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## **A report on an Arts Administration internship : with the Walter Anderson Museum of Art Ocean Springs, MS Summer, 1992 : an internship paper**

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A REPORT ON AN  
ARTS ADMINISTRATION INTERNSHIP WITH  
THE WALTER ANDERSON MUSEUM OF ART  
OCEAN SPRINGS, MS  
SUMMER, 1992

AN INTERNSHIP PAPER  
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  
ANNA C. BEASNETT  
DECEMBER, 1992



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## I. History of the Walter Anderson Museum of Art

Established in May of 1991, the Walter Anderson Museum of Art (the WAMA), a private non-profit 501 (C)(3) organization located in Ocean Springs, Mississippi, is the outgrowth of the volunteer membership organization the Friends of Walter Anderson (hereafter called the Friends). The Friends was incorporated in 1974 with the wife and four children of Walter Anderson (hereafter called the Family) participating as original incorporators; other Anderson enthusiasts joined the organization, whose purpose was to acquire works by the artist Walter Inglis Anderson (1903-1965), preserve and document those acquisitions, and build a museum to house the collection.<sup>1</sup>

Diagnosed as schizophrenic, Anderson was a reclusive person who left his family for weeks at a time to work on his art in the countryside, abroad, or on Horn Island, one of a group of islands that form the barrier reef along the Mississippi Gulf Coast. Upon his death, the Family discovered in the cottage where he lived alone for most of his late life a prolific amount of art, including literally thousands of watercolors and drawings on eight and one half

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<sup>1</sup>Walter Anderson Museum of Art informational brochure. 1990.

by eleven inch typing paper. Some of these and other works by Anderson, including sculptures, ceramics, block prints, and journals, were acquired over the years by the Friends either through donation or by purchase. As the volumes of work by Walter Anderson, in particular his watercolors, received increasing exposure through numerous exhibits and publications, the Friends grew to include members from across the region and around the country. From the beginning, the family members involved in the initial incorporation took on secondary roles. Mrs. Courtney Blossman, community philanthropist, became one of the Friends' most ardent supporters; she was for most of its duration board president and is presently serving her second term as the WAMA's board president.

In 1987, the Friends received Anderson's Works Projects Administration (WPA) murals, housed in the old Ocean Springs High School where they had been originally executed. The murals were in dire need of immediate conservation; it was determined by the Friends that the time was right to build an institution to house these and the approximately 150 pieces in the collection, which were at the time stored at the Lauren Rogers Museum in Laurel, Mississippi.<sup>2</sup> A feasibility study regarding museum

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<sup>2</sup>"Friends of Walter Anderson, Inc.: A Checklist of the Permanent Collection" [Prepared on the occasion of an exhibition at the Lauren Rogers Museum of Art]. Autumn 1986.

construction and fundraising was conducted in early 1988.<sup>3</sup> Talks between the Friends and the Family regarding the donation, loan, and eventual purchase of selected pieces of Anderson's work in the Family's collection were ongoing. Around this time, the board president had the opportunity to meet with Stephen Weil, deputy director of the Smithsonian's Hirshhorn Museum and Sculpture Garden. The two discussed the new museum, the ramifications of works by Anderson on loan to the WAMA from the Family, and other related topics. Mr. Weil pointed out some issues of concern to the WAMA; for example, Weil questioned:

What will be the family's contribution to the museum? Building the museum will be giving the family a very powerful marketing and advertising tool.... [the] museum should do those things that will benefit the public. The family has a private interest that should remain separate.... [I] know of no other museum in the country like this one. A museum for one person has not been done, except the Brandywine Museum built by the Wyeth family, and they personally built and paid for the new wing housing the Wyeth Collections. As a result it is not well thought of in museum circles.<sup>4</sup>

Additionally, Mr. Weil pointed out certain legal and ethical ramifications involved in undertaking the building of the WAMA:

For the museum to be seen as a public institution working for the family's gain could demean the reputation of the museum and cause the museum to lose tax exempt status with the IRS, which in turn would mean no federal grants, no foundation grants, less large corporate donations, and the loss of write-off for donors.... [A] local tax lawyer that understands tax-exempt non-profit organizations should be called to

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<sup>3</sup>"A Home for the Islander," Walter Anderson Museum of Art Capital Campaign Brochure. 1989.

<sup>4</sup>Stephen Weil, interview with Courtney Blossman. Washington, D.C., 22 June, 1988.

assure that the museum will be laid out in such a way that benefits are not accrued by the family.... [It] must be to the public's benefit only to retain the tax-exempt status to receive grants. You are already two inches over the line between benefiting the public and benefiting the family.<sup>5</sup>

After the discussion with Mr. Weil the project seems to have continued as planned, but with deliberate care taken in regards to the Family's relationship with the WAMA. The services of a fundraising consultant were contracted, and the following events transpired: an architectural firm was hired, a capital campaign was begun in November 1988, the executive director, Mark Tullos, was hired in late 1989, and an endowment campaign was begun in 1991.<sup>6</sup> The goal of building a museum to house the collection became reality with the May 1991 opening of the WAMA in downtown Ocean Springs.

