$180,000 they raised during the 1988 Fiesta. WAG also underwrites the costs of one exhibition annually (often a group show of women artists.) Next year's plans have been expanded to include a WAG fundraising event to benefit the maintenance and landscaping of the grounds.⁶⁰

H. The Texas Fine Arts Association

The Texas Fine Arts Association (TFAA) is another separate though closely related funding organization from which LGAM benefits. TFAA was founded in 1943 by concerned Austinites to further the advancement of the arts in Austin by funding exhibitions and programs. In the year it was founded, TFAA was given title to the villa and grounds of Laguna Gloria by Clara Driscoll to use as an arts museum. In 1961, LGAM merged with Texas Fine Arts Association Holding Corporation and the title was transferred to the Museum.⁶¹ However, TFAA itself remains a separate, private, nonprofit entity that continues to fund the arts in Austin. LGAM is not the sole recipient of TFAA funding.

⁶⁰Conversation with Cheryl Easley, Volunteer Coordinator for the Women's Art Guild of Laguna Gloria Art Museum, Inc., Austin, Texas, 20 April 1989.

⁶¹Ibid., History of Laguna Gloria.

TFAA underwrites the costs of one or two exhibitions at LGAM annually.⁶²

⁶²Ibid., Development Department, corporate and foundation support files.

V. Programs

LGAM provides a diverse range of contemporary arts programs in the Austin area. Considering the relatively small size of the organization, the quality, diversity, and numbers of patrons served are quite impressive.

A. Exhibitions

The exhibition galleries of the original LGAM site are quite small. Though limited in size, these galleries provide an intimate space to view smaller exhibitions. The galleries are most effective for exhibiting small to medium-sized works hung on the walls. Exhibits are usually on view for four to seven weeks. Since LGAM ceased actively collecting art about fifteen years ago, all artworks exhibited are borrowed from artists, other institutions, galleries and private collections. Most of the two-dimensional works in the permanent collection are in storage. Some works are hung in the Museum's offices. Several sculptures in the permanent collection are installed on the grounds.⁶³

The Spring 1989 Exhibition Schedule featured the following:

⁶³Conversation with Peter Mears, Assistant Curator of Exhibitions, Laguna Gloria Art Museum, Austin, Texas, 3 February 1989.

December 10, 1988 - February 5, 1989

Selected Paintings and Drawings by Kermit Oliver.

This exhibit consisted of 42 works by this contemporary artist who works in Houston.

January 14 - February 26, 1989

The Harlem Renaissance: Art of Black America

This exhibition included the works of Aaron Douglas, William H. Johnson, Palmer Hayden, Meta Warrick Fuller and James Van Der Zee.

This major exhibition of 135 works was to have been the first exhibition to be viewed in the new museum. Because the building has not been built, the exhibit was installed at the Lyndon Baines Johnson (LBJ) Library and Museum. This immensely popular exhibition drew over 50,000 viewers, about one-tenth of the Austin population. Ancillary programs included lectures, guided tours, jazz concerts, films and educational programs for children and adults. "Harlem Renaissance" was largely funded by Phillip Morris Companies, Inc.

LGAM was fortunate to be able to secure the cooperation of the LBJ Library and Museum to use its exhibition space for this major retrospective. The LBJ Library and Museum was willing to loan its space at no charge to LGAM. LGAM bore all expenses for bringing the exhibition to Austin. The management of the LBJ Library and

Museum was pleased to receive a major exhibition at very little cost and the favorable publicity they shared with LGAM. "Harlem Renaissance" brought more visitors into the LBJ Library and Museum than any other single exhibition ever held there.⁶⁴

February 11 - March 12, 1989

At the Edge: A National Print and Drawing Exhibition

This survey of recent works by emerging and established American artists was funded, in part, by TFAA. Artists in this exhibition included Phillip Knoll, Thomas Vanderlinden and Pat Taylor. Some artworks from this show were selected to form a smaller travelling exhibition that will be exhibited in several Texas cities.

March 18 - April 30, 1989

Texas Women

This exhibit featured the works of twelve contemporary women artists working in Texas and was organized by the National Museum of Women in the Arts in Washington, D.C. Artists in this exhibition included Melissa Miller, Heather Marcus, Dorothy Hood, Sharon Kopriva and Dee Wolff. A full-color exhibition catalog was published.

⁶⁴Ibid., interview with Scout Carr.

May 6 - June 4, 1989

New American Talent 1989

This multi-media juried exhibition of contemporary works was sponsored by TFAA. John Caldwell, Curator of Painting and Sculpture at the San Francisco Museum of Modern Art served as juror and selected works to form a statewide travelling exhibition.

Reviews of exhibitions are presented in appendix E.

B. Exhibition Education

This department provides lectures, slide presentations and guided tours for adults, children and special groups such as the handicapped. This department successfully provides patrons with a better understanding of the artists and the ideas presented in their works.

C. The Art School

The Art School is perhaps the greatest success of LGAM. The Art School provides studio classes in most media for children and adults at modest tuition fees. Classes usually meet once a

week in the evening and may last from one to six weeks. Last year over 2,500 students enrolled for these classes which seek to foster creativity, encourage visual awareness and further the development of the students' technical and artistic skills. Some 200 courses ranging from kindergarten level to advanced adult studio classes are offered annually. Fifty-one professional arts instructors, many of whom are university faculty, provide a diverse year-round curriculum.⁶⁵

Outreach classes from the Art School evidence LGAM's commitment to disadvantaged segments of the community. These classes are held off-site in seventeen locations throughout the area for individuals who cannot easily attend the Art School on campus. In this way, the Art School seeks to ease the barriers to arts education for the handicapped, the poor, and other individuals. Outreach classes are regularly held at The Center for Battered Women, Texas Schools for the Deaf and the Blind, Corley-Guerro Senior Activity Center, Travis County Jail, Del Valle Correctional Center, Austin State School and other locations. For outreach participants, LGAM classes provide much-appreciated diversion and entertainment. These programs help many students discover new creative talents, improve interpersonal skills and engages them in group activities.⁶⁶

⁶⁵Ibid., City of Austin Financial Assistance Application for 1989-1990, pp. 14-17.

⁶⁶Ibid., pp. 11-13.

"Art After School" is the Museum's oldest Outreach program. Since 1975, it has brought studio art classes to 200 children in fifteen participating elementary schools annually. These classes are now especially important because many Austin schools have been forced to reduce or eliminate funding for arts classes due to budgetary constraints.⁶⁷

LGAM's Art School has the fifth largest enrollment of all museum affiliated art schools in the nation and is quite successful in its mission to provide opportunities for learning and enjoyment of the arts. Though tuition fees are modest, LGAM recognizes that some potential students cannot afford art classes. To remedy this, scholarships and fee waivers are provided to many needy students.⁶⁸

Each summer, the Art School screens a film series for children and another one for adults. This summer the adult series will feature science fiction and the children's series, called Kaleidoscope, will feature animation and other works.⁶⁹

In addition to directing regular Art School programs, the Director of the Art School produces the television series, "The

⁶⁷Ibid., p. 14.

⁶⁸Ibid.

⁶⁹Ibid.

Territory," which is now in its sixth season. Last year, with the assistance of NEA, "The Territory" moved from local cable access television to the Public Broadcasting System (PBS local affiliates KLRU-KLRN). Each segment of the series airs a complete work by an emerging electronic media artist along with commentary by two film critics and clips of the artist's other works.⁷⁰

The Art School operates with a high degree of autonomy from the Museum as a whole. The Art School Director is a senior staff member who contributed to the founding of the Art School and continues to expand its programming. She commands significant informal as well as formal authority within the Museum. She is personally responsible for securing much of the Art School's funding through writing her own grants independent of the Development Department, which is officially assigned this responsibility. The Art School earns over \$130,000 annually in tuitions, representing over one-half of LGAM's earned income.⁷¹ The Art School continues to receive a considerable amount of favorable press despite the Museum's well-publicized problems with the City.

The semi-autonomous nature of the Art School operations may be interesting to observe in the years ahead. Indeed, it is not

⁷⁰Ibid.

⁷¹Ibid., current operating budget, revenues, sec. 3, n.p.

inconceivable that the Art School could outgrow LGAM should a new museum facility not be realized. With its strong leadership and reputation, the Art School could evolve into a separate organization should its management decide to secede from LGAM. It must be noted that the Art School Director did not wish to have the Laguna Gloria name on its most recently mailed class schedule. Perhaps this is an indication of things to come.

VI. Description of Internship

The following projects were completed by the intern:

A. Produce a comprehensive and well researched list of business firms that will match their employees' gifts to LGAM.

B. Produce a marketing audit of current LGAM marketing activities and propose recommendations.

C. Conduct a demographic survey of the current LGAM membership.

D. Research new and existing funding sources for programs immediately in need of funds.

E. Smaller Tasks

A. Matching Gifts

The intern's goals in this project were to:

1. Identify firms currently matching employee gifts to LGAM.

2. Identify firms in the area with matching gift programs that included museums as eligible recipients.
3. Directly confirm LGAM's eligibility for receiving matching gifts.
4. Create a computer database of firms that will match gifts to LGAM. Such a database could be periodically updated and participating firms and employees could be recorded.
5. Produce a list of firms that will match gifts to LGAM to be included in Fall 1989 Membership Drive marketing materials.
6. Resulting marketing materials would serve to increase members' and potential members' awareness of matching gift programs, and to encourage other firms to join the list.

The department's files were initially surveyed to determine which employers had recently matched gifts. This produced a list of the following eight firms:

Atlantic Richfield (ARCO), AT&T, Exxon, IBM, 3M, Southwestern Bell, Texas Instruments and Texas Nuclear.

The intern contacted the Development Office of KLRU-KLRN public television to determine which firms in the area had matched gifts to public television. KLRU-KLRN supplied a list of 35 firms which included the above eight. These additional 27 firms would later be contacted to ask if they would also match their employees' gifts to LGAM should their giving policies permit.

The most extensive and time-consuming segment of the intern's research on this project was a comprehensive survey of corporations and their giving policies using the 1986 edition of the Taft Corporate Giving Directory at the public library. (This was the most recent edition of this reference book available.) This reference book outlined the giving programs of the 500 largest corporations in the United States. Initially, this produced a list of about 325 businesses matching employee gifts. However, many limited matching gifts to causes excluding museums, typically higher education, health issues and the United Way. Eliminating these reduced the list to about 150 firms. Further research revealed that only 89 of these had operations (and thus employees) in the Austin area and matched gifts to museums.

Using one of the Museum's personal computers, the intern created a database of these 89. Each record in the database contained fields for the inclusion of the following information:

Name of corporation
National or regional address
Telephone number
Contact person
Local subsidiary(ies)
Local address
Local contact person
Local telephone number
Ratio of match
Name(s) of employee(s) contributing

Much of this information was completed by consulting business directories and journals. Of particular interest was information about local subsidiaries and how to contact them for confirmation of LGAM eligibility under their guidelines. After this data was entered, a report was generated that produced a worksheet format for follow-up calls to these firms. It would be necessary to contact each for confirmation, as corporate giving policies are often modified. Some Museum members may not be aware that their employers may match their individual contributions. Additionally, after the list's printing, other firms may wish to be included in the list, especially smaller, local business not previously included that may be encouraged to develop matching program of their own.

The follow-up calls for confirmation to be included on the final list were being completed by volunteers from WAG. By early May, over fifty firms had confirmed that they would match their employees' gifts to LGAM.

B. Marketing Audit

This project stemmed from a donation of professional services from Healthcare International, which operates many large hospitals across the country and abroad. Their corporate offices are headquartered in Austin. Healthcare has loaned LGAM the services of two marketing executives to assist with the marketing plan for FY 1989-90.

Initially, as a part of the project, the intern studied all existing LGAM marketing information that could be located in the files. This study yielded a variety of historical and current data about membership and public awareness of LGAM programs. There were also the reports of at least three marketing consultants, employed in 1978, 1982 and 1984. The very existence of these files was completely unknown to the department due to recent staff turnover and a labyrinthine filing system. The files were discovered stored away with information from the Public Information Office and had not been touched for at least three years.

After reviewing files and interviewing the Public Information and Development Officers, the intern produced for the Healthcare executives an outline of a marketing audit for LGAM listing distribution amounts and frequency of press releases, public service announcements, press packets, advertisements, articles, reviews, promotional items, brochures, postcards and other materials. Also provided were a similar list and calendar of all the mailings produced by the Development Department, the Art School, WAG and the Museum newsletter. Lastly, this report provided a summary of previous marketing activities and the intern's recommendations. This report provides a substantial and current collection of information that the marketing specialists will be able to use for development of next year's marketing plan. A copy of that report is presented in appendix F.

C. Demographic Survey

The membership was analyzed for demographic characteristics so that the Museum would have more current information about its members. This task was completed by uploading the LGAM membership database to Healthcare's computer. This analysis yielded information for the geographic distribution that could be used in developing next fall's direct mail activities. With only very limited resources for direct mail, it is important for LGAM to mail to only those households which seem to have the greatest propensity for joining the membership.

For its own market analysis activities, Healthcare uses a software package called VISION which is sold by National Decision Systems. VISION is very helpful for developing market information such as identifying market segments and reviewing many of the demographic traits within segments. By merging the zip codes and membership levels of each of LGAM's 3,083 members VISION produced a report which revealed that LGAM received \$102,720 of its total of \$188,830 in FY 1988-89 membership dues from 1,584 households (51.4% of total membership) in only four zip codes, all in West Austin. These neighborhoods would be the most important target market for producing membership revenue.⁷²

An additional 29.6% of the membership (882 households) provided \$53,451 in FY 1988-89. These members resided in 13 zip codes throughout the central North-South corridor of the city and two new developing areas in far western Travis County. These neighborhoods represent a diverse variety of different ethnic and socioeconomic groups. Though not as revenue intensive as the first target market segment, these neighborhoods also showed a strong potential for membership development. Also, membership was not as saturated in these areas, further increasing potential.

⁷²A demographic report of the Laguna Gloria Art Museum membership generated by using VISION, including maps of geographic distribution of the members, is presented in appendix D of this report. This appendix documents and supports information presented in sec. VI, part C. of this report.

Contrary to what was expected, this report revealed that the membership levels were more evenly distributed throughout the city than had been perceived. The distribution of upper level members was fairly even in proportion to the total numbers of members within each respective area. That is, there were likely to be large numbers of upper level members in areas that had large numbers of members at lower levels. Another, more qualitative feature of VISION is that it can provide very detailed demographic information. VISION creates reports that classify households into 48 distinct Profiles which describe income levels, type of employment, age, sex, family size, education, race, type of home, credit card use and many other factors. By collecting data from various census sources, VISION can generate reports on the demographic characteristics of any given postal route (a smaller division of a zip code). These reports provide information concerning the distribution and concentration of all 48 profiles nationwide.

By comparing the top four membership revenue producing zip codes where over one-half of LGAM members live with the VISION Profiles of those areas, the two most likely descriptions of these current members emerged. These two Profiles VISION calls Nouveau Riche and Hi-Tech Frontiers.

The Nouveau Riche market segment is characterized as families in newer suburbs with incomes over \$25,000. Almost all are white, own their homes, and have 3-4 persons living at home. 43% are college graduates.

This market segment represents 4.8% of Austin's population or, about 10,905 households. This profile provides a fairly accurate description of a large segment of LGAM's members.

The second market segment identified by VISION, Hi-Tech Frontiers, is much like the Nouveau Riche. The differences are that they are usually younger families with very high incomes derived from employment in the hi-tech fields. Most have one or two children. There are very high concentrations of Hi-Tech Frontiers households in Alaska and the Southwest. A significant 7.8% of all Austin households fall into this Profile. This market segment is of particular importance for targeting LGAM's children's Art School programs as well as the general membership.

These analyses produced by using Healthcare's Computer resources presented LGAM with the most in-depth and qualitative study of its membership in recent years and provided LGAM with a better understanding of its current membership and with indications of LGAM's most favorable market segments.

The concern for recruiting members from non-member program participants would also have to be studied before next fall's membership drive. Preliminary plans called for adding all museum visitors' addresses from the register at the front desk to the mailing list. Also there would be a similar analysis of zip codes to see what geographic distributions emerged from among visitors.

D. Research of Funding Sources

The intern was given a list of exhibitions and programs that needed immediate funding. Files that filled a three-drawer cabinet provided the initial research material. These files had been created in the early 1980s by a previous Development Director. The great majority had not been updated or even touched in years. The files contained records on previous grantors, unsuccessful proposals and documentation, and annual reports of corporations and foundations that had been identified as good prospects for funding, many of which had never been approached. This search through the files raised many questions concerning incomplete information and why the files of previous donors indicated that they had not been approached for years. Virtually all of these questions went unanswered when the intern presented his initial findings to the Development staff. The intern concluded that because no one presently on staff in the department had worked in this specific area, few answers to his questions would be available.

The next task involved further research at the public library to update information on corporate and foundation files found in the office and to identify new funding sources that could be matched to specific Museum programs in need. This project lasted several weeks as more programs in need were added to the list. Several potential sources of funding were identified. The intern was asked to draft grant proposals for a few of these to be submitted to the new sources identified. These drafts were edited by other staff members. The intern wrote significant amounts of the texts for at least two successful grant proposals.

It was quite difficult to secure funds for the remainder of FY 1988-89 programs by writing formal proposals; since the time for funding decisions was past for many of the potential grantors and most had commitments to other projects for the next several months. To facilitate the pursuit of immediate funding, the intern was asked to make a list of possible grantors headquartered in Dallas for the Executive Director to contact in person. The intern developed a list from reference materials in the public library and presented the list to the Interim Development Director who accompanied the Executive Director to Dallas. The list was largely ignored. The trip to Dallas produced no immediate results, only some polite interest. In this stop-gap situation the Museum was more successful in getting immediate funds by soliciting two previous contributors, a local bank and a retail

clothing store, for exhibition sponsorship. While the scramble for immediate funding continued, the Development Department began thinking about proposals for the coming year.

E. Smaller Tasks

Smaller tasks I completed for the department included proof-reading and editing materials produced by the department and by the Public Information Officer. Smaller research tasks were also assigned. The intern had some exposure to the budgeting process for the coming year but, this was limited to computations rather than decision-making processes.

VII. Management Problems

Though the internship did not directly concern the new museum project, this issue affected the operations of the entire museum. Meetings and negotiations consumed much of both the Executive Director's and the Director of Administration's time. The prolongation of this crisis has produced low morale among staff and has often strained the Museum's relations with the City and some members of the community.