In the 1988 feasibility study, the WAMA was initially envisioned by the Friends as a small, intimate place for viewing, interpreting, and researching the works of Anderson; it would be staffed by an executive director and an administrative assistant, and volunteers would assist with educational programming and other activities as needed.<sup>7</sup> The expected annual attendance was 10,000, gradually increasing over time.<sup>8</sup> In reality, the situation has proved to be quite different: 5,000 people attended

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<sup>5</sup>Ibid.

<sup>6</sup>Mark Tullos, interview by author, Ocean Springs, Mississippi, 23 July, 1992.

<sup>7</sup>Ibid.

<sup>8</sup>Capital Campaign brochure.

opening day festivities, with the WAMA almost immediately reaching the 10,000 attendance mark projected for the entire year. Since opening, the WAMA has, on a regular basis, received regional and some national media coverage in many magazines and newspapers, including The Daily Herald, The Clarion Ledger, Southern Living, New York magazine, House and Garden, The New York Times, the Times Picayune, and the Atlanta Constitution (see Appendix A). This publicity has helped the WAMA reach a first-year attendance of 65,000, representing all fifty states and over thirty-three foreign countries.<sup>9</sup> The staff expects yearly attendance to continue to be at or near the first year attendance. To accommodate the increase in attendance, the WAMA has made some administrative changes, expanding on its original plans.

Mark Tullos, the executive director during the internship period, attributes some of the problems the WAMA currently faces to the rapid growth and institutional changes it has undertaken during its first year of operation. The staff was increased in order to better serve the unexpected number of people visiting the WAMA. In the past year, five additional full- and part-time staff members have been hired: a museum store manager, curator of education, building supervisor, director of development, and development assistant, as well as two additional weekend staff members; the volunteer corps has grown to more than

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<sup>9</sup>Walter Anderson Museum of Art Proposal to the City of Ocean Springs, May 1992.

fifty. In addition to managing the organization, the executive director also serves as curator, registrar, exhibition designer, and preparator. The large number of visitors also brought an ambitious increase in programming. Additionally, the WAMA is engaged in educational product development, including book republications on Anderson and video productions of Anderson's literary illustrations. I feel the problems the WAMA faces are for the most part rooted in a lack of fiscal expansion in relation to staff and programmatic increases; the WAMA has been unable to secure financial and community support commensurate with its growth.

Another problem the WAMA continues to face relates to some of the issues Mr. Weil discussed with the board president. A few people may believe the WAMA exists for the benefit of the Family and not the public; the fact that Anderson's daughter is on the board and that her husband, an architect, designed the WAMA does indeed amplify that perception. That a relationship exists between the WAMA and Family is undeniable, for the WAMA relies on the Family for works on loan and future gifts of artwork and personal memorabilia. The WAMA also actively searches for and has on loan works by Anderson owned by people other than family members. From my observation, it appears unlikely that the Family is involved in the administration and making of policy for the institution other than through the above-mentioned relationship between Anderson's daughter and the

board. By using the artist's name on the museum, the Family's presence is, and will always be, felt. Only the passage of time and events will tell what and how much damage will be caused by their tenuous relationship, in both the community and the profession.

There are other museums in the country that are named for an individual artist; I feel that while the WAMA has a relationship with the artist's family, it is not as strong as others. The Hibel Museum in Palm Beach, Florida, is such an example. The Hibel claims to be the world's only non-profit, publicly owned museum dedicated to the art of a living American woman, Edna Hibel. Edna Hibel herself is the chief curator of artwork and exhibitions at the Museum, which is devoted solely to her works. The WAMA, on the other hand, is an institution which chooses to exhibit not only Anderson's art, but other materials thematically or geographically related to the permanent collection; this year the WAMA exhibited works by the William Eggelston, Will Henry Stevens and Elliot Porter in addition to the permanent collection. Finally, family members are not employed by the WAMA in any capacity, and the WAMA chooses not to promote its relationship with the Family, thereby helping to ensure that benefits are not directly accrued by the Family.

The rapid growth and increased programming has placed additional work responsibilities and management problems on the staff. Many aspects of museum operations, such as fundraising and public relations efforts, have not been as



effective as the WAMA would like. At present the WAMA is carrying a \$350,000 capital debt, left over from an increase in museum construction costs; the endowment campaign is continuing with no closure date set; and the more than doubled staff is working in a space originally designed for two people.