Within the Development Department the ill effects of the new museum issue not only lowered morale but also diminished confidence in upper management and affected fundraising. The new museum capital campaign has been on hold for several months. LGAM is not actively pursuing funds for direct application to the new museum project. However, other fundraising activities that do not benefit the new museum fund such as the Business Campaign, the Annual Fund and special events suffered shortfalls which may, in part, be traced to the public's misunderstanding of and confusion about the new museum.

Many businesses declined to contribute to the Business Campaign as a direct result of the prolonged new museum issue. Even among former contributors there was often a reluctance to donate until this issue is resolved. Many individuals solicited to contribute to the Annual Fund, which benefits day-to-day

operations, had questions about the new museum controversy, and some expressed feelings of doubt and lack of confidence concerning how their money would be spent.

Another major set of problems existed at the departmental level and extended to upper management. There has not been any effective leadership in the Development Department in three years. The former departmental director's resignation last November was welcomed by most staff. Since that time the position has remained essentially vacant.

The department's 1988-89 projections made last year were very unreasonable and it seemed that little thought had gone into projecting the revenues expected to be brought in by the department. One document contained over \$45,000 in projected revenues without any imaginable source identified, and there were no indications that any successful efforts had been made to secure funds for programs that were very close on the horizon.⁷³ The effects of such unsound practices are certainly cumulative. As the department tried desperately to secure funds which should have already have been in place by that time, research and proposals for funding next year's programs were not being developed in a timely manner. As each time frame for funding is shortened, this

⁷³This document, drafted in december 1988 by the former Development Director, was a list of 1989 exhibitions and programs, outlining projected expenditures, funding in place and necessary funding that had not been secured.

deficit persists and accumulates. And, since many grantors and sponsors of events usually require significant lead time to make contribution decisions, the number of sources available to fund a project on short notice are indeed few.

This legacy reveals not only that the former departmental director lacked the sufficient expertise for the position and padded the budget with imaginary figures, it also reveals how poorly her work was being supervised. Because she conducted the department in this way for not one but two fiscal years, upper management is at fault for not taking corrective measures.

Specifically, the Executive Director to whom she reported, did not effectively monitor her fundraising work, and he approved two years of unworkable budgets, which set the Museum up for a pattern of cumulative and increasing problems in fundraising.

Ultimately, it is the responsibility of the Board of Trustees to approve all budgets. Though it may be assumed that budgetary information is greatly summarized for Board consideration, the Board's Vice-President for Development must bear some responsibility for submitting incorrect budgets to the Board.

The Executive Director's poor supervision of the Development Department's progress is one example of his limited

effectiveness to properly manage time, personnel and other resources. The great majority of his time in the office is absorbed by various problems concerning the new museum.

A further drain on the Executive Director's time is the time he spends on organizing and curating exhibitions. He appointed himself interim Director of Exhibitions when that position was vacated over two years ago. This was the position he held several years ago before his appointment to the Executive Directorship. These curatorial duties are an area in which he is most competent and which he seems to enjoy. Unfortunately, these duties demand a great deal of time which he could use to execute the functions of the directorship.

Closer to the intern's position, the Executive Director's ineffectiveness in management was evidenced by his handling of the search process for a new Development Director. After the former one left last November, the functions of the department were haphazardly redistributed among the Development Officer; her assistant, the Development Coordinator; and the Executive Director. Since leadership in the department had been so poor in the last two years, the Art School and other departments had already assumed some Development responsibilities such as grantwriting and solicitation for funding. The only Development functions which continued to work well within the department was the management of membership, which was supervised by the

Development Officer. She also managed the Business Campaign, the Annual Fund and several other Development projects. These projects would have been more successful had there been more leadership, coordination of duties, expertise and additional staff to manage this wide array of duties. The situation described could be analogous to treading water. Faced with inevitable shortfalls in departmental revenues, the Development staff was overworked in this scramble to fund programs and money available for departmental operations was extremely limited.

The situation worsened after the Executive Director appointed his secretary to Interim Development Director in February 1989. With a high school education and no experience in Museum development or fundraising of any kind, this person was not qualified for the position. During a conversation in March with the intern, the appointee revealed that she did not have any clear idea about the existence or use of reference and research materials concerning private and corporate foundations which could be easily found in the public library.

Should it have been deemed necessary to have appointed an Interim Development Director, the logical choice would have been to promote the subordinate Development Officer who was familiar with the job and its responsibilities.

The national search for a new Development Director produced many candidates of varying qualifications. March 1 was the date set in December for a new appointee to take the position. Rounds of interviews ensued, and the date for a new person to come on staff changed several times by two-week increments. In June, the Development Director position was filled by a candidate interviewed in February.

VIII. Recommendations

Operating at its present scale, LGAM is a successful operation. The Museum exhibitions and programs are of respected quality and receive favorable critical reviews. With about 3,100 members from throughout the community and thousands of visitors annually, public support is broad-based and events are well attended. The Art School, clearly LGAM's finest achievement, is nationally recognized as a leader in museum affiliated art schools and continues to grow.

The intern recommends the following changes in LGAM operations:

- A. Shelve the downtown LGAM project or, form new management to administer a downtown museum project.
- B. Implement restructuring of the LGAM Board of Trustees.
- C. Redefine the job scope of the Executive Director.
- D. Create the position of Marketing Director.
- E. Create a Data Processing Department.
- F. Review Museum staff job titles and job descriptions.

G. Redistribute or secure additional office space.

A. Shelf the New Museum Project

LGAM should not pursue the new museum project under the less-than-favorable terms presented by the City. Considering the current adverse economic conditions, existing political sentiments and funding uncertainties, LGAM could become too dependent on City funding which can easily be withdrawn. Furthermore, it is uncertain that LGAM can secure an adequate private sector financial base to support expansion. It is also questionable whether or not current LGAM management has the expertise to manage a \$3 million a year facility.

Though it is regrettable that the capital city of Texas does not have a municipal arts museum comparable to several major public arts museums in Houston, Dallas and Fort Worth, it would be a prudent decision for Laguna Gloria to remain a modestly-sized success rather than become a large scale failure.

As previously mentioned, the economic climate in Austin is not at all favorable, and reasonable doubts exist concerning whether or not a public-private financial base can be created to support the proposed downtown museum. New, postmodern skyscrapers

remain vacant as realtors and other investors go bankrupt. Large financial institutions fall into insolvency on an almost daily basis as larger out-of-state and foreign institutions absorb them. It is said that bankruptcy attorneys are among the few businesses in town which continue to thrive.⁷⁴ It is no small coincidence that the newly appointed Chief Executive Officer of First City Bank of Austin has twenty years of third World banking experience. With few indications that the prosperity of ten years ago will return in the near future, the City of Austin can ill afford exposure to the financial and other risks that a downtown LGAM may create, especially if the current Museum management were installed there.

In addition to the flagging economy, the current unfavorable relationship between the City and LGAM has generated concern that the project is not immediately viable. The current City Council has whittled away the original contracts on many vital points to which LGAM has abandoned, most importantly, the length of the new museum building lease. The Museum's negotiators have not been able to deliver the legal expertise, negotiating skills nor the political clout to keep the original contracts with the City reasonably intact. Considering the political motivations involved, it is quite conceivable that the

⁷⁴Remarks by Dan Herd, President, Board of Trustees, Laguna Gloria Art Museum, at a Blue Chip Committee meeting of the Business Campaign, 8 March 1989.

City could legally maneuver the Museum into any number of difficult situations.

Political considerations within the local arts community are certain to affect City decisions regarding LGAM. Unlike some other cities where local arts organizations may consider themselves friendly competitors or even collaborators, there is little cooperation between most arts organizations and there is no united front of local arts organizations. The City's Arts Commission may be characterized as weak, communications between arts organizations is poor, and many such groups regard each other as enemies, especially when funding and political influence is at stake.

B. Implement Restructuring of the LGAM Board of Trustees

Many of the proposed changes that have been presented by the Trustee Assessment Committee for Board restructuring should be implemented, including the concept of expanding the non-trustee advisory committees to involve experts and the general public. Trustee involvement and participation in supporting programs needs improvement, and restructuring may facilitate these goals. A Board of 12-18 voting members may not be adequate for an organization of this size, especially considering poor meeting attendance. Should quorums also be reduced, only a very small number of trustees would be making decisions. A voting Board of

25-27 members may be more reasonable. Additionally, the proposed committee structure changes seem to put far too many responsibilities on the Executive Committee. The scope of the committees duties should be limited to focus on specific issues and more committees should be created to manage temporary issues or projects.

The Board of Trustees, once restructured, should take pause to consider its plans for the institution in the long term. In the last several years, LGAM has experienced unprecedented growth which is now reaching a plateau at a favorable level. Reasonable and quantifiable goals must be set by top management to execute, and management performance should be reviewed with scrutiny.

C. Redefine the job scope of the Executive Director

Objectively, the Board should consider asking for the resignation of the Executive Director, or at least redefine his responsibilities as limited to curating exhibitions and overseeing ancillary programs. The Board should search for a new museum administrator who would work full-time according to the responsibilities of the directorship. Perhaps the Museum could function better managed by a diumvirate which could include the current Executive Director in a more limited capacity responsible for exhibitions and a second executive to direct the administration of all business and governmental oriented

functions. An outside search for the business half of a diumvirate or for a new Executive Director would be needed.

D. Create the position of Marketing Director

The position of marketing director should be created because the basic functions of marketing are not properly administered nor very well understood by anyone on staff. Some marketing-related duties are executed by Development and the Public Information Officer. Still, there is a serious gap that has created an atmosphere in which the local markets and their characteristics are not readily understood by either department. LGAM needs a senior staff member with arts marketing expertise. Funding for this position could be realized, in part, by eliminating the practice of engaging expensive marketing consultants. The remainder could be funded through the Annual Fund. Eventually, this position could be funded entirely through the Museum's endowment.

E. Create a Data Processing Department

The current Computer Operations Coordinator is part of the Development staff, but is often assigned to assist other departments by providing information and computer-related expertise. This person could be reassigned to the proposed Data Processing Department.

A Data Processing Department, independent of Development, should be created to serve all of LGAM's computer related needs and to facilitate the management of information. At present, almost every department has its own personal computer, most of which are used primarily for word processing. None of the computers is networked. The Development Department's computer resources are barely adequate for current operations. More centralized and better managed data processing by a networked system of personal computers overseen by an independent department would be far more effective than the current assortment of aging computers which cannot exchange data.

The intern and the Development Officer worked on proposals to Dell Computer Corporation, a generous LGAM supporter, for an in-kind donation of computer hardware, network and other software, and technical support to develop a new and more effective information management system. Initial response to this proposal was favorable and it seems that LGAM may succeed in receiving Dell's assistance.

F. Review job titles and job descriptions

The official titles of many staff positions are long and often do not reflect or describe the actual duties of the position. These titles should be shortened for clarity and others

should be modified. These titles are a hodge-podge of names which have been inherited, self-appointed or combined with the titles of no longer extant positions. Title revision may seem inconsequential, but briefer and more consistent titles would also further define organizational hierarchy.

The issue of titles is a small example of the inadequate departmental management of the Director of Administration. Though the intern had little contact with this department, many of its shortcomings were obvious. There has not been an employee handbook of personnel policies in use for at least six years, so nobody on staff is to any degree certain about such policies of the Museum. Job descriptions have not been reviewed in at least six years and many staff members actual duties do not reflect what the outdated job descriptions provide.

G. Redistribute or secure additional office space

At present, the Museum operates out of two locations, the villa and grounds at West 35th Street and the Downtown Offices at 4th and Guadalupe Streets. the Downtown Offices opened a few years ago in anticipation of the new museum and because office space at 35th Street was inadequate, partly due to Art School expansion. The Downtown Offices are cramped, shabby and do not project a professional image.

Office space must in some way be addressed and reorganized for better communications between Administration and Development (and the recommended Marketing and Data Processing Departments). The current situation of telephone tag, once a day inter-office mail and limited communications between Administration and Development, as well as between other departments, should be changed.

The downtown location contains the offices of the Executive Director, Director of Planning, Public Information and Development. The 35th Street location has the offices of Administration, Exhibitions, Exhibitions Education and the Art School campus.

LGAM should consider moving the offices of the Director of Administration and the Comptroller downtown and moving the Executive Director's office back to 35th Street. The 35th Street location is only about fifteen minutes by car from downtown. If the Executive Director maintained an office at the 35th Street site, then this may serve to quell some of the persistent allegations that LGAM is abandoning the villa and grounds. This move would also facilitate his wishes to work with the Exhibitions Department.

Development should work more closely with Administration on budgeting processes, particularly at this time when the new

Development Director is not yet on staff. Projected and operating budgets are constantly being readjusted. The Comptroller and the Director of Administration should move downtown to be more readily available to assist with internal accounting and other business related matters.

If the new museum project is indefinitely shelved, LGAM should then consider whether or not to maintain a downtown office or to construct new offices at 35th Street. They may be able to use some of the existing capital fund for such construction. However, as long as any hope remains for the new museum project, LGAM should retain a downtown presence. Even if the new museum project were to proceed immediately, LGAM should consider moving administrative personnel from 35th Street and all 4th Street personnel into larger, more efficient offices located downtown; because offices in a new museum building would not be ready for at least two years.

There is currently a glut of downtown office space and it is likely professional offices could be obtained through donation or at least at reduced cost.

IX. The Intern's Contribution

The short term contributions the intern made were limited. In meetings and in informal discussions, the intern often related how he had experienced or had studied an operational situation at other institutions which, in some way, might relate to a given situation at LGAM. It was often refreshing for staff to receive the opinions and observations of a fairly detached observer who was diligent in preparing himself for the museum profession. The intern also worked to keep up morale among staff, many of whom were constantly searching for new jobs.

More tangible evidence of the intern's short term contributions include the composition of departmental correspondence, press releases; developing, editing and proofreading proposals and other literature and providing reports on membership demographics. Examples are presented in appendix G.

For the long term, the intern's most important contribution was the compilation of the confirmed list of businesses that would match employee gifts to LGAM. After this list is published in next fall's newsletter and included in Museum mailings, it should have a favorable effect on individual gifts for years to come. If a conservatively estimated of one-tenth of the membership begins to have gifts matched at the lowest \$35 level, this would produce an \$11,000 increase in annual revenues.

It is difficult to estimate the value of the intern's contribution to marketing information. The recommendations submitted for the 1989-90 marketing plan were well received by the Healthcare marketing executives and by the Development Officer. However, it is doubtful that many of these recommendations will be implemented. The Museum files contained several reports by marketing consultants going dating back as many as ten years. Few of their recommendations had been implemented, and several of the problems which they identified and for which they provided remedies still go unheeded. The market planners from Healthcare are very professional and are quite motivated to assist LGAM. Unfortunately, considering LGAM's poor record of implementing consultants' recommendations (often at great expense), it is doubtful that they will have much impact on the Museum. Moreover, until the new museum issue is resolved, it is doubtful that their recommendations will receive much of the Executive Director's attention.

Research conducted concerning funding from foundations may have some favorable long term effects if the new Development Director will act upon the information provided. The Development Department must direct more attention to the long term and begin to increase proposal writing and improve the timeliness with which proposals are developed and submitted. There also needs to be more careful targeting of proposals to potential grantors. In

addition to depending on a few faithful grantors, the department must actively continue to seek new funding sources. Of all income producing activities within Development, grantsmanship is the area which needs the most improvement. Also, in consideration of the long term, LGAM should develop proposals for multi-year support for some programs to establish more permanent relations with major grantors and to reduce the amount of repetitive annual solicitations freeing staff to pursue other Development objectives.

X. Conclusion

The internship with Laguna Gloria was selected because it appeared to be an excellent development experience during a major capital expansion. Unfortunately, it did not turn out that way. Instead, the intern found himself in a rather chaotic institution with low morale among staff members. The intern would have seriously considered walking away from this internship if it were not for the interesting lessons learned about politics in the arts, museum contracts, personnel conflicts and human behavior.

More practically, the intern did have an opportunity to demonstrate and improve his technical skills as a researcher and writer.

As a final word, it was constantly surprising that the organization described could produce the excellent results that they consistently do. Exhibitions are very well curated, and the Art School is a major achievement. Laguna Gloria is a very viable arts organization on its present scale and provides the community with a variety of contemporary arts programs.

Though the intern enjoyed and respected the achievements of the Museum's programs, he cannot avoid having reasonable doubts about the Museum's expansion plans. With the City and the Museum at such odds and management unprepared to handle such a proposed

facility it would be most advisable for the Museum to strategically retreat and restructure itself at this time, rather than to try to grow into the new building. Without proper care, a small, successful Laguna Gloria Art Museum could be quickly transformed into a major downtown failure.

Appendix A.

By-Laws of Laguna Gloria Art Museum, Inc.

BY-LAWS
OF
LAGUNA GLORIA ART MUSEUM

ARTICLE I	NAME AND LOCATION
ARTICLE II	PURPOSE
ARTICLE III	TRUSTEES
ARTICLE IV	OFFICERS
ARTICLE V	STANDING COMMITTEES
ARTICLE VI	MEMBERSHIP
ARTICLE VII	DIRECTOR
ARTICLE VIII	FISCAL POLICIES
ARTICLE IX	MISCELLANEOUS
ARTICLE X	AMENDMENTS

ARTICLE I
NAME AND LOCATION

The name of the nonprofit corporation is Laguna Gloria Art Museum, Inc. The principal office shall be located at 3809 West 35th Street, Austin, Travis County, Texas. The corporation may have such other offices within Travis County as the Board of Trustees shall determine.

ARTICLE II

PURPOSE

Laguna Gloria is a community art museum serving Central Texas whose primary goal is the fostering of awareness, understanding, and appreciation of the visual arts with a particular focus on American art of the 20th century. With this goal in mind, Laguna Gloria Art Museum concentrates its efforts and resources in three diverse but equally important areas, namely: 1) varied exhibitions, 2) a vital art school, and 3) a series of special programs and events. Community education and shared experience are the common threads that link the various arts activities of the museum and commit it to being accessible to the widest possible audience.

ARTICLE III

TRUSTEES

- 3.1 The regulation and management of the affairs of the museum, including the control and disposition of its property and funds, shall be vested in a Board of Trustees.
- 3.2 The government of the museum shall be vested in a Board of Trustees of not less than twenty-five (25) trustees nor more than sixty (60) trustees, as may be determined from time to time by the Board of Trustees.
- 3.3 The Trustees shall be elected by the membership of the museum at the annual meeting for a term of three years or until each of their successors is duly qualified and elected. No Trustee shall be elected to more than two consecutive 3-year terms. A Trustee shall not thereafter succeed himself except after a one year interval in which he is not an elected Trustee.

3.4 Among the twenty-five Trustees, the following four persons shall be appointed by the President as Ex-officio Members of the Board of Trustees, with the right of voting, subject to the approval of the Laguna Gloria Art Museum Board of Trustees:

- A. The President of the Women's Art Guild of Laguna Gloria Art Museum, Inc.
- B. The Board representative of the Women's Art Guild of Laguna Gloria Art Museum, Inc.
- C. Two voting members of the Board of Trustees of the Texas Fine Arts Association, as designated by said Board.

The President may appoint the Director of the Parks and Recreation Department of the City of Austin or a member of the City of Austin's Art Commission, and/or others as Ex-officio Members of the Board of Trustees, without the right of voting, subject to the approval of the Laguna Gloria Art Museum's Board of Trustees.

The Board, upon the recommendation of the President or the Chairman, may from time to time appoint one or more persons Ex-officio Members of the Board to hold office at the pleasure of the Board. Such Ex-officio Members of the Board shall be afforded the privileges of the Board but shall not vote or be counted in determining the existence of a quorum.

3.5 To be eligible to be elected a member of the Board of Trustees, one must be a member of the Museum at the time of election.

3.6 If a Trustee is absent from one-half of the meetings of the Board of Trustees in any one year without cause, he shall be deemed to have resigned as a Trustee, and shall be so notified by the Secretary at the direction of the President. If a Trustee is absent with cause, such absence shall be duly noted in the minutes of the Board of Trustees.

- 3.7 Any member of the Board may resign from the Board at any time by giving written notice to the Chairman, the President or the Secretary, and the acceptance of such resignation shall not be necessary to make it effective. Members of the Board may be removed from office by a majority of the members of the Board then in office.
- 3.8 Any vacancy occurring in the Board of Trustees, whether by resignation, removal, death, or by increase in the number of Trustees, may be filled by the affirmative vote of the majority of the remaining Trustees, though less than a quorum of the Board of Trustees. A Trustee elected to fill a vacancy shall be elected for the unexpired term of his predecessor in office.
- 3.9 The Board of Trustees shall be responsible for the finances of the Museum and for the well being of its various assets: for formulating and maintaining the general policies that govern the Museum's actions and programs, and for the continuity of the Museum: and for hiring and retaining a Director and for the termination of the Director's appointment.
- 3.10 Regular meetings of the Board shall be held four (4) times a year.
- 3.11 Special meetings of the Board of Trustees may be called by the President and shall be called by the Secretary at the request of six (6) members from the Board of Trustees. Notice of a special meeting of the Board shall be given to each Trustee at least five (5) days prior to the date of the meeting.
- 3.12 Attendance of a Trustee at any meeting shall constitute a waiver of notice of such meeting, except where a Trustee attends for the express purpose of objecting to the transaction of any business on the grounds that the meeting is not lawfully called or convened. Except as may otherwise be provided by law, the Articles of Incorporation or the By-Laws, neither the business to be transacted at, nor the purpose of, any regular or special meeting of the Board of Trustees need be specified in notice or waiver of such meeting.

- 3.13** At all meetings of the Board of Trustees, a majority of the number of Trustees constituting the whole Board shall constitute a quorum for the transaction of business. If, in such a majority, there are included at least a majority of the Executive Committee of the Board, the act of a majority of the Trustees present at any meeting at which there is a quorum shall be the act of the Board of Trustees, except as may be otherwise provided by law, the Articles of Incorporation or the By-Laws.
- 3.14** The President may appoint, subject to approval of the Board of Trustees, not more than fifteen persons as members of an Advisory Council, to serve terms of two years. There shall be appointed to the Advisory Council persons who have demonstrated their interest in the Museum and in furtherance of its objectives and persons who are eminently qualified in one or more aspects of the Museum's activities or interests. The Board of Trustees, by resolution, shall determine the duties and responsibilities of the Advisory Council.

ARTICLE IV

OFFICERS

- 4.1 The officers of the museum shall consist of a Chairman; a President; a Vice-President, Finance; a Vice-President, Development; and a Secretary, all of whom shall be Trustees. In addition, the Board may appoint such officers and assistant officers and agents as the Board shall deem necessary, each of whom shall have such authority and exercise such powers and perform such duties as shall be determined from time to time by the Board by resolutions not inconsistent with the By-Laws.
- 4.2 Officers shall serve for a one year term, but each officer shall hold office until his successor is elected or appointed and qualified or until his death, resignation or removal from office.
- 4.3 Officers shall be elected at a meeting of the Trustees held in June of each year to serve a one-year term beginning at the annual meeting of the members following election.

CHAIRMAN

- 4.4 The Chairman shall chair all meetings of the Board of Trustees and the members and shall be concerned with the long-range future and direction of the Museum, its governance and programs: and may chair such committee(s) as may be appropriate to accomplish this charge. The Chairman shall, in the absence of the President, perform the duties and have the authority and exercise the powers of the President.

PRESIDENT

- 4.5** The President shall chair the Executive Committee of the Board of Trustees: he shall see that all policies and resolutions of the Board of Trustees are carried into effect. He shall be an Ex-officio Member without vote, of all committees except the Nominating Committee and shall appoint, with the advice of the Chairman, members of all standing and special committees and their chairmen, unless otherwise determined by these By-Laws or Board of Trustees resolution. The President shall, in the absence of the Chairman, perform the duties and have the authority, and exercise the powers of the Chairman.

VICE-PRESIDENT FINANCE

- 4.6** The Vice-President, Finance shall chair the Finance Committee of the Board of Trustees, he shall, with the Finance Committee, review and approve the Museum's annual operating budget before it is submitted to the Board of Trustees for final approval; review actual financial operating results as compared to annual budget and report regularly to the Executive Committee concerning the financial condition of the Museum; recommend appointment of the Museum auditors; and review and report the findings of the annual audit of the Museum to the Board of Trustees.

VICE-PRESIDENT DEVELOPMENT

- 4.7** The Vice-President, Development shall chair the Development Committee of the Board of Trustees. He shall, with the Development Committee and appropriate staff, formulate policy relating to solicitation of membership annual operating funds, and long-term funds for endowment and capital purposes; he may appoint, with the advice and consent of the President, such sub-committees, such as, but not limited to, annual fund, general membership, associates and corporate, as may be necessary to accomplish the solicitation goals of the Museum; and he shall review actual solicitation results as compared to annual solicitation budgets and report regularly to the Executive Committee of the Board of Trustees.

SECRETARY

- 4.8** The Secretary shall attend all meetings of the Board of Trustees, Executive Committee and of the members, and record or cause to be recorded all the proceedings of such meetings in a minute book to be kept for that purpose. The Secretary shall give, or cause to be given, notice of all meetings of the Board of Trustees, the Executive Committee and of the members. The Secretary shall perform other such duties and have other such authority as the President, the Board of Trustees or these By-Laws may delegate.

ARTICLE V
COMMITTEES

- 5.1 Executive Committee. The Executive Committee of the Museum shall consist of the officers of the Board, plus three (3) members at large, all of whom shall be Trustees and shall be appointed by the Chairman and President jointly, the Chairman of the standing committees as listed in 5.2 of these By-Laws, Ex-officio with vote, plus one each of the Ex-officio Members of the Board of Trustees from the Women's Art Guild and the Texas Fine Arts Association. It shall fix its own rules of procedure, but at least five (5) member shall be necessary to constitute a quorum, and the affirmative vote of not less than majority of the members present at any meeting at which there is a quorum shall be necessary for the adoption of any resolution or the taking of any other action.

The Executive Committee shall have and shall exercise the power of the Board of Trustees in the management of the affairs of the Museum. Actions of the Executive Committee shall be reported to the Board at subsequent meetings. In Addition, the immediate past Chairman and President may be members of the Committee.

5.2 Standing Committees. The standing committees of the Museum, in addition to the Executive Committee, shall be the following:

- A. Finance
- B. Development
- C. Facilities and Grounds
- D. Education
- E. Community and Governmental Affairs
- F. Nominating

The Board of Trustees by resolution, shall determine the composition, number of members and approve the specific duties and responsibilities of each committee. The President shall appoint such members, provided that the Chairman and at least one member of each committee shall be an elected Trustee.

Each committee shall adopt its own rules of procedure, but not less than a majority of such committee shall be necessary to constitute a quorum, and the affirmative vote of not less than a majority of the members present at any meeting at which there is a quorum shall be necessary for taking of any action by the committee.

5.3 The President, with the advice of the Chairman shall establish Ad Hoc Committees not in the By-Laws, for specified periods of time and as are necessary to carry out the governance and programs of the Museum.

ARTICLE VI
MEMBERSHIP

- 6.1** Individuals, couples and corporations may become members of the Museum in accordance with such procedures as may be established by the Board of Trustees. There shall be only one class of members and each member shall be entitled to one vote on each matter submitted to vote at the meeting of the members. No member of the Museum shall vote by proxy. The Board of Trustees may establish categories of members, fix the annual dues for each such category and make other provisions with respect thereto.
- 6.2** Annual meetings of the members shall be held during the month of September, the place and time to be set by the Executive Committee of the Board of Trustees. Notice shall be sent to all members of the Museum at least fifteen (15) days prior to the meeting.
- 6.3** Special meetings of the members may be called by the Chairman or the President of the Board of Trustees or by members having not less than one tenth (1/10) of the votes entitled, as certified by the President, to be cast at such meeting, provided thirty (30) days prior written request therefore is made to the Board of Trustees.
- 6.4** At all meetings of the members, Thirty-five (35) members shall constitute a quorum for the transaction of business, and the act of a majority of the members present at any meeting at which there is a quorum shall be the act of the members, except as may otherwise be provided by law, the Articles of Incorporation or the By-Laws. However, at a special meeting of the membership, duly requested (see 6.3) by not less than one-tenth (1/10) of the eligible members the requirements for a quorum shall be the number of members representing fifteen (15) percent of the votes entitled to be cast.

- 6.5** Roberts Rules of Order Revised shall be the authority for all matters of procedures not specifically covered by the By-Laws or by special rules of procedures adopted by the organization.

ARTICLE VII
MUSEUM DIRECTOR

- 7.1** Employment. Terms of employment of the Director shall be set forth in writing in a contract duly ratified by the Board of Trustees. A written agreement covering the Director's responsibilities and special conditions shall be reviewed annually by the Executive Committee.
- 7.2** Duties
- A. The Director shall be the Chief Executive Officer of the Museum and shall be responsible for the administration of the Museum, for the preservation and growth of the collections, and for the development of programs, activities and exhibitions that carry out the established policy of the Museum as set by the Board of Trustees.
 - B. The Director shall serve as Ex-officio Member, without vote, on the Board of Trustees, Executive Committee, and all standing committees except the Nominating Committee. He may be an Ex-officio member of any special committee.
 - C. The Director shall be the sole intermediary between the Board of Trustees and the staff.
 - D. The Director, with the aid of the staff, shall prepare an annual budget showing the expected receipts and expenditures as required by the Finance Committee.

- 7.3** Annual Report. The Director shall prepare an annual report for presentation at the annual meeting of members, reviewing the year ended and making forecasts for the current year as may be reasonable. The report shall be included in the minute book of the Secretary.
- 7.4** Termination. Procedures for termination are the responsibility of the Board of Trustees. A vacancy in the position may be filled for an interim period by the Board of Trustees.

ARTICLE VIII
FISCAL POLICIES

- 8.1** The Museum shall maintain an operating fund and such other special funds as the Board of Trustees may from time to time designate or as may correspond with the wishes of donors and/or testators. The Board shall approve all expenditures made from special funds.
- 8.2** The operating fund shall include all monies received by the Museum by way of membership dues, city appropriations, income from endowment funds and such donations and other monies as are not designated for some other purpose. The operating fund shall be disbursed under the general direction of the Board of Trustees, for purposes related to the conduct of the regular affairs of the Museum.
- 8.3** The Director, other employees, and such Trustees as the Executive Committee may determine from time to time, shall be bonded in amounts determined by the Executive Committee.
- 8.4** The fiscal year of the Museum shall begin on the first day of September and end on the last day of August.

ARTICLE IX

MISCELLANEOUS

- 9.1 The Board of Trustees may authorize any officer or agent of the Museum, in addition to the officers so authorized in the By-Laws, to enter into any contract or execute any instrument in the name of and on behalf of the Museum, and such authority may be general or confined to specific instances.
- 9.2 The Board of Trustees may accept gifts, bequests or grants to the Museum. Except with the majority vote of the entire Board of Trustees and with the advice of the Director, no person shall have the authority to accept restricted or conditional gifts to the Museum.
- 9.3 The Museum shall be operated in accordance with the Civil Rights Act of 1964, as amended, which forbids discrimination on account of sex, race, color or national origin. All the facilities of the Museum are available to all employees, members and all visitors on a non-discriminatory basis. All persons, including Trustees and personnel, shall make every effort to respect the importance of individual dignity and the need for courteous treatment of all persons regardless of their sex, race, ethnic origin or station in life.
- 9.4 All terms used herein shall have their generic meaning and the masculine shall include the feminine, and vice versa.

ARTICLE X
AMENDMENTS

- 10.1** These by-Laws may be amended, altered, or repealed, or new By-Laws may be adopted, at any regular or special meeting of the Board of Trustees or members, at which a quorum is present, provided that notice of the proposed changes or amendments shall have been sent by mail at least ten (10) days in advance of any such meeting.

HISTORY

At Laguna Gloria Art Museum, on the shores of the Colorado River in Austin, natural art and man-made art exist in abundance and in harmony. What was once Clara Driscoll's Mediterranean-style villa houses the Museum in a setting that enhances the art and the pleasure of its viewers.

Clara Driscoll's legacy began long before she gave the people of Texas her beloved Laguna Gloria in 1943 and left her estate to finance a children's hospital two years later. Born into one of South Texas' pioneer families, throughout her life she left notable and visible reminders of her generosity in behalf of her fellow Texans.

She was responsible for the preservation of Texas' most sacred shrine, and she became known as the "Savior of the Alamo." Her determined effort saved the historic site from neglect and possible destruction. In 1903, she and other public-spirited women in the Daughters of the Republic of Texas attempted to raise enough money to buy the Alamo and the land under it. However, they were able to collect only a small amount, so in 1904, the 23-year old Clara Driscoll personally paid the bulk of the \$75,000 price. In 1905, Governor Lanham formally conveyed the Alamo to the Daughters of the Republic of Texas, and Clara Driscoll later was reimbursed for her generous act.

Possessed of a lively imagination and a romantic view of life as well as a talent for getting things done, the young Clara not only saved the Alamo during this century's first decade but also managed to write a novel, The Girl from La Gloria, in 1905, a book of short stories and writings, In the Shadow of the Alamo, in 1906, and a comic opera, Mexicana, that was produced on Broadway in 1906.

Having accomplished a great deal more than most by the age of 25, the well-educated and wealthy Miss Driscoll married Henry Hulme Sevier at New York's St. Patrick's Cathedral in 1906. She had met him when she appeared before the Texas Legislature in Austin to gain support for the purchase of the Alamo.

While Clara Driscoll and Henry Sevier were on a European honeymoon, they got the idea for what we know today as Laguna Gloria Art Museum. They visited Lake Como in Italy and were enchanted with its beauty. When they returned to the United States, they built a home on Oyster Bay, Long Island, which combined Italian and Spanish architectural styles. They lived in this precursor of Laguna Gloria until 1914 when they moved to Austin.

Henry Sevier had served as financial editor of the New York Sun. When the couple returned to Texas, he founded the Austin American while Clara began planning her dream house. She selected a site at the base of Mount Bonnell, five miles west of the Capitol, overlooking the Colorado River. The Seviere chose the spot specifically because it reminded them of Lake Como.

They were not the first to be so taken with the site. The 28 acres had been selected first by Stephen F. Austin. He planned to build his home there, but he did not live long enough to do so. The Seviars bought the land in 1915 from Roy H. and Ellen Collett for \$4,750, and hired a San Antonio architect, Harvey L. Page, to design a large Mediterranean-style residence. The Seviars named their home Laguna Gloria, or "Heavenly Lagoon."

The property formed a peninsula bordered by a lagoon on the south and east and the Colorado River on the west. Five acres were formally landscaped, and 13 acres remained in their natural state, except for sodding. Terraces and lovely views faced the Colorado on the west, and here they placed the formal Italian gardens. The grounds were adorned with fountains, statuary, birdbaths, a wishing well, a mounted cannon, a footbridge, and even a "Temple of Love," a pagoda-shaped gazebo topped with red tiles. The wrought iron gates, bought at an auction, came from the State Capitol.

The 15-room house was constructed of stuccoed masonry and concrete on the highest of four terraces. The gracious villa was made for entertaining. The Seviars especially enjoyed dancing, so they made good use of their two-story ballroom. The house and the surrounding grounds hosted all kinds of social functions that included many of Texas' best-known personalities. The Seviars' villa quickly acquired a reputation for Texas hospitality.

In 1929, when Clara's brother died, the Seviars moved to the Driscoll family ranch near Corpus Christi so they could manage the family business. They had made their mark on Austin, however, not only by building Laguna Gloria, but by founding the Austin American and the Austin Public Library Association, the Pan American Round Table, and the Austin Open Forum. Clara served as the Democratic National Committeewoman from Texas from 1928 to 1944.

Clara Driscoll (she and Henry Sevier were divorced in 1937) continued financial support of the Alamo and helped finance the Austin clubhouse for the Texas Federation of Women's Clubs. She also gave her beloved home, Laguna Gloria, to the Texas Fine Arts Association in 1943, although eager prospective buyers offered her more than \$100,000 for it. In addition, she gave \$5,000 for repairs and maintenance, and she left in Laguna Gloria three valued possessions: the Italian chandelier in the living room, an elegant table, and a wood carving of "The Battle of the Alamo," made from an original rafter of the shrine.