## II. Museum Programs

As previously noted, programming has grown dramatically since the Museum's opening and from my perception, is extremely ambitious for a museum of its size and budget. Those programs which educationally enhance each exhibit are of great importance to the WAMA. This year, six traveling exhibits will be shown, in conjunction with exhibits devoted exclusively to the works of Anderson. With every new exhibit in the west gallery, there is a docent training session, which usually takes place several days before the exhibit opens. Additional docent enrichment programs, such as exhibit discussions and presentations, are ongoing. A new exhibit is always kicked off with a members-only reception. In addition, there are usually two public gallery talks given during the course of an exhibition, and a children's event at least once every two months. For the past two summers, the WAMA has sponsored a week-long children's summer art camp. The WAMA also presents musical concerts in conjunction with programming. Due to budget problems, the executive director has considered cutting back musical and performing arts programming.

### III. Museum Goals

The overall goal of the WAMA is detailed in its mission statement:

The mission of WAMA is to provide for the children and adults of Ocean Springs, and the Gulf South region, and for visitors to the area, a center for learning, cultural enrichment, and enjoyment. In pursuit of this mission, the Board had the following priorities:

- \* To collect and preserve the finest examples of the art of Walter Inglis Anderson in all media in which he was active.
- \* To exhibit and interpret the art and writings of Anderson.
- \* To exhibit and interpret other material which is either thematically or geographically related to the permanent collection.
- \* To provide the widest possible educational outreach through publications, seminars, lectures, programs, and events.
- \* To operate the Museum in accordance with the highest professional standards as established by the American Association of Museums.<sup>10</sup>

The most immediate short-range goal of the WAMA is to retire the capital debt of \$350,000. The board considers this to be a first priority; proposals are continually written to corporations and foundations, and major gifts are cultivated toward that effort. The executive director has three issues he considers medium, long-range, and ongoing

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<sup>10</sup>Trustee Manual, The Walter Anderson Museum of Art.

goals.<sup>11</sup> The medium-range goal is museum accreditation by the American Association of Museums (AAM) within the next two years; recently the WAMA received a Museum Assessment Program (MAP) I grant, which will begin in the Fall of 1992. The long-range goal is a national retrospective tour in the next five years; ideally, this exhibition will begin at the Corcoran Gallery in Washington, D.C., ending at the WAMA. The acquisition of more property near the WAMA for additional programming and staff is an ongoing goal. The administrative and preparatory space at the WAMA was originally designed for two people. The executive director and staff must obtain additional space in order to eventually increase working and storage space.

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<sup>11</sup>Mark Tullos, from an interview with the author, 3 August, 1992.

#### IV. Funding

The WAMA receives funds from a variety of governmental agencies, corporations, individuals and private foundations. The fiscal year runs from January 1 through December 31. Total revenues and grants for 1992 were budgeted for \$309,500, with total expenditures projected for \$308,439 (see Appendix B). During my internship period the WAMA faced a crucial budget situation, the result of rapid growth, ambitious programming, and poor fiscal control procedures. At midyear, several budget expenditures were exhausted; for example, dues/subscriptions, office supplies, printing, travel, building supplies, postage, receptions, and programs were all areas in which over spending occurred (see Appendix B). Total revenues for the same period did not keep up with the increases; revenue from the museum store at that point and during the entire internship period appeared to keep the WAMA in the black. The staff participated in a mid year budget revision; rather than reduce or cut expenditures, the result was an increase of expenditures and revenues by \$40,000. The board did not pass the revision and mandated the staff to work with the original budget and make cuts where needed. The executive director did not formally hold the staff responsible for

adhering to the revised or original budget except to state that everyone had to "watch every nickel and dime," while no control procedures were put in place. The WAMA did receive a \$25,000 grant in operating support from the state arts agency, \$15,000 over the projected amount of support. I foresee that by the end of the year the WAMA will increase revenue (in the form of money raised from the board or an additional fundraiser) with the end result being a balanced budget.

The major sources of WAMA's financial support are as follows:

A. The Museum Store

The museum store is by far the WAMA's largest source of income, comprising 38.77 % of revenue for 1991.<sup>12</sup> Last year, the store brought in \$120,000 of revenue; as of May 31, \$55,147 had been generated this fiscal year. With Christmas, a busy shopping time for retailers, yet to come, the store has the potential to increase its revenue from the budgeted \$120,000 to \$150,000 by the end of the fiscal year. While it is not a good idea for the WAMA to rely on this projection, it would nevertheless alleviate some of its financial problems.

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<sup>12</sup>The percentages on this and the following pages are from the WAMA's proposal to the City of Ocean