The Texas Fine Arts Association (TFAA) retained Laguna Gloria as a museum from 1943 to 1961. At that time the operation of the Museum was assumed by Laguna Gloria Art Museum. In 1966, the title of the property was transferred from the Texas Fine Arts Association Holding Company to the newly organized Laguna Gloria Art Museum. TFAA maintains its state headquarters in the original gatehouse on the Museum grounds.

Laguna Gloria Art Museum has continued Clara Driscoll's legacy with exhibitions of American art in this historic structure. Texas art museums continue

to expand and attract larger audiences, and Laguna Gloria Art Museum clearly reflects this trend. "It is a museum of American art since 1900, dedicated to presenting quality exhibitions and programs for the widest possible audience," explains its director, Laurence Miller.

While the nearby University of Texas Art Museums have chosen to offer a representative sampling of art from many periods, Laguna Gloria Art Museum plays a more focused and experimental role. According to Miller, "It is our responsibility, through exhibitions and programs, to make the major trends in modern art and the latest in new artistic ideas accessible to the community."

The Museum's exhibition schedule reflects the diversity and richness of American art since 1900. Offerings have ranged from the works of nationally known artists like Charles Hinnman, Dan Flavin, and Nancy Holt to those of significant artists from this region like Melissa Miller, Frank Armstrong and Jim Tapley.

Some of the more challenging recent exhibitions include a retrospective of the work of the late Robert Smithson, which was the U.S. State Department's entry in the important 1982 Venice Biennale, and "Christo: Urban Projects Survey," an exhibition in 1979 that generated the greatest excitement in the Museum's history.

Miller says that even viewers who did not like Christo's work responded to it, and that's what is important. "The worst thing is no reaction," he said. "It's a challenge to provide our visitors the opportunity to understand recent art, and any reaction at all means they have been affected."

As Austin's most broadly-based arts organization, Laguna Gloria Art Museum receives 21% of its more than \$750,000 for the fiscal year 82/83 budget from the City of Austin through the "Labor Bill," which allows money from a city's hotel-motel tax to be put back into the city's cultural activities. Laguna Gloria's Art Museum's support comes from the City of Austin, plus the annual Fiesta, private and corporate contributions, other government grants, and its members.

The Museum is one of the few American museums that still has free general admission to its exhibitions," Miller states. Last year, some 80,000 visitors viewed the continually changing exhibitions, participated in programs, or enrolled in art classes.

The Museum School offers classes year round for some 1,300 students. One of only two museum-associated schools in Texas, its major goal is to provide quality art instruction, with regard to both technique and concepts. Courses are noncredit, and classes are geared to persons of all ages and backgrounds. Because classes are small, 8 to 12 students, instruction is personalized. Offerings include a basic art curriculum plus special interest classes.

On the third weekend in May every year, more than 40,000 Austinites and visitors flock to the Museum and its grounds for Fiesta, the annual fund-raiser presented by the Women's Art Guild. Thousands of volunteers transform the Museum grounds into a festive marketplace where artists and craftsmen from around the country display and sell their work. This weekend event of art, music, food, and entertainment is one of Texas' oldest, largest and most popular art fairs. The 1983 Fiesta is scheduled for May 21-22.

As a successful, medium-sized museum, Laguna Gloria Art Museum has realistic plans for its future, including expansion of facilities and programs. Groundbreaking for a new art school took place on August 21, 1982. Austin Mayor Carole McClellan joined Museum Director Laurence Miller, Museum School Director Judith Sims and Friends of the Museum School Chairman Brian Greig in turning the first spade of earth for construction of the new Museum School facilities. More than a hundred supporters and contributors turned out for the ceremony and celebration on the Museum grounds, the first step in getting construction of the new Museum School underway.

Laguna Gloria Art Museum has always been committed to the goal of community accessibility. The Board of Trustees is exploring an opportunity to make the Museum even more accessible with an additional location in downtown Austin. Since November, 1981, the Trustees and staff of Laguna Gloria Art Museum considered the possibility of transforming the old Davis Hardware building into the Museum downtown. Prompted by the generous offer of an option on the property from the Trammell Crow Company's Austin Partner Sandy Gottesman, the Museum began an extensive study of the possibilities which the project presented.

A grant from the Heritage Society of Austin and matched by the Trammell Crow Company provided funds for a preliminary space study of the historic structures. During the past year the Museum has carefully considered exterior and interior architectural considerations; along with the current tax implications and impact for private investors; initial funding requirements for renovation; and projected operating expenses for the 58,000 square foot space. Based on this research it was determined that the projected operating cost exceed the Museum's present and projected ability to finance. Then Board President Lowell Lebermann announced at the August 25 Board of Trustees meeting that the Museum had regretfully declined Trammell Crow Company's generous option on the building. This announcement was made with deep appreciation of the magnanimous efforts of Sandy Gottesman and in recognition of this exemplary spirit of cooperation and support of the arts. Lebermann maintains "This study has brought the Museum closer to its goal of a Museum downtown and Trammell Crow Company's offer to assist the Museum in securing a downtown location has laid the cornerstone for future expansion. Although this option did not prove feasible, this in no way diminishes, in fact escalates, the Museum's commitment to the pursuit of a downtown site."

The possibility is very real that Laguna Gloria Art Museum may become a cornerstone of the kind of downtown revitalization Austin citizens have said

they want. It can become an exciting people place on the avenue, or an asset to the Capital City's historic district. What is needed to make the dream come true is a combination of support from the public, the business community, and the City of Austin.

"Laguna Gloria Art Museum is working to insure that art is accessible, understandable, and enjoyable to everyone," Miller explains.

Miller sees the Museum as "one of the last places in contemporary society where the general public can engage in dialogue with quality works of art that have the potential to affect the soul or mind." He calls it "a free education by choice," adding that Museum personnel and volunteers are there to help the dialogue take place between viewers and art works.

The Museum regularly schedules films, dance, and musical performances that are open to the public along with the art exhibitions. The idyllic grounds are a perfect backdrop for entertainments, especially in the spring and summer when trees, shrubs, and flowers add even more color and beauty to the "heavenly lagoon."

Visitors to Laguna Gloria Art Museum can thank the late Clara Driscoll for building her dream house on this spot and for envisioning it as an art museum. And, they can thank Laguna Gloria Art Museum for dedicating this space to stimulating exhibits of American Art since 1900.

History taken in part from an article written by Bette Oliver and Francine Carraro for Texas Highways, May, 1982.

**LAGUNA GLORIA ART MUSEUM
BOARD OF TRUSTEES
STANDING COMMITTEES**

FINANCE COMMITTEE

The Finance Committee shall consist of five members. The chairman shall be the Vice President of Finance.

The Finance Committee shall have general responsibilities for establishing the fiscal policies of the corporation. It shall be accountable to the Board of Trustees for monies, securities and other investments to the corporation and shall have full authority to invest and reinvest same. Proper standards of accounting and auditing shall be established by the Committee. An examination of staff salaries and benefits shall be made by the Committee annually, in connection with its work on the annual operating budget.

The Finance Committee shall review the budget as submitted by the director and with the director and staff shall revise it as may be necessary before submitting it to the Board of Trustees for adoption. The proposed budget shall be submitted to the Board of Trustees not later than the next to last board meeting before the end of the fiscal year. (LGAM fiscal year is from September 1 to August 31.)

The Finance Committee shall review the financial condition of the Museum monthly and shall quarterly revise, if necessary, the annual budget upon the recommendation of the director. At least semi-annually, it shall submit its revisions to the Executive Committee and the Board of Trustees will review the current year's budget and any revisions thereto.

DEVELOPMENT COMMITTEE

The Development Committee shall, with appropriate staff, formulate policy relating to solicitation of membership annual operating funds, and long-term funds for endowment and capital purposes: The Committee, the Director and support staff, shall be responsible for designing the Museum's programs for raising funds from corporations, foundations, and major individual contributors. It shall enlist the support of all board members in this effort.

FACILITIES AND GROUNDS COMMITTEE

The Facilities and Grounds Committee, in cooperation with the Director and appropriate staff, shall advise the Board as to preservation, maintenance, expansion and use of the building and grounds properties. Museum properties include all present and future equipment, fixtures, and physical properties.

The Committee's activities shall be accomplished within the limitations of the budget and consistent with policies of the Board.

EDUCATION COMMITTEE

The Education Committee shall, with appropriate staff, formulate policy relating to the educational goals and needs of the Museum and the Museum School in relation to the community it serves. The Vice-President of Education may appoint, with the advice and consent of the President, such sub-committees as may be necessary and shall report regularly to the Executive Committee and the Board of Trustees on the educational activities of the Museum. The Committee shall periodically analyze and evaluate the educational programs to identify education needs (demands) and develop plans for art and education.

COMMUNITY AND GOVERNMENTAL AFFAIRS

The Community and Governmental Affairs Committee shall, with appropriate staff, formulate policy relating to publicizing the purposes, programs, services and activities of the Museum to its members and to the community and shall serve as liaison to the various government entities whose activities affect the Museum. The principal duties are to develop policy as it relates to public information, public relations, advocacy efforts toward law and legislation which affect museums and contact with appropriate community and government leaders.

NOMINATING COMMITTEE

The Nominating Committee is responsible for presenting a slate of members and officers to the Board of Trustees for election. The principal duties are to consider members for the Board of Trustees for election. The principal duties

are to consider members for the Board of Trustees and, with the Director, inform potential board members of their responsibilities prior to their inclusion on a slate for membership; nominate persons to fill vacancies caused by absence, resignation or death of members of Board of Trustees throughout the fiscal year; and orientation of all new Trustees.

BIBLIOGRAPHY OF SUGGESTED READING

BOOKS

Hughes, Robert - The Shock of the New, Knopf, New York, 1981.

Mayer, Karl E. - The Art Museum, William Morrow and Company, New York, 1979.

Rose, Barbara - American Art Since 1900, Praeger, New York, 1975.

Alan D. Ullberg, with Patricia Ullberg - Museum Trusteeship, American Association of Museums, Washington, D.C., 1981

REPRINTS

Brown, Richard F. "Can Policy and Management Be Happily Married in the Arts?", AAM Conference, New Orleans, 1975.

Gasser, James "Why Cities Need Museums", Museum News, May-June 1979.

(Reprints available from the Museum)

PERIODICALS

ARTFORUM, P.O. Box 980, Farmingdale, New York 11737

ART IN AMERICA, 542 Pacific Avenue, Marion, Ohio 43302

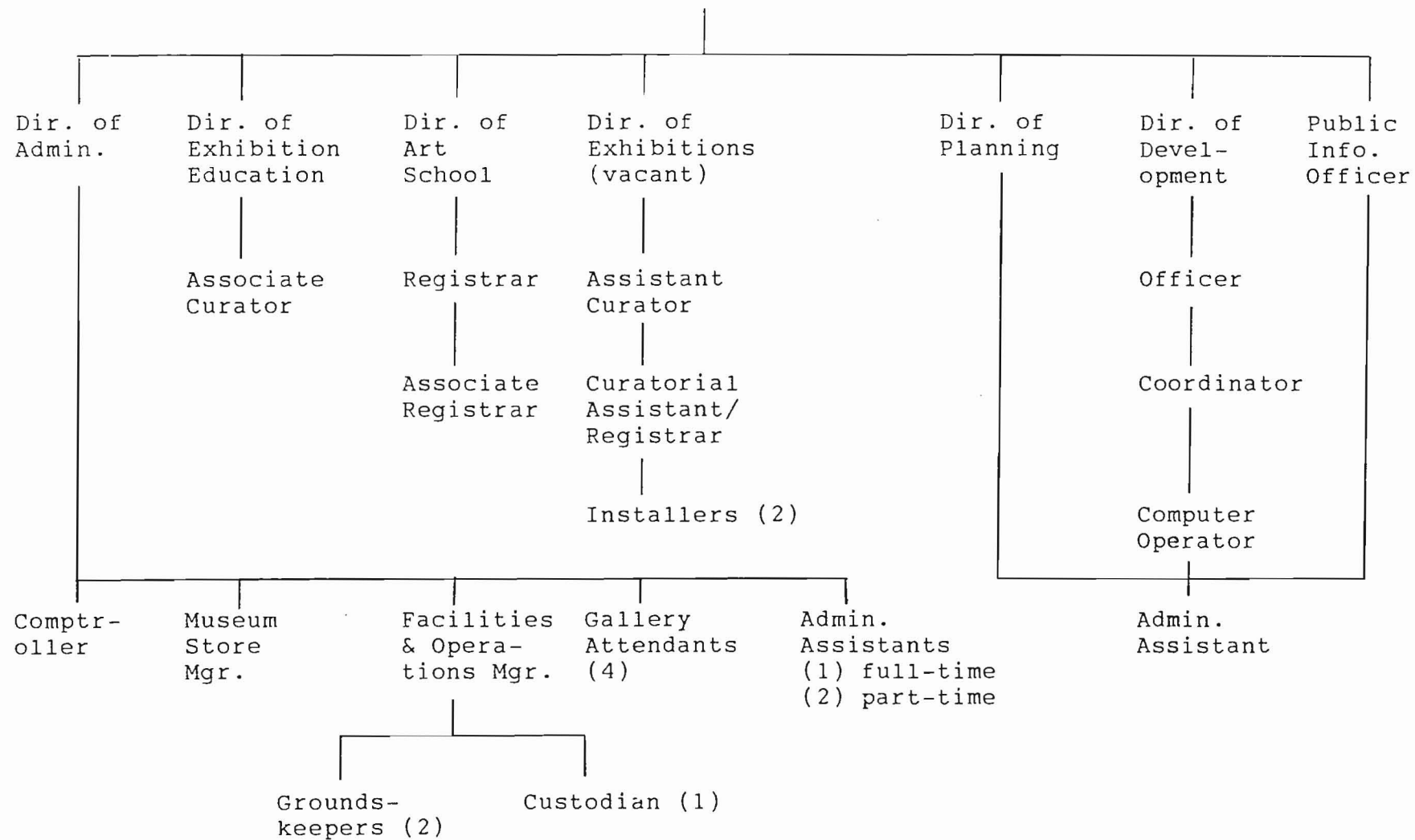
MUSEUM NEWS. American Association of Museums, 1055 Thomas Jefferson Street, NW, Washington, D.C. 20007

Addresses given above are subscription offices.

Appendix B.
Organizational Chart

Board of Trustees

Executive Director.



Appendix C.
Budgetary Information

LAGUNA FLORIDA ART MUSEUM
OPERATING BUDGET DETAIL
FY 87-88 THROUGH FY 89-90

	FY 87-88 ACTUAL	FY 88-89 BUDGETED	FY 89-90 PROJECTED
REVENUES			

UNRESTRICTED SUPPORT			

FIESTA-WAG	238500	180000	180000
CITY OF AUSTIN	137218	123792	145000
TCA OPERATING GRANT	47034	50000	55000
IMS OPERATING GRANT	0	0	75000
FOUNDATION OPER GRANTS	3000	2000	3000
WORK STUDY CONTRACT	3121	3000	3000
BUSINESS COUNCIL		100000	100000
ANNUAL FUND	103823	38000	40000
MEMBERSHIP RENEWAL	110118	72000	75000
ASSOCIATES	46900	65000	65000
MEMBERSHIP ACQUISITION	0	23000	25000
CONTEMPORIES	0	10000	10000
SPECIAL EVENTS	54436	18190	20000
MEMBERS ACTIVITIES	6775	500	500
MISC. CONTRIB/EXTRAORD INCO	18800	40700	40000
	769725	726182	836500

RESTRICTED SUPPORT			

TRUSTEE ASSESSMENT	10750	0	0
NEA-SAUL	0	0	0
TCA - HARLEM	1920	7000	0
TCA-GRAND PERSONS	0	0	0
TCA-HANDS OUT	0	0	0
TCA-TERRITORY	0	3000	5000
TCA-ARTISTS IN EDUCATION	0	0	8500
TCA-OUTREACH	0	0	0
NEA-TERRITORY	9000	0	0
ARTHUR ANDERSEN	12000	12000	12000
CORPORATE UNDERWRTG	62436	140825	120000
WAG-GROUNDS	0	7000	5000
RESTRICTED - OTHER	13064	26150	21000
	109170	195975	171500

LAGUNA GLORIA ART MUSEUM
 OPERATING BUDGET DETAIL
 FY 87-88 THROUGH FY 89-90

	FY 87-88 ACTUAL	FY 88-89 BUDGETED	FY 89-90 PROJECTED
	-----	-----	-----
REVENUE/OTHER INCOME			
ART SCHOOL TUITION	112422	112500	113000
ART SCHOOL FEES	15158	15500	15500
REGISTRATION FEES	4917	4950	4950
SHOP SALES-RETAIL	21191	50000	46500
SHOP SALES-WHOLESALE	170	1000	1000
PUBLICATION INCOME	0	0	0
FACILITY RENTAL-NTGS	11669	13000	13000
FACILITY RENTAL-ACC	9600	8400	8400
INTEREST INCOME	28295	17000	26500
CIRCULATION INCOME	0	0	0
PROGRAM INCOME	2771	5706	5500
FUND TRANSF-CITY(NEW MUS)	48720	51787	0
MISCELLANEOUS INCOME	858	1000	1000
	-----	-----	-----
	255771	280843	235350
	-----	-----	-----
TOTAL REVENUES 88/89	1134666	1203000	1243350
	-----	-----	-----
NET INCOME 88/89	6059	0	20773
	-----	-----	-----

LADY OF GLORIA ART MUSEUM
 OPERATING BUDGET DETAIL
 FY 87-88 THROUGH FY 89-90

	FY 87-88 ACTUAL	FY 88-89 BUDGETED	FY 89-90 PROJECTED
EXPENSES			

SALARIES AND BENEFITS			

STAFF SALARIES	501660	520835	539300
WAGES-TEMPORARY HELP	22764	31773	25500
WAGES-WORK STUDY	3901	3750	3750
EMPLOYER'S FICA	37212	39351	40561
EMPL. GROUP INSURANCE	28476	35732	38736
EMPL. PENSION PLAN	21215	23753	24315
MISC EMPLOYER EXPENSE	984	750	750
	-----	-----	-----
	616212	661945	673852
	-----	-----	-----
COST OF OPERATIONS			

INSURANCE-GENERAL	4347	6163	6200
TELEPHONE	13753	14009	14250
SECURITY	1404	1500	1550
UTILITIES	27250	28096	28750
BLDG REPAIRS/MAINTC.	2725	2550	2700
GRDS REPAIRS/MAINTC.	1730	7575	7575
EQUIP REPAIRS/MAINTC.	3944	4040	4000
CAPITAL EXPENSE	12423	24245	14000
	-----	-----	-----
	67576	88178	79025
	-----	-----	-----
ADMINISTRATIVE			

SUPPLIES/EQUIPMENT	11072	10420	10500
BOOKS	559	160	100
SUBSCRIPTIONS	861	930	950
PROF. ASSN DUES	3185	3677	3700
POSTAGE	25255	26586	27000
INTEREST EXPENSE	35647	30900	31000
LEGAL	1086	500	500
AUDIT	12000	12000	12000
INTOWN TRAVEL	3676	2462	2500
COST OF GOODS SOLD	12585	30000	30000
MISCELLANEOUS EXPENSE	4543	3647	3650
PROFESSIONAL FEES	3500	8500	3500
EQUIP/FACILITY RENTAL	2219	4750	1250
PRINTING	2856	3075	3000
	-----	-----	-----
	119044	137547	129650
	-----	-----	-----

LAGUNA GLORIA ART MUSEUM
OPERATING BUDGET DETAIL
FY 87-88 THROUGH FY 89-90

	FY 87-88 ACTUAL	FY 88-89 BUDGETED	FY 89-90 PROJECTED
	-----	-----	-----
PROGRAMMATIC			

PROFESSIONAL FEES	18993	24262	22500
FILM/VIDEO FEES	1889	3700	3500
FACULTY SALARIES	64387	64230	64500
CIRCULATION FEES	9200	15000	36000
FREIGHT	21294	10558	25000
EQUIP/FACILITY RENTAL	8522	15508	12250
PRINTING	14688	16164	21500
PHOTO PROCESSING	196	1916	1600
SUPPLIES/EQUIPMENT	25454	22154	22250
SCHOLARSHIP EXPENSE	5840	5000	6500
INSURANCE-FINE ARTS	1309	1643	1500
ARTIST TRAVEL/EXPENSE	701	2595	2750
	-----	-----	-----
	172475	182730	213850
	-----	-----	-----
DEVO/PLAN/DIREC			





ADVERTISING/PROMO	10372	17545	12500
BOARD EXPENSE	4085	4435	4500
SEARCH EXPENSE	293	500	500
HOSPITALITY	25281	19515	19750
TRANSPOR/PARTIC EXP	7671	3200	3200
STAFF DEVELOPMENT	636	2600	2600
STAFF TRAVEL/EXPENSE	3869	4021	4000
DIRECTOR TRAVEL/EXP	5417	3000	3500
RESEARCH AND DEVNPT	3011	2000	2000
PROFESSIONAL FEES	43973	31641	30500
PRINTING	36245	37510	37500
PHOTO PROCESSING	698	650	650
SUPPLIES/EQUIPMENT	11749	5983	6000
	-----	-----	-----
	153300	132600	127200
	-----	-----	-----
TOTAL EXPENSES 88/89	1128607	1203000	1222577
	-----	-----	-----

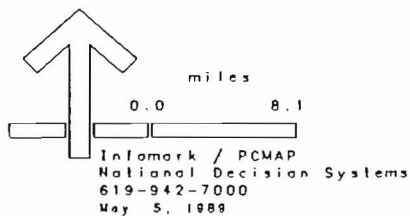
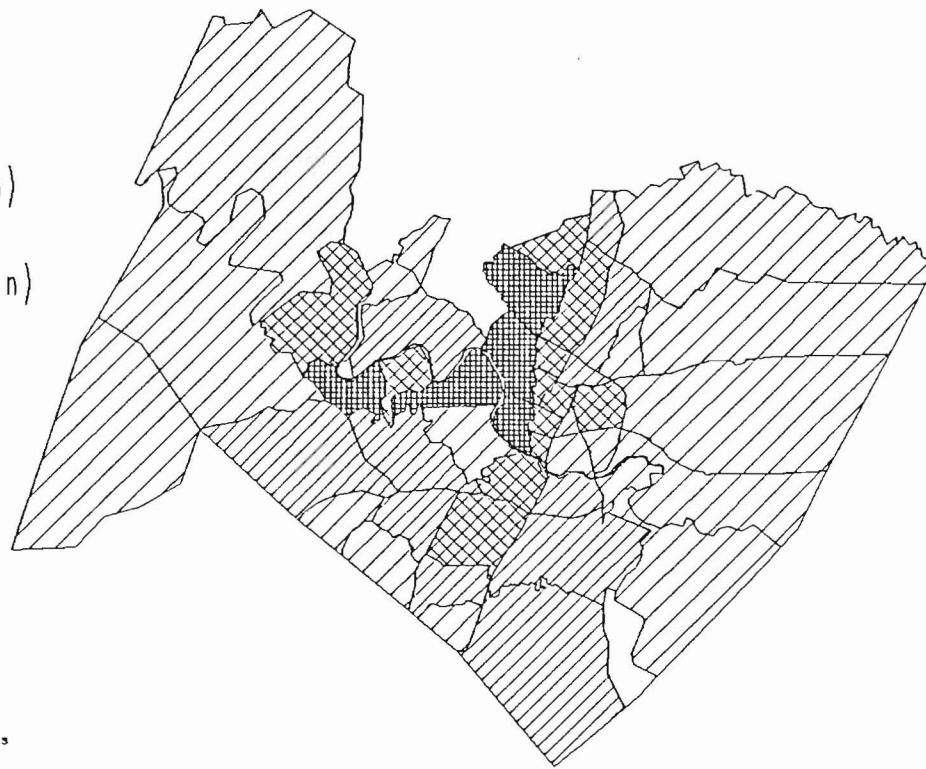
Appendix D.
Membership Information

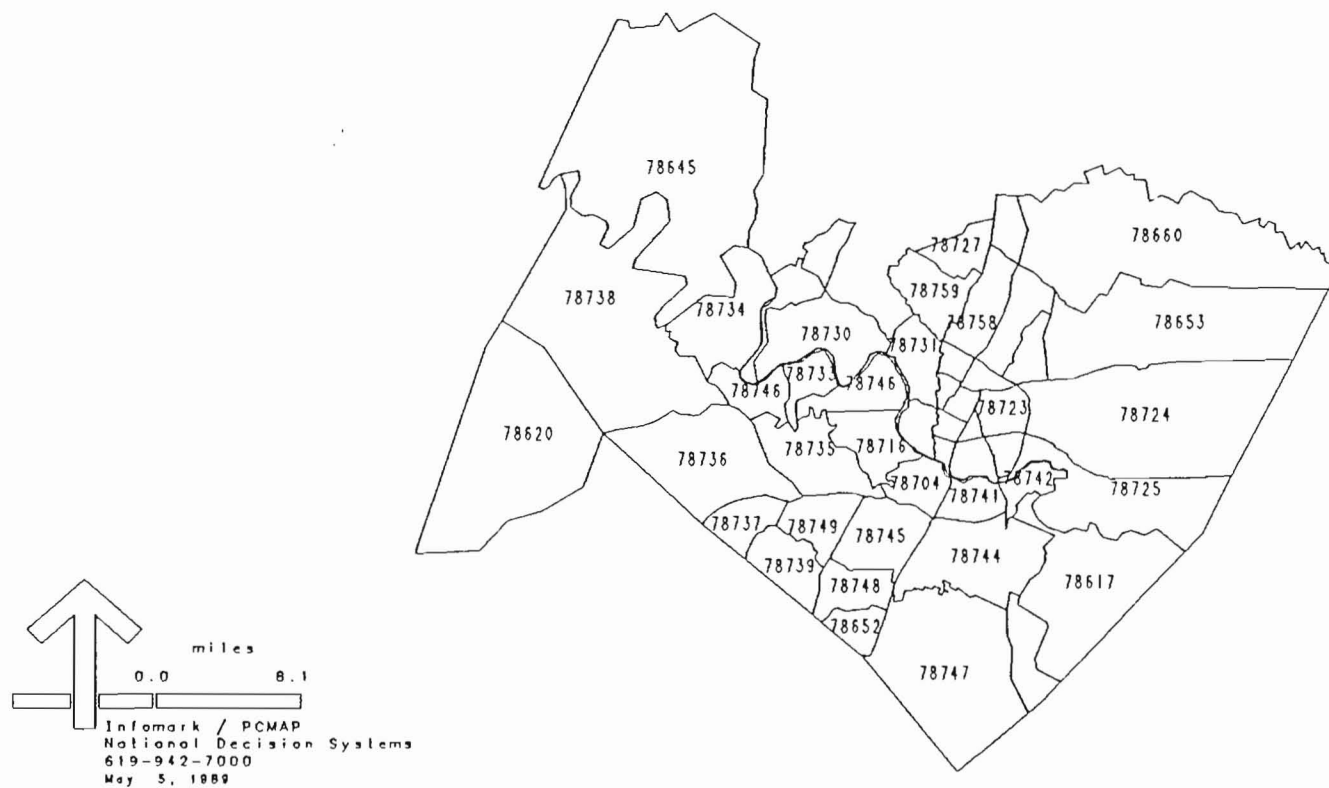
Laguna Gloria Membership Analysis

Member Origin by Travis County ZIP Codes

Member Origin

-  Priority (50% Origin)
-  Primary (80% Origin)
-  Secondary (90% Origin)
-  Terliary





Laguna Gloria Membership Analysis
Membership Frequency and Dues by ZIP Code

* Sorted by Frequency

ZIP Code	Location	Frequency	%	Cumm. %	ZIP Code Designation	Total Dues Amount	%
78703	AUSTIN, TX	481	15.6%	15.6%	Target	\$33,735	17.9%
78731	AUSTIN, TX	473	15.3%	30.9%	Target	\$34,200	18.1%
78746	AUSTIN, TX	360	11.7%	42.6%	Target	\$22,920	12.1%
78759	AUSTIN, TX	270	8.8%	51.4%	Target	\$11,865	6.3%
78704	AUSTIN, TX	164	5.3%	56.7%	Primary	\$10,900	5.8%
78701	AUSTIN, TX	101	3.3%	60.0%	Primary	\$8,800	4.7%
78705	AUSTIN, TX	96	3.1%	63.1%	Primary	\$7,610	4.0%
78750	AUSTIN, TX	91	3.0%	66.0%	Primary	\$3,965	2.1%
78734	AUSTIN, TX	60	1.9%	68.0%	Primary	\$4,300	2.3%
78757	AUSTIN, TX	60	1.9%	69.9%	Primary	\$2,675	1.4%
78745	AUSTIN, TX	59	1.9%	71.8%	Primary	\$2,220	1.2%
78758	AUSTIN, TX	59	1.9%	73.8%	Primary	\$2,030	1.1%
78756	AUSTIN, TX	50	1.6%	75.4%	Primary	\$2,675	1.4%
78727	AUSTIN, TX	39	1.3%	76.6%	Primary	\$1,585	0.8%
78733	AUSTIN, TX	35	1.1%	77.8%	Primary	\$2,880	1.5%
78751	AUSTIN, TX	35	1.1%	78.9%	Primary	\$2,045	1.1%
78723	AUSTIN, TX	33	1.1%	80.0%	Primary	\$1,775	0.9%
78753	AUSTIN, TX	31	1.0%	81.0%	Secondary	\$1,340	0.7%
78749	AUSTIN, TX	28	0.9%	81.9%	Secondary	\$950	0.5%
78763	Outside Travis	27	0.9%	82.8%	Secondary	\$2,070	1.1%
78729	Outside Travis	26	0.8%	83.6%	Secondary	\$890	0.5%
78767	Outside Travis	25	0.8%	84.4%	Secondary	\$1,545	0.8%
78747	AUSTIN, TX	21	0.7%	85.1%	Secondary	\$585	0.3%
78730	AUSTIN, TX	20	0.6%	85.8%	Secondary	\$765	0.4%
78752	AUSTIN, TX	20	0.6%	86.4%	Secondary	\$615	0.3%
78735	AUSTIN, TX	18	0.6%	87.0%	Secondary	\$1,180	0.6%
78728	Outside Travis	17	0.6%	87.5%	Secondary	\$1,475	0.8%
78722	AUSTIN, TX	16	0.5%	88.1%	Secondary	\$550	0.3%
78741	AUSTIN, TX	16	0.5%	88.6%	Secondary	\$550	0.3%
78748	AUSTIN, TX	15	0.5%	89.1%	Secondary	\$520	0.3%
78681	ROUND ROCK, TX	13	0.4%	89.5%	Secondary	\$355	0.2%
78768	Outside Travis	13	0.4%	89.9%	Secondary	\$690	0.4%
78736	AUSTIN, TX	10	0.3%	90.2%	Secondary	\$390	0.2%
78744	AUSTIN, TX	10	0.3%	90.6%	Secondary	\$365	0.2%
78755	Outside Travis	10	0.3%	90.9%	Secondary	\$385	0.2%
78737	AUSTIN, TX	8	0.3%	91.1%	Tertiary	\$255	0.1%
78702	AUSTIN, TX	7	0.2%	91.4%	Tertiary	\$215	0.1%
78739	AUSTIN, TX	7	0.2%	91.6%	Tertiary	\$260	0.1%
78716	AUSTIN, TX	5	0.2%	91.8%	Tertiary	\$195	0.1%
78754	AUSTIN, TX	5	0.2%	91.9%	Tertiary	\$210	0.1%
78620	DRIPPING SPRINGS, TX	4	0.1%	92.1%	Tertiary	\$130	0.1%
78652	MANCHACA, TX	4	0.1%	92.2%	Tertiary	\$110	0.1%
78725	AUSTIN, TX	4	0.1%	92.3%	Tertiary	\$1,000	0.5%
78732	AUSTIN, TX	4	0.1%	92.4%	Tertiary	\$165	0.1%
78645	LEANDER, TX	3	0.1%	92.5%	Tertiary	\$200	0.1%
78724	AUSTIN, TX	3	0.1%	92.6%	Tertiary	\$310	0.2%
78738	AUSTIN, TX	3	0.1%	92.7%	Tertiary	\$65	0.0%
78617	DEL VALLE, TX	2	0.1%	92.8%	Tertiary	\$75	0.0%
78653	MANOR, TX	2	0.1%	92.9%	Tertiary	\$125	0.1%
78660	PFLUGERVILLE, TX	2	0.1%	92.9%	Tertiary	\$25	0.0%
78721	AUSTIN, TX	1	0.0%	93.0%	Tertiary	\$25	0.0%
78726	AUSTIN, TX	1	0.0%	93.0%	Tertiary	\$40	0.0%
78742	AUSTIN, TX	1	0.0%	93.0%	Tertiary	\$35	0.0%
129 Others w/ less than 10		215	7.0%	100.0%	Tertiary	\$13,990	7.4%
Total		3,083				188,830	

COMPANY #: 1

05-09-1989

VISION AREA PROFILE REPORT

BY NATIONAL DECISION SYSTEMS 619-942-7000

PREPARED FOR
HEALTHCARE INTERNATIONAL

VISION Profile

SITE:

COORD: 00:00.00 00:00.00

DESCRIPTION (SHORT)	TOTALS				HSLD	
	----- 1988 -----				BASE	HSLD
	HSHLDS.	PCT.	POPUL.	PCT.	PCT.	INDEX
SU 1 SUBURBAN GENTRY	862	0.4	2252	0.4	0.6	62
SU 2 NOUVEAU RICHE	10905	4.8	32115	5.6	1.1	441
SU 3 TUITION & BRACES	2067	0.9	4928	0.9	1.3	72
SU SUBURBAN WEALTHY	13834	6.1	39295	6.8	3.0	205
UU 4 URBAN GENTRY	250	0.1	700	0.1	0.9	12
UU 5 YOUNG URBAN PROFESSIONAL	1314	0.6	2439	0.4	1.3	45
UU 6 CONDOS & PALMS	235	0.1	291	0.1	0.6	17
UU URBAN AFFLUENCE	1799	0.8	3430	0.6	2.8	29
SH 7 SUBURBAN UP & COMERS	7007	3.1	21425	3.7	1.7	181
SH 8 HI TECH FRONTIERS	17537	7.8	49656	8.6	2.3	340
SH 9 THE GOOD LIFE	743	0.3	1607	0.3	0.7	49
SH 10 COMFORTABLE SUBURBANITES	2848	1.3	7484	1.3	2.2	57
SH 11 LEAVE IT TO BEAVER	4555	2.0	11127	1.9	1.9	106
SH 12 A GOOD START	13352	5.9	32915	5.7	2.0	290
SH SUBURBAN AFFLUENCE	46042	20.4	124214	21.6	10.9	188
SM 13 LITTLE LEAGUE & BARBEQUE	7621	3.4	22037	3.8	4.1	82
SM 14 BABY BOOM AGAIN	30488	13.5	90651	15.8	3.1	433
SM 15 INDUSTRIAL UPPER DECK	659	0.3	1694	0.3	4.1	7
SM 16 PORCH SWINGS & APPLE PIE	4360	1.9	9012	1.6	3.1	63
SM 17 CARPORTS & KIDS	11174	5.0	27811	4.8	3.8	130
SM 18 DECLINING SUBURBIA	5058	2.2	11370	2.0	3.9	58
SM 19 ETHNIC INDUSTRIAL	0	0.0	0	0.0	1.0	0
SM SUBURBAN MIDDLE CLASS	59360	26.3	162575	28.3	23.1	114
UM 20 BROWNSTONES & WHITESTEPS	21	0.0	57	0.0	3.3	0
UM 21 BLACK MIDDLE CLASS	3439	1.5	11289	2.0	2.3	66
UM 22 HI RISE BLUES	0	0.0	0	0.0	1.0	0
UM URBAN MIDDLE CLASS	3460	1.5	11346	2.0	6.7	23
TM 23 MAINSTREET, USA	5002	2.2	14027	2.4	5.7	39
TM 24 TOWN & COUNTRY	1349	0.6	3056	0.5	3.4	18
TM 25 HAMLETS & HARDHATS	0	0.0	0	0.0	4.6	0
TM 26 TOM SAWYERVILLE	2397	1.1	7299	1.3	4.9	22
TM TOWN MIDDLE CLASS	8748	3.9	24382	4.2	18.6	21

BASE DEFINITION STATE/COUNTY: UNITED STATES

COMPANY #: 1

05-09-1989

VISION AREA PROFILE REPORT

BY NATIONAL DECISION SYSTEMS 619-942-7000

PREPARED FOR
HEALTHCARE INTERNATIONAL

VISION Profile

SITE:

COORD: 00:00.00 00:00.00

DESCRIPTION (SHORT)	TOTALS				HSLD	
	1988				BASE	HSLD
	HSGLDS.	PCT.	POPUL.	PCT.	PCT.	INDEX
RM 27 MOBILE HOMEVILLE	6061	2.7	16292	2.8	2.2	120
RM 28 RANCHES & FARMLANDS	72	0.0	191	0.0	2.2	1
RM 29 COUNTRY PLEASURE	1688	0.7	3881	0.7	0.9	79
RM RURAL MIDDLE CLASS	7821	3.5	20364	3.5	5.4	65
SL 30 YOUNG BEGINNERS	24622	10.9	50638	8.8	3.9	283
SL 31 YOUNG HISPANICS	7546	3.3	26314	4.6	1.7	192
SL 32 JUST MAKING IT	1351	0.6	3235	0.6	2.9	20
SL SUBURBAN LOWER INCOME	33519	14.9	80187	13.9	8.6	174
UL 33 SINGLE STARTERS	25991	11.5	44434	7.7	1.5	756
UL 34 METRO HISPANIC MIX	170	0.1	406	0.1	1.6	5
UL 35 URBAN MELTING POT	0	0.0	0	0.0	0.9	0
UL 36 BLACK URBAN FRINGE	4663	2.1	11832	2.1	2.1	98
UL 37 FIXED INCOME BLUES	1599	0.7	2827	0.5	1.1	67
UL 38 TEEMING TENEMENTS	1016	0.5	3388	0.6	1.1	42
UL URBAN LOWER INCOME	33439	14.8	62887	10.9	8.2	180
TL 39 SUN CITY	528	0.2	1084	0.2	0.7	35
TL 40 APPALACHIAN TRAIL	24	0.0	66	0.0	3.1	0
TL 41 COLLEGETOWN, USA	14096	6.3	25708	4.5	0.9	713
TL TOWN LOWER INCOME	14648	6.5	26858	4.7	4.6	141
RL 42 TRACTORS & PICKUPS	0	0.0	0	0.0	0.8	0
RL 43 GOLDEN YEARS	18	0.0	38	0.0	1.2	1
RL 44 PRAIRIE PEOPLE	29	0.0	77	0.0	3.5	0
RL 45 TOUGH TIMES	675	0.3	2102	0.4	2.1	15
RL RURAL LOWER INCOME	722	0.3	2217	0.4	7.6	4
XX 46 BOOKS & BEER	1253	0.6	11361	2.0	0.2	241
XX 47 GI JOE	632	0.3	3294	0.6	0.4	77
XX 48 INSTITUTIONS & UNCLASS.	23	0.0	2947	0.5	0.0	22
XX SPECIAL POPULATIONS	1908	0.8	17602	3.1	0.6	132

TOTALS	225300	100.0	575357	100.0	100.0	100
--------	--------	-------	--------	-------	-------	-----

BASE DEFINITION STATE/COUNTY: UNITED STATES

"NOUVEAU RICHE"

YOUNGER FAMILIES, NEW SUBURBS, VERY HIGH INCOME

SUMMARY PROFILE

The "Nouveau Riche" market segment represents America's new found money. These are young, family oriented, suburban communities that are very affluent. They could be described as the "well-feathered nests" of the eighties. With above average concentrations of adults in the 35 to 59 year age range, this segment ranks No. 2 in very high household income (over \$50,000). Nearly half of this segment also report high incomes (\$25,000 - \$50,000). Predominantly white, over 80% work in either managerial/professional or technical/sales occupations. Over 92% are homeowners, ranking them No. 1 (along with "Suburban Gentry") in this category. Theirs is expensive newer housing, with 80% of all housing units built after 1960.

DEMOGRAPHIC PROFILE

This segment is 95% white. Above average concentrations of adults are evident in age groups 35 to 39 (9%), 40 to 49 (17%), and 50 to 59 (13%). The percentage of "Nouveau Riche" teenagers nationally ranks this segment No. 3 at 15%. There are also above average concentrations of children 5 - 11 years old (13%). The average household size of 3.32 reflects a predominance of 3-to-4 person households (47%). Eastern European ancestry is evident in 4% of households, 1.6 times the U.S. average.

SOCIO-ECONOMIC PROFILE

College graduates represent 43% of this segment, ranking it No. 4 in this category. Managerial and professional occupations account for 49% of the workforce, which is 2.2 times the national average. Technical and sales occupations are slightly above average at 33%. Nearly one-third (32%) of the households have very high incomes (\$50,000 +), which is 7 times the national average (ranks No. 2 in very high income). Another 46% earn high incomes of \$25,000 to \$50,000.

HOUSING PROFILE

These are new neighborhoods with 79% of the residences built since 1960. Just over 92% of the households are owner-occupied, which ranks it No. 1 (along with "Suburban Gentry") in this category. Property values are well above the national average, with 60% in the mid-high range of \$80,000 to \$150,000 (ranking them No. 1 in this category) and 23% in the very high range (\$150,000 +). The "Nouveau Riche" are 7 times more likely to own a very high valued home and 4.2 times more likely to own a mid-high valued home than the average U.S. household.

LOCATION

This segment is 83% urban. Concentrations are found in Alaska (4% of the state's population); Connecticut and New Jersey (3% each); and Maryland (2%). Generally, they are not present in the South or throughout the Great Plains states.

This market segment represents 1.05% of all U.S. households.

KEY DESCRIPTIVE CHARACTERISTICS

<u>VARIABLE</u>	<u>U. S. AVERAGE</u>	<u>MKT SEGMENT AVERAGE</u>	<u>INDEX</u>
% Age 12 to 17	10.36	15.01	145
% Age 35 to 39	5.66	9.24	163
% Age 40 to 49	10.69	16.68	156
% High Education	14.41	42.90	298
% Managerial and Professional	22.69	48.79	215
% Very High Income	4.59	31.64	689
% Owner	64.43	92.10	142
% Very High Property Value	3.24	22.93	708
% Mid - High Property Value	14.18	59.59	420
% High Rent	16.30	55.76	342
% Housing Built from 1960 to 1974	32.77	52.84	161
% Housing Built Since 1974	13.14	25.80	196

"HIGH TECH FRONTIERS"

YOUNG FAMILIES, HIGH INCOME, NEW SUBURBS, MANY IN THE WEST AND SOUTHWEST

SUMMARY PROFILE

The "High Tech Frontiers" segment introduces the household of the future. Ranked No. 1 in percent of heads of household age 30 to 34, these are families of the new high tech era. They work and live near the new high technology centers in the country, are well educated and career conscious. This segment works primarily in high-income managerial/professional or technical/sales occupations. Because of their higher household earnings, most are homeowners (88%). In fact, they own the greatest percentage of homes built since 1974. The property value of these homes is generally between \$80,000 and \$150,000.

DEMOGRAPHIC PROFILE

This segment has nearly double the U.S. average of heads of household age 30 to 34 years old (ranking them No. 1 in this category). There are slightly above average concentrations in the 25 to 29, 35 to 39, and 40 to 49 year old age groups. Predominantly white (92%), 50% live in 3-to-4 person households, and have an above average percentage of children. Teens are also slightly above average. The average household size is 3.3 persons, compared to the U.S. average of 2.75. These young families have a high demand for child care centers, nannies, and housekeepers.

SOCIO-ECONOMIC PROFILE

Nearly 30% of this segment have college degrees (twice the national average). Those households earning very high income (\$50,000 or more) are nearly twice the average at 9%, with another 55% making high household incomes of \$25,000 to \$50,000. High tech, white collar positions in managerial/professional and technical/sales careers account for 72% of the workforce (36% each).

HOUSING PROFILE

Approximately 88% of the households own rather than rent, with the majority of all households located in newly developed neighborhoods (57%; ranks No. 1 in homes built since 1974). Over 42% have mid-high property values of \$80,000 to \$150,000, while another 53% have low-to-mid property values. Though 93% of all residences are single units, they are generally smaller and more expensive due to their location.

LOCATION

"High Tech Frontier" families are 78% urban. Concentrations are in Alaska (19% of the state's population); Nevada and Colorado (7% each); Hawaii and Arizona (5% each); and Texas, Washington, Virginia, Utah and New Hampshire with 4% each. They also represent 3% of California's population.

Overall, this segment represents 1.99% of all U.S. households.

KEY DESCRIPTIVE CHARACTERISTICS

<u>VARIABLE</u>	<u>U. S. AVERAGE</u>	<u>MKT SEGMENT AVERAGE</u>	<u>INDEX</u>
% Age 5 to 11	10.56	15.10	143
% Age 30 to 34	7.75	14.30	184
% 3-to-4 Person Household	32.77	49.48	151
% High Education	14.41	29.80	207
% Managerial and Professional	22.69	35.97	159
% High Income	24.38	54.50	223
% Owner	64.43	88.40	137
% Mid-High Property Value	14.18	42.77	302
% Built Since 1974	13.14	57.00	433
% High Rent	16.30	64.77	397

Appendix E.
Exhibition Information



"Bal Jeunesse," a painting by Palmer Hayden, is among over 150 paintings, sculptures, woodcuts and photographs created throughout the careers of five pioneering black American artists. The works are on display at the LBJ Library through Feb. 26.

Harlem Renaissance

Landmark exhibition opens Jan. 14

Laguna Gloria Art Museum, in association with the Lyndon Baines Johnson Library and Museum, announced recently that "Harlem Renaissance: Art of Black America," a landmark exhibition focusing on the careers of five pioneering black American artists, will open Jan. 14, at the LBJ Library and Museum, 2313 Red River. The exhibition, sponsored by Philip Morris Companies, Inc. and Miller Brewing Company, will be on view through Feb. 26.

The exhibition includes more than 150 paintings, sculptures, woodcuts and photographs by such artists as painters Aaron Douglas, William H. Johnson and Palmer Hayden, sculptor Meta Vaux Warrick Fuller and photographer James Van Der Zee.

The works were created not only during the 1919 through 1929 years of the Harlem Renaissance — a time, as Langston Hughes noted, when "Harlem was in vogue" — but also throughout the five artists' careers. It will mark the first time that some of the photographs of James Van Der Zee will be displayed to the public.

The exhibition will also feature photographs of black

luminaries of the period from the collection of the noted art patron Carl Van Vechten.

"The exhibition strives to place Harlem Renaissance artists within a broad cultural context, thereby inaugurating a critical dialogue that incorporates the work of the artists into discussions of the art of the 1920s and 30s," said Dr. Mary Schmidt Campbell, former executive director for The Studio Museum in Harlem and current New York City Commissioner of Cultural Affairs.

Organized by The Studio Museum, the exhibition was co-curated by Campbell and Professor David Driskell, lecturer and past chairman of the department of art at the University of Maryland. They were assisted by a National Advisory Council of Scholars of Black American Culture.

"Philip Morris is pleased to bring 'Harlem Renaissance' to Texas," said Stephanie French, director of cultural and contributions programs, Philip Morris Companies, Inc. "Texas, by the nature of its own diverse history, embraces all aspects of American culture and tradition. This exhibition

See HARLEM, page 8

...Harlem

Continued from page 5

highlights the rich and varied talents of the artists associated with the cultural renaissance of Harlem."

The 200-page exhibition catalogue was published by Harry N. Abrams, Inc., New York, and funded by Philip Morris. It contains 140 illustrations, including 55 color plates, many of which are published for the first time.

Harlem art exhibit

Lasting images

By Anne Morris

The much-heralded Harlem Renaissance art exhibit currently at the LBJ Library is surprisingly small, but well worth a visit.

Most of us know more about the literature than the paintings or photography of this period. Names like Langston Hughes and Countee Cullen and Zora Neale Hurston are familiar from anthologies.

Now this traveling exhibit of art from the same period — the 20s and 30s — and the same place offers up lasting images.

The accompanying brochure



"The Dress She Wore Was Blue"
by Palmer Hayden

says the exhibit features more than 135 works by painters Aaron Douglas, William H. Johnson and Palmer Hayden; sculptor Meta Warrick Fuller and photographer James Van Der Zee. However, photographs do much to inflate that number.

Aaron Douglas, considered the leading painter of the Harlem Renaissance, has some



"Still Life 1921-26" by William H. Johnson

striking pictures in the show, particularly those from his "geometric symbolist" period. His painting, "The Creation," which shows a stylized hand extended to a silhouette of a person in a field, is particularly memorable, as are the studies for his "Emperor Jones" series.

Palmer Hayden's paintings have been criticized for perpetuating the stereotypical view of blacks. "Home Sweet Home" with a fat woman at a kitchen table and her skinny husband dishing up his greens certainly does that, but it's also lively art.

The one woman in the show, Meta Warrick Fuller, seems there by need for one, more than by merit. Her very Rodin-esque sculptures appear utterly derivative.

The photographs in the exhibit are particularly haunting. James Van Der Zee offered Harlem at its best in beautifully executed portraits of wedding couples and individuals, often with elaborate background. Their faces will follow you home.

Photographs by Carl Van Vechten of principal movers in the Harlem Renaissance round out the exhibit.

If you have not yet seen this exhibit, try to go. It should not be left only to busloads of school children. The rest of us can learn from it, too. The exhibit runs through Feb. 26 and is free.

Laguna Gloria board members work to expand Black interest

"Elitist! We had memberships and access to Laguna Gloria Museum before Blacks were allowed to go to the public or state libraries."

— Ada Anderson

The board of trustees, staff and supporters of Laguna Gloria Art Museum are basking in the glow of the simultaneous success of two Black exhibits, Kermit Oliver and "Harlem Renaissance: Art of Black America." Recently the four Black members of the board got together to discuss issues vital to the success of the museum.

All four women have a number of characteristics in common; most notably, they share the childhood experience of having access to museums, galleries and other cultural activities. They have strong educational backgrounds and have traveled extensively and share a strong and passionate commitment to Laguna Gloria.

Ada Anderson is a fourth-generation Austinite. Her roots reach deep into the inner workings of the city's community and social fabric. She strongly asserts the need for Black support for Laguna Gloria.

"Black people must accept the opportunity to experience high-quality art," she said.

"The complaint that Laguna Gloria is an 'elitist' organization is an excuse some people use to avoid making the effort to expose themselves and their children to a broad background of cultural experience. Consequently, those children cannot compete on the same level as children who have been exposed. At the same time, whites should take advantage of other cultures or they may end up believing they created civilization and fine art."

Anderson has a master's degree in educational psychology and has served on Laguna Gloria's board for almost 12 years. She notes the earnest efforts of all the trustees to attract people of color to participate and enjoy all that it has to offer.



Photo by Kharen Monsho

Laguna Gloria board members Dorothea Brown, top, Arisa Scott-Houston, left, and Ada Anderson have been involved in the museum's efforts to be a citywide resource.

"Every year we try to acquire the best exhibits available. A fair percentage of the artists are Black, Hispanic and Asian . . . Laguna Gloria was instrumental in launching the career of Amado Pena and is looking forward to doing the same for other artists . . . we are involved in sensitizing and raising the awareness of the board to the needs of the community."

The increased enrollment of Blacks on the membership rolls of the museum is a direct result of Anderson's personal efforts.

Three of the four Black board members have a vote, and all are involved in fund-raising, programming ideas and public relations. They see their positions on the board of trustees as a means to increase community participation in the arts. They are Laguna Gloria's vital link to the Black community.

Arlisa Rice-Houston, a planner in Gov. Mark White's administration, is vitally involved in public-relations activities for Laguna



Kharen Monsho

The downtown facility, when we finally move there, will do a lot to involve more of the community in the city's museums, but sometimes we limit ourselves."

Olive Graham is an ex-officio member of the board of trustees. As such, she does not have a vote but is more involved in programming. She is on the board as a representative of the Black civic group, the Links.

"Harlem Renaissance would have been the debut exhibit at the new downtown facility if things had gone as planned," she said. "We discovered that LBJ is a perfect location for the exhibit. It's accessible to almost everyone."

Graham is the producer of *Forum*, an issues-oriented, nationally syndicated radio program that airs on KUT-FM. She also serves on the board of the Black Arts Alliance. Her area of expertise is Black films, and she worked closely with Judith Sims (art-school director and curator of video and film) to present the Harlem Renaissance

film series on Feb. 2 and 9.

Graham is aware of the perception of wealth that surrounds the museum.

"Although Laguna Gloria gets a percentage of city arts funding, it's not a lot of money. The economy has hit us hard as it has many others . . . we have to pay close attention to the community's needs, whether they be cultural, political, social, economic or otherwise, so that no one gets shortchanged."

Perhaps the most important role for these four women is in the area of education. At least that's what Dorothea Brown, vice president for education, said.

"Children who are not exposed to art are at a definite disadvantage when it comes to educational tests. The schools are not emphasizing cultural arts, so it is up to all the art organizations to broaden their cultural experiences."

Brown, who is part owner of a national educational consulting firm, has a doctorate in educational administration and urban studies and has studied art history all over the world. Her activities with Laguna Gloria allow her to increase the involvement of educational institutions with the museum.

"When we voted on the bond to build a downtown location, the east side responded as favorably as the west side," she said. "Years ago we

brought the works of Gordon Parks and John Biggers to the museum, and the Black community responded enthusiastically, as it has to the Harlem Renaissance exhibit."

"You have to be on the inside to make decisions," she noted. "Influence can be exerted from the outside and is necessary and valuable, but to make the decisions you have to be on the inside. You can't make demands unless you're willing to get involved."

It is apparent from the respect accorded the four board members by their peers that their suggestions are seriously considered, and in most cases implemented. They each feel that as much as the museum is doing to reach out to the total community — "I don't know of any organization that works harder to be sensitive to the needs of the community," Anderson said — more can be done.

"If we are cool, we need to be warmer. If we're warm, we need to get hot," Scott-Houston said. Brown added, "Laguna Gloria seems a great distance coming from east of I-35, but it is not far to come for the enrichment, enjoyment, enhancement and education that the museum offers."

All they want, the four ladies say, is a museum worthy of the city, enjoyed by all.

Ft. Worth, TX
Texas Times
(Cir. W.)

MAR 9 1989

Works by women artists to be displayed at museum

461
AUSTIN - Works by fifty-one women artists will be on view at Laguna Gloria Art Museum from March 18 through April 30. A public reception Thursday, March 23 from 6:30-8:30 p.m., will feature a preview tour by Patricia Meadows at 6 p.m.

Meadows, who resides in Dallas, invited state museum and gallery curators to select artists for TEXAS WOMEN, which opened in December 1988 at The National Museum of Women in the Arts in Washington, D.C. Laguna Gloria Art Museum will be its only Texas venue.

TEXAS WOMEN highlights

original work in a wide range of media--painting, sculpture, photography and jewelry--and represents the strength and diversity found in the arts in Texas. The varying styles provide a cross-section of work being done by contemporary artists not only in the state, but across the nation.

The Laguna Gloria Art Museum is located at 3809 West 35th Street in Austin. Docents give gallery talks every Sunday at 2 p.m.; group tours are during the week by reservation. Gallery hours: Tuesday-Saturday, 10 a.m. to 5 p.m. Thursday, 10 a.m. to 9 p.m. Sunday, 1 to 5 p.m. Closed Mondays.

ART

Feb. 25-April 23 — Contemporary Graphics From the Permanent Collection, Ransom Center
March 1-April 17 — Austin Comedy Art Society Exhibition, Kerby Lane Cafe

March 8-31 — The Sculpture Event of the 1989 International Women's Day Festival, Temple-Inland Building

March 9-18 — Prints by Jeanette Pasin Sloan, Patrick Gallery

March 9-31 — Women of Conscience exhibition, Acme Art Gallery

March 11 — Spring Art Show and Sale, Dougherty Cultural Arts Center

March 18-April 30 — "Texas Women" exhibition, Laguna Gloria Art Museum

March 24-April 23 — Annual Student Exhibition, Art Building, UT

March 31-May 21 — Monarchy, Revolution and Empire: French Prints and Drawings 1750-1850, Ransom Center

March 31-June 2 — Art exhibit by Sharon Rueter, Nettie Lee Benson Latin American Collection, UT

April — New work by artist Philip Wade, Patrick Gallery

April 6 — Exhibit by Austin artist



Photo by V. Tracy Hicks

The "Texas Women" exhibit, March 18-April 30, will be at Laguna Gloria Museum. Artists featured are from Austin, Houston, El Paso, Arlington, Victoria, Dallas, Waco and Nacogdoches.

Regina Vater, Women & Their Work Gallery

April 10-28 — Waterloo Watercolor Group's Spring Membership Show, "The Spirit of Watercolor," Southwestern Bell Telephone Company Auditorium

April 28-May 31 — Japanese Women Photographers: From the '50s to the '80s, RGK Foundation
April 30-May 21 — MFA Exhibition, Art Building, UT

May — Paintings by Richard Thompson, Patrick Gallery

May 6-June 4 — Texas Fine Arts Association's New American Talent 1989, Laguna Gloria Art Museum

May 22-June 26 — Autobiography: In Her Own Image, Women & Their Work Gallery

AROUND THE STATE

March 10 — Reception for S.S. Burros, Cherokee artist, Gerhardt's Art on the Square, Lampasas

March 17-19 — Spring Antique Show and Sale, Civic Center, New Braunfels

March 18-19 — Spring Renaissance Fair, Market Square, San Antonio

March 18 — Annual Spring Fling, Downtown Brenham

March 18-April 1 — Spring Pre-

view, Sylvia Dinsmore Studio/Gallery, Wimberley

March 18-April 2 — 19th Century Western Town, Old Magnolia, Palestine

March 20-24 — Texas Coastal Bend Rally, Loners of America RV Club for Singles, America Adventure Resort, NE of Rockport

March 31-April 2 — Art in the Heart of Corpus Christi, Art Museum of South Texas, Corpus Christi

April 1 — "Texas Glitter" Gala, Texas Wild Bunch Traditional Art Museum, Burnet

April 1 — Official Texas State Championship Domino Tournament, Childress

April 1 — Marathon of the Great Southwest, Abilene

April 1-2 — Starving Artist Show, River Walk, San Antonio

April 1-2 and 8-9 — Annual Bluebonnet Trail, Buchanan Dam, Lampasas, Marble Falls, and Llano

April 2 and 9 — The Art Group Explores the State of the Bluebonnet, Gerhardt's Art on the Square, Lampasas

April 8 — Yesterfest, Bastrop City Park on the Colorado River, Bastrop

April 8-9 — Viva Botanica, San Antonio Botanical Gardens, San Antonio

April 14-23 — Fiesta San Antonio, Downtown San Antonio

April 22 — Sun Run, San Gabriel Park, Georgetown

April 22 — 6th Annual Springfest, Messina Hof Vineyards, Bryan

May — "Texas Critters," Gerhardt's Art on the Square, Lampasas

May 11-14 — Tejano Conjunto Festival, Guadalupe Cultural Arts Center, San Antonio

May 13 — Spring Martindale Show, Downtown Martindale

May 27-28 — New Braunfels Art League Arts & Crafts Show, Civic Center, New Braunfels

Westlake Tribune
March 22, 1989

SCENE



Artists' Collage

Photo by Chris Caselli

The 12 women artists featured in the exhibit "Texas Women" recently presented exhibition coordinator Patricia Meadows with a collage of memorabilia in recognition of her efforts. The show is on view at Laguna Gloria Art Museum now through April 30.

'At the Edge' reveals intimate traces of the artist's hand

By Mark Smith

Special to the American-Statesman

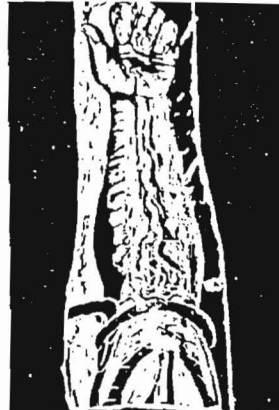
In "At The Edge," a national, competitive exhibition, Texas Fine Arts Association has presented a survey of prints and drawings by emerging and early-career artists. The 60 works were chosen from that of 583 U.S. artists by Barry Walker, associate curator of prints and drawings at the Brooklyn Museum of Art.

Given the limitation to two media, the show includes a surprising array of techniques, materials, styles and sizes. Although this much variety might have been confusing, it is in fact exhilarating due to the generally high quality of the work and the thoughtful installation by Laguna Gloria Art Museum's Assistant Curator Peter Mears.

For example, the entire exhibition is telegraphed by the first piece, a small, untitled charcoal drawing by Paul Manes that recalls colonial America's "Don't Tread on Me" snake. Its understatedness, its sensitive but intense line, its realization of the medium's potential, even its wit (the tail's movement is indicated by a tiny, cartoon wiggle-line) recur throughout the show.

But oddly enough it is the set of finger smudges on Manes' drawing that announces what might be considered the dominant theme of the show — traces of the human hand. Drawings by definition put us closer to the artist's direct touch than any other medium. It is this seductive characteristic, along with the human scale, which gives the drawings and to original prints such a unique intimacy.

The intensity of labor evident in many of the exhibition's prints can help clarify consumers' frequent confusion of original prints and reproductive prints. All of these are original prints, having been pulled one at a time in small numbers by the artist-printer or artist and printer on a hand-operated press. Since the impressions are made from a stone, plate or block that carries an image created specifically for the printmaking process, each print is a "multiple original." In contrast, a reproductive print is photo-mechanically reproduced in large quantities from a single original created as a self-sufficient work of art. Since both kinds of prints can be "signed and numbered," this notation, contrary to popular belief, is no guarantee of distinction.

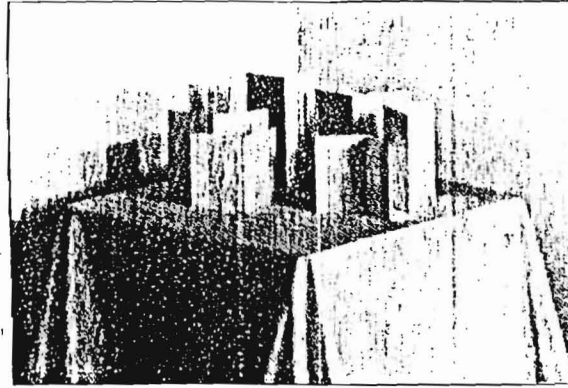


Eric Avery's woodcut *Blood Test* is a commentary on AIDS.

parity with painting in recent years. But the kind of wildly ambitious color and scale seen especially in the avant-garde prints of a few years ago are absent because, as the juror Walker has pointed out, there is currently a back-to-basics trend. The cross-section of art in this show gives then an accurate picture of tamer times in the print and drawing studios.

Other trends are discernible; particularly a certain technical sophistication, as many of the artists use several media or processes in one work. Also, some of the more difficult and unfamiliar processes are represented, such as chine colle (in which a thin sheet of damp paper is bonded to a thicker, larger one using the pressure of an etching or lithography press), photogravure (an extremely complicated etching process), and cast-paper woodcuts (in which wet paper pulp is poured into an inked woodblock and removed when dry).

Another manifestation of the current interest in craftsmanship is demonstrated both by unusual uses of materials, such as printing on fired clay and drawing on wooden boxes, and by unexpected forms, such as a retablo made of etchings and a sculptural book made of lithographs.



Former Austinite Bill Berry's *Still Life With Shadows* brings life to tent-fold cards standing on a square table, a prismacolor drawing.

Visual arts

But this exhibition raises issues more important than artistic technology. For example, the many graphite drawings pose an interesting question about hyper-realistic precision: Why is it that some of these meticulous renderings grab and hold our attention while others leave us with a "so what" feeling? Carl Jackson's graphite on paper *Dream L* is as convincingly drawn as any photorealist work this reviewer has ever seen. And yet, its fragmented bones, gristle, tendons and muscles seem still warm from some hideous mammalian explosion. (Jackson's gutsy drawing is installed mischievously just opposite Austinite John Knoll's powerful, roaring decapitator, *Lawn-mower With Five Heads*.)

In contrast to Jackson's, another equally precise graphite drawing upstairs is completely lifeless, though its subject is an intact hu-

man figure. What makes the difference? Jackson's drawing is precision with gonads, the other a sterile precision full of academic pretension.

The difference between these two super-realist drawings cannot be accounted for simply by the implied violence of Jackson's emotional subject. This is irrefutably demonstrated in former Austinite Bill Berry's *Still Life With Shadows*. Into what should be, by all rights, an excruciatingly boring subject — white, tent-fold cards standing upright on a square table covered with a white tablecloth — Berry has breathed life. And in spite of the austere limitations he has imposed upon this prismacolor drawing — a palette of only three colors and draftsman-like lines of only three angles — the picture vibrates with sensuality. It might have been mechanical but is instead romantic, bathed in the serene, morning light that comes only through thin curtains on an open window.

Another issue "At The Edge" raises is the distinction between a genuinely affecting expressionism and a trendy pseudo-expressionism. For instance, both Ozzie Binion's charmingly innocent *Carver Theatre* and Rebecca Friedman's delightfully childlike *Summer Clothesline* have 10 times more real feeling per pound than all of four other very chic "Neo-expressionist" pieces, also upstairs. (I'm sorry. But if I see one more Neo-expressionist dog, . . . !)

Walker excluded for the most part a type of self-conscious, sophomoric cleverness that is seen in much contemporary art, especially in the conceptual work of younger artists. Included are pieces that offer a subtler and more ironic wit, like Jeffery A. Whitaker's gold-leafed front page of the *Wall Street Journal*.

Several works in this exhibition make the trip to West Austin well worth it. One is Eric Avery's powerfully understated commentary on the tragedy of AIDS, an elegant but heavily textured black-and-white cast paper piece, *Blood Test*.

Especially affecting are two works by Pflugerville artist Lance Letscher, *Weeping Angel* and *Black Tree*. Both are infused with a poetic melancholy so sweet that one can stand in front of them and hear at

once, as if magically harmonized, both a haunting Negro spiritual and an Irish tenor's plaintive lament.

Three other standouts are: a pair of deeply mystical serigraph monographs by Cynthia Nartonis, a dark but singing display of draftsmanship by Dick Davison, and the exquisite theological doodlings of Tracy Harris as St. Augustine.

"At The Edge" is not a flash-in-the-pan show. Allow yourself enough time to let it soak in slowly. It will be worth it. Upstairs is a slide show of 30 honorable mentions, several of which, like Katherine Brimberry's and Fran Murphy's, would have played well in the show. The exhibition continues at Laguna Gloria Art Museum, 3809 W. 35th St., through March 12. Both an illustrated catalog (which includes a cogent juror's statement by Walker) and a price list are available.

This is a hot time in Austin for print lovers. Through March 6, the Trans Avant-Garde gallery at 1001 W. 31st St., which specializes in the prints of established international artists, is showing John Baldessari's tweaks of Modernism, Joseph Kosuth's studies of Freud, Sigmar Polke's graffiti-like photo-offsets, and Arnulf Rainer's torturous self-portraits.

Appendix F.
Marketing Audit

LAGUNA GLORIA ART MUSEUM

AUSTIN, TEXAS

OUTLINE OF
MARKETING AUDIT
AND RELATED ACTIVITIES
WITH OBSERVATIONS

Submitted to:
Marian Maharas
by
James Pate
April 1989

I. Current Marketing Activities

A. Press Releases

1. Each exhibition (1 every 6-8 weeks) total of 500 sent
2. Advance release of year-long schedule (750 sent)
3. Territory (PBS series) (500 sent)
4. "Sporting Day" targeted to society columns
5. Announcing murals in east Austin - to local media
6. Call for docents - local press
7. Art School events - 3 to 6 per year - local media, state institutions and other organizations
8. Women's Art Guild (WAG) events - about 4 per year - local media
9. Texas Commission on the Arts - grant received - statewide media
10. Fundraising Campaigns - Business Campaign, Annual Fund
11. Hands Out to Children events
12. New Museum fact sheet/Programs summary

B. Public Service Announcements

1. For exhibitions - run in advance and for duration of show
2. Difficult to monitor (except for KVUE-TV)
3. Total of 33 TV and radio stations

C. Press Packets

131

1. Usually limited to major exhibitions
2. Vary in depth - depending on exhibition budget

D. Billboard

1. For Mel Casas exhibit - located in east Austin

E. Paid Advertisements

1. Limited budget
2. Most paid ads are in Austin American-Statesman
3. Occasional free ads in Texas Monthly
4. Thank-you ad for Business Council (donated)
5. Feb. '89, full-page "We support LGAM ..."

F. In depth reportage and reviews

1. Each exhibition and some community issues (e.g. new museum) -
Austin American-Statesman
2. Sometimes in others (e.g. Chronicle)

G. Materials available at front desk (both locations)

1. Art School schedule
2. Preview
3. "More than a Museum" brochure
4. Current and upcoming exhibition flyers
5. Current and upcoming exhibition postcards
6. FIESTA ticket order form (spring only)
7. FIESTA bumperstickers " "

H. Promotional items (complimentary and for sale)

1. Museum T-shirts
2. FIESTA T-shirts
3. Tote Bags
4. Exhibition posters (current and limited number of past)
5. Postcards
6. Coffee mugs
7. LGAM membership decals for autos (discontinued '84)

I. Public Speaking

1. Scout Carr, Public Information Officer, gives occasional presentations to community groups
2. Laurence Miller, Director, has appeared on local talk shows, Sertoma Club speaker
3. Cheryl Easley, Volunteer Coordinator, regularly meets with community volunteer groups

J. Direct Mail (coordinated by Development Department)

1. September '88 - 20,000 pieces mailed to potential new members
 - a) 2 page letter, response card, BRE, hand addressed envelope
 - b) components of list
 - rented list from Karl Rove with proven 1%+ response rate
 - traded list with Austin Lyric Opera
 - Art School students

- lapsed members

133

- Black caucus group

2. Membership renewals and new member solicitations sent monthly
 - a) most numerous (600-700 pieces) sent November, December, June, July
 - b) followed-up by second, third and fourth renewal notices
 - c) followed-up by thank you notes to renewals and new members
3. Invitations to each exhibition
 - a) every 6 weeks to general membership (2,400) and WAG (602)
4. March '89 Annual Fund Campaign
 - a) WAG - letters sent to all members, signed by WAG and followed-up by phone calls
 - b) General Membership - same activities as above, signed by Director
 - c) Trustees - same activities as above, signed by Chairman of Annual Fund
5. February '89 Business Campaign (BC) (\$100+ contributions)
 - a) 350 previous givers sent letters, signed by Blue Chip Committee Chairman
 - b) 4000 new potential givers sent letters
 - list from Chamber of Commerce, and lists targeting real estate brokers, computer firms, certain law offices
 - followed-up by phone calls by volunteer stockbrokers
 - c) BC letters included letter, current newsletter, response card, BRE

- d) phone calls followed-up by 2nd mailing to undecided potential givers

6. Sponsors and Associates (SA) (\$500-1000 level) Membership Drive (125 current members - 90 paid, 35 complimentary)

- a) prospects identified by SA members (500 + pieces)
 - letters, sent, signed by member who identified prospect
 - followed-up by phone call
- b) letter emphasizes SA "Art is a Way of Life" evening dinners with artists and arts professionals
- c) article in Preview (attracted at least 2 new members)

7. September '88 introduced "The Contemporaries," new membership level for younger professionals (70 current members)

- a) recruitment started June '88
- b) 500 pieces mailed including party invitation and membership form
 - followed by phone calls from Contemporaries

8. Special Fundraising Events

- a) Fall - "Sporting Day in the Country" and "Manor Downs"
- b) Spring - "Wine Tasting," and "Fiesta"
 - mailing lists vary but all go to general membership

II. Observations

- A. The preeminent problem with marketing lies within the organizational structure. As there is no marketing director, the marketing activities are divided between Public Relations and Development. Sharing duties is not really the main problem. The main problem is that this structure leaves a big gap - some marketing functions are simply not being performed, particularly systematic marketing analysis and planning. Limited time, personnel and other resources contribute to this gap.
- B. Need to produce a general information brochure.
- C. It is difficult to imagine that the issue of new logo has yet to be resolved. This problem was indicated as early 1978 by X3 Consultants.
- D. It is imperative that LGAM enforce a policy for a central office to approve and clear all marketing materials and public information. This will facilitate consistency, organizational integrity and image.
- E. Consider getting more mileage out of postage fees by using inserts in thank you notes to create more interesting pieces. Will probably not use inserts for solicitation pieces as they may detract from message.
- F. Consider advertising by placing ads in taxis, buses, cinemas and other methods not in use.
- G. Press release list may need to be further qualified by computer for more direct qualifying and targeting.

- H. Press releases information must be passed to Scout sooner for better timing of releases to media.
- I. Need to be more active with trading mailing lists for specific market segments and specifically targeted events.
- J. Need closer coordinating between WAG and LGAM concerning WAG materials produced.
- K. Consider increasing advertising budget by co-op ads for specific target groups with other advertisers.
- L. Strengthen ties to co-op marketing efforts with smaller local museums to produce an image of a united museum community for the benefit of all.
- M. Consider more promotional items for sale and as tangible benefits (e.g. an art poster underwritten by Radisson Hotels).
- N. Further analysis is needed to assess the effectiveness of current marketing activities so that modifications may be in place for FY 1989-90 marketing.
- O. Need infusion of fresh ideas from outside to develop creative, non-traditional marketing approaches as well as strengthen and refine current marketing operations and methods.

Appendix G.
Examples of the Intern's Work

February 1, 1989

TO: Donna

From: James

RE: Board Member contacts with Private Foundation Board Members

It may prove favourable to inquire within LGAM's Board to see if any of our Board Members may be acquainted with the following persons:

Tomas Abel Arciniega, Carnegie Corporation, NY

Perry R. Bass, Sid Richardson Foundation

Frank A. Bennack, Jr. William Randolph Hearst Foundation

Ernest H. Cockrell, Cockrell Foundation

William L. Garwood, Jr. Clayton Fund (~~Partner, Fulbright & Jaworski~~)

Gibson Gayle, Jr. M. D. Anderson Foundation

Charles W. Hall " "

C. M. Hudspeth, Brown Foundation

A. G. McNeese, Jr. M. D. Anderson Foundation

John F. O'Shaughnessy, I. A. O'Shaughnessy Foundation

Harriet Schaffer Rabb, Ford Foundation

Frank L. Scott, R. C. Baker Foundation

Ronald G. Turner " "

W. W. Vann, Clayton Fund (~~Partner, Fulbright & Jaworski~~)

These persons were all born in Texas.

(2)

James L. Daniel, Jr. Ray C. Fish Foundation

Bruce Lipshy, Zale Foundation

Charles A. Sanders, Commonwealth Fund

These three (3) gentleman are alumnae of The University of Texas.

2/8/89

To: Molly

FROM: James

RE: 10th Annual Austin Artists Exhibition

The following list of major companies moved to or began operations in Austin around 1979. Because these kind of deals don't exactly happen overnight, it's a bit difficult to pin down an exact date.

Advanced Micro Devices

Data General

NPS Industries (Nuclear Power Services)

Reliance Electric

B. J. Hughes, Inc. (Hughes Tool)

Plastic Specialties, Inc.

K. M. W. Systems Corporation

McNeil Consumer Products (Johnson & Johnson, Round Rock)

Michelin Tire Co.

Jackson Rope Co.

Community Technology

Carbomedics, Inc.

Kallestad Laboratories

SWECO, Inc.

USW Corporation

Abbott Laboratories

To: Donna

From: James

2/15/89

RE: Things to do after the Matching Gifts Follow-up calls are made.

1. Send thank yous to companies who confirmed and remind them that their name will be included in our list of companies which match. Also send them a packet of info about LGAM.
2. Send "thanks anyway" notes to firms which would not match at this time and also send a LGAM info packet to them as well.
3. Update Matching gifts database.
4. Approach Board at next meeting to show them the response that has been generated by my research and ask them if they may add their firms names to our list as a vote of confidence for this effort.
5. Complete list of firms which match.
6. Produce an insert of this list to be include in upcoming mailings to membership and possibly other mailings.
7. It may be useful to create a database of matching gifts in order to track the results of our efforts in monetary terms \$\$\$\$\$\$

2/15/89

From James Pate

Notes for Volunteers calling to confirm matching gift contributors

When you call, please remember:

1. Identify yourself as a LGAM volunteer
2. You will probably need to ask to speak to someone in either:
Community Relations Department, Public Relations Department or
perhaps, Marketing or some other office
3. Be sure to note the company representative's Name, Title, Department,
and correct mailing address.
- 4 Explain to the person that you would like to confirm whether or not their
firm would match their employees contributions to the Museum as our
research does indicate.
5. If yes, ask permission to include the firm's name in our list of other
generous companies which match employee giving. You may wish to mention that
this list includes: Atlantic Richfield, AT&T, Exxon, IBM, TI and many
other fine companies both large and small.
6. If you cannot contact someone who has the authority to confirm or, does
not know, ask whom you may call instead.
7. Be sure to thank them.

(2)

8. When calling the following companies, you may wish to mention that we are making this inquiry because their firm does match employee gifts to KLRU, Public Radio. However you probably don't need to say this if you have already received a favorable reply to our inquiry.

The following companies match for KLRU, Public TV, Austin:

Abbott Laboratories	255-2000
Monarch Paper	443-7112
Austin Cablevision	448-1000
Centel	835-1000
Honeywell	837-8875
Fisher Controls	835-2190
National Instruments	250-9119
Sterling Printing	477-6931
Radio Shack	462-9977
Tektronix	462-2400
Temple Inland	469-5354
Tracor	926-2800

2/27/89

TO: Molly

FROM: James

RE: Trip to Dallas for meeting with potential corporate supporters

The following list contains major Texas corporations headquartered in Dallas (unless a nearby location is noted).

LTV- steel & energy

~~AMR~~ (holding co. of Amer. Airlines) @ DFW Airport

Texas Instruments

Kimberly-Clark consumer products

Texas Utilities holding co.- electric

Halliburton- oil field svcs.

* * Dresser Industries- energy related svcs.

Enserch- energy & construction

American Petrofina

Central and Southwest holding co.- electric

Valhi- sugar and forestry

MCorp- banking

Centex- construction

E-Systems- defense electronics

Lafarge- cement

Tyler- explosives

Cullum Companies- supermarkets

Commercial Metals

Southmark- real estate

Southwest Airlines

Maxus Energy

Lomas & Nettleton Financial

(2)

Texas Industries- cement, steel

Trinity Industries- heavy metals

American Healthcare Mgmnt.

Lone Star Technologies- oil equip.

Dallas- const.

Seamen's- banking

Keystone Consolidated- steel

Energas

Lear Petroleum

Southern Union Gas

Sterling Software

Sound Warehouse

Sunshine Mining

Triton Energy

BancTec

Royal International Optical

BancTexas Group

National Heritage- nursing home mgmnt.

Telecom- diversified holding co.

Hogan Systems- financial software

Southwestern Electric Service

Metropolitan Financial S&L

NRM Energy

Republic Gypsum

LAGUNA
GLORIA
ART MUSEUM

POST OFFICE BOX 5568
AUSTIN, TEXAS 78763
512 58-8191

NEWS RELEASE¹⁴⁶

March 6, 1989

CONTACT:

Scout Carr (512)478-7742

RE:

Blue Chip Committee To Raise \$50,000

FOR RELEASE:

Immediately

FRANK W. McBEE, Jr., Chairman of the Board of Laguna Gloria Art Museum, has announced the formation of the BLUE CHIP COMMITTEE that will spearhead the Museum's 1988-89 Business Campaign and has named two prominent Austin businessmen to its leadership.

Committee Chairman JOHN ANDERSON of GRAVES DOUGHERTY HEARON & MOODY and Vice-chairman MICHAEL KENTOR of KENTOR WAXMAN will lead the committee of Austin community leaders in their efforts to raise support for the Museum's ongoing operational expenses. Committee members include VAUGHN ALDREDGE, WILLIAM ALLENSWORTH, DUNYA BEAN, DOUG CHAMPION, IZZY CORDOVA, TRAVIS DAVIS, ED FLEMING, HARRIS FOSTER, LA VADA JACKSON, BILL KEENAN, RON KESSLER, MARGARET KEYS, LEE KNOX, LOWELL LEBERMANN, RICK MORRISON, FRED MEYERS, HARRIET NAGEL, JUDY NEWBY, WALT PENN, RAY SMILOR and ANNE WYNNE.

(more)

THE ARTS ARE NEWS

Targeting 350 companies who contributed to last year's Campaign, the Blue Chip Committee plans to raise \$50,000 of the \$100,000 Business Campaign goal.

Underscoring the Blue Chip Committee efforts, MICHAEL S. DELL and DELL COMPUTER CORPORATION have generously contributed \$15,000 to the Campaign.

In addition, the investment firms of MERRILL LYNCH PIERCE FENNER & SMITH, DEAN WITTER REYNOLDS, PRUDENTIAL-BACHE SECURITIES, THOMSON McKINNON SECURITIES AND RAUSCHER PIERCE REFSNES are conducting a phone-a-thon to solicit an additional 4,500 Austin-area companies for donations.

For more information about Laguna Gloria Art Museum's Business Campaign contact DONNA DETEAU, Development Officer, (512)478-7742.

#

March 1, 1989

^F2^ ^F1^

^F8?^

^F3^

^F4^, ^F5^ ^F6^

Dear ^F7^:

^F8^'s support of Laguna Gloria Art Museum has demonstrated your company's commitment to Austin. And the Museum has been pleased to count you among its valued business partners.

Last year, your donation and that of other leading Austin Companies helped raise \$110,000 for the Museum's Business Campaign: important contributions that are used to cover expenses ranging from art education for children and outreach programs for the disadvantaged to building and grounds maintenance.

Laguna Gloria Art Museum depends on your tax-deductible contribution to continue to enrich the quality of life in Austin. Please be generous again this year and help support one of Austin's leading cultural institutions.

In recognition of your support this year, we would be honored for you and a friend or spouse to be our guest at the 1989 Fiesta Preview Party. The Preview Party is a fun-filled event with wonderful food and an open bar. It also provides an opportunity to visit with the many Austin business and community leaders who attend annually.

Thank you for your consideration. We look forward to seeing you at the Fiesta Preview Party on Friday, May 19.

Sincerely,

^F9^

^F10^

/bw

Enclosures

Laguna Gloria Art Museum in Austin, Texas respectfully requests 149
from***** a grant in the amount of \$***** to fund The Territory, an
innovative six part public television series exploring the work of
contemporary film and video artists.

The primary objective of The Territory series is to open and expand the
venues of exhibition for contemporary media artists through the medium
of television.

The Territory includes presentations of documentary, experimental
works, animation, short-fiction, and ethnographic works. Some works
present technological advances in media, including computer generated
video and other state of the art developments in an experimental format.
Other segments examine social issues; present works of regional fiction,
multicultural perspectives and, artistic performance. Though each
production includes an independent expression of the artist, the series
may be characterized as works which explore and expand the boundaries
of the television medium. Also, the technical expertise and attention to
media craftsmanship is of the highest quality. Artists featured in the
five previous seasons of The Territory have included Max Almy, Dara
Birnbaum, David Daniels, Helen DeMichael, Jan Krawitz, Danny Lyon, Victor
Masayesva, The Quay Brothers, John Sanborn, Woody Vasulka and Edin
Velez.

The Museum shall present The Territory on KLRU-KLRN, public television
stations for Austin/San Antonio and southern Texas, in the fall of 1989.
These two stations serve a potential viewing audience of 800,000
households spanning thirty-six (36) counties. The series will be initially
aired twice by these stations for a total of twelve (12) broadcasts.
KLRU-KLRN has successfully demonstrated their expertise in distributing
locally produced works to other media markets. This expertise will
facilitate the process of bringing The Territory to other cities nationwide.

The Territory grew and moved from access cable television to public
television in 1988. Since 1983, funding has been provided by the Texas
Commission on the Arts, which will continue through 1989. The 1988
season was funded in part by the National Endowment for the Arts (NEA).
NEA recognized The Territory as a significant model which has represented
a wide selection of media artworks. In its decision to fund The Territory,
NEA confirmed Laguna Gloria's ability to provide a systematic curatorial
approach to contemporary media artworks which may also serve as a
model for other media artists and producers to create a dialogue with a
much larger audience through the medium of broadcast television.

In its function as a model, The Territory is currently being reviewed as an effective framework and reference for developing independent media arts productions in other cities. Segments of The Territory have been presented and discussed at conferences held by the American Association of Museums, the American Film Institute, and the National Association of Media Arts Centers.

Though they work in a medium which lends itself to broad distribution that furthers the decentralization of art, emerging media artists receive little exposure outside of New York City and Los Angeles. Many receive critical acclaim for their works but, they have almost exclusively relied upon academic settings, museums or, media centers to provide an audience for their works.

Through the resources of Laguna Gloria Art Museum (LGAM), The Territory provides a system to facilitate the distribution, exposure and audience development for these emerging artists without imposing restraints upon form or content associated with more commercial media ventures. LGAM is exclusively dedicated to American art of the 20th century and its curatorial staff is actively involved with independent media arts. Since 1973, LGAM has presented an average of forty (40) media events annually.

To produce the 1989 season of The Territory, LGAM has assembled a professional team of media arts specialists including:

Executive Producer of The Territory Judith Sims, LGAM Film and Video Curator.

Commentator Ed Hugetz, Director of the Southwest Alternative Media Project in Houston who has 15 years of programming experience with the Public Broadcasting System (PBS).

Commentator Tom Schatz, Writer, who has conducted seminars on media arts issues for the American Film Institute, the Smithsonian and other institutions.

The production staff of KLRU-TV, Austin's local PBS affiliate.

Most importantly, a selection of independent directors and media artists who represent the vanguard in this medium.

The curatorial function to be executed by LGAM includes:

- 1) Seeking out the best new works available from a variety of sources- works presented at the American Film Institute's Annual Video Festival, the National Association of Media Arts Centers Conference, the Southwest Independent Production Fund, and recommendations from media curators and other professional nationwide.
- 2) Designing the programming format. Each one-hour segment will include an original work shown in its entirety followed by clips of the artist's other works, lively commentary and critical re-examination of the artist's work often including an interview with the artist. This format is unique among cultural programs produced in the Southwest. This format is designed to engage the viewer to form a better understanding of the artist's work, provide contextual points of reference, and to expand the work from an individual expression to a shared cultural experience for the viewers.
- 3) Providing an educational resource. In addition to broadcasts on PBS, The Territory is made available for viewing by university communications classes. Student evaluations and critical responses to various aspects of the series contribute significantly to the dialogue between the artists and the audience. These evaluations have proven helpful to the producers' refinement of the series' format.
- 4) Preserving the record. A complete archive of The Territory (1983-) in 3/4" video format is maintained by LGAM.

PROPOSAL
for
The First 150 Years of Photography
Laguna Gloria Art Museum
September 2nd through October 22nd, 1989

152

Laguna Gloria Art Museum (LGAM), a publicly supported, tax-exempt organization requests from ----- the amount of \$----- to underwrite an exhibition commemorating photography's 150th year.

The year of 1839 is generally agreed upon as the genesis of photography. By combining light, chemicals, and experimental processes it became possible to freeze a moment in time and preserve that image for posterity. The First 150 Years of Photography celebrates this milestone not only in the context of art history but also as a social phenomenon which continues to touch all of our lives.

From the earliest daguerreotypes to the latest technological experiments, selections include works by Julia Margaret Cameron, Eugene Atget, Edward Weston, Ansel Adams, Minor White and Joel Meyerowitz among others. Through a wide range of artists, diverse subject matters and styles; museum visitors will see how photography is an integral part of our history and how it continues to shape the ways we view our world.

By selecting seventy images from the archives of the Harry Ransom Humanities Research Center at The University of Texas, curator Roy Flukinger has assembled an representative group of photographs which will attract broad public appeal without compromising the demands of serious scholarly interest. Each photograph will be accompanied by labels to provide the museum visitor an explanation of the artist's ideas and goals. An illustrated catalogue of The First 150 Years of Photography will document the exhibition and provide a more critical understanding of the works presented.

Attendance for this exhibition is estimated to exceed-----. As one of the leading exhibitors of contemporary art in the region, the Museum has presented such well-attended photographic shows as: 5 American Photographers- DeMeyer, White, Stieglitz, Strand, Weston in 1980,-----in 198- and-----
- in 198-. Laguna Gloria is pleased to continue this tradition by presenting The First 150 Years of Photography.

draft 2

Selected Sources Consulted

Newspaper Articles

Morris, Ann. "Hoping for a Downtown Museum." The Westlake Picayune, 28 December 1988, sec. DISTINCT, p. 4.

Palomares, Hortensia. "Mexican-American arts strong despite weak funding," Austin American-Statesman, 6 January 1989, sec. C, p. 6.

Pope, Tara Parker. "Bank firm extends deadline for Laguna Gloria project," Austin American-Statesman, 23 March 1989, sec. A, p. 7.

_____. "Progress of museum mired," Austin American-Statesman, 25 February 1989, sec. A, p. 8.

Works by Laguna Gloria Art Museum, Inc.

Laguna Gloria Art Museum, Inc. "The Campaign for Endowment," brochure, Austin: Laguna Gloria Art Museum, Inc., 1985.

_____. "The Grounds of Laguna Gloria," brochure, Austin: Laguna Gloria Art Museum, Inc., April 1987.

_____. "The History of Laguna Gloria," brochure, Austin: Laguna Gloria Art Museum, Inc., April 1987.

_____. "We Believe in Laguna Gloria Art Museum," advertisement, Austin American-Statesman, 26 February 1989, sec. A, p. 17.

_____. "By-Laws of Laguna Gloria Art Museum, Inc." Austin: Laguna Gloria Art Museum, Inc., September 1982.

Government Document

Austin, Texas. Laguna Gloria Art Museum, Inc. (applicant) City of Austin Financial Assistance Application for 1989-1990, March 1989.

Interviews

Carr, Scout. Laguna Gloria Art Museum, Inc., Austin,
Texas, 24 March 1989.

Deteau, Donna. Laguna Gloria Art Museum, Inc., Austin,
Texas, 21 September 1988.

Report

X3 Consultants. Market Analysis fo the LGAM Membership
(Austin: X3 Consultants, September 1978.

Vita

James Christopher Pate was born on June 10, 1959 in Mobile, Alabama. He moved to Houston, Texas in 1973 and began to show a serious interest in art and archaeology. He was enrolled at the University of North Texas in 1977 where he majored in Art History and minored in French. He was graduated with a Bachelor of Arts in Art History from the University of North Texas in August, 1982. He also studied at College of the Mainland in Texas City, Texas; San Jacinto College in Pasadena, Texas; and the Graduate School of Business at the University of Texas at Austin. He was enrolled in the Graduate School of the University of New Orleans to pursue the degree of Master of Arts in Arts Administration in January, 1987 and successfully completed this course of study in August, 1989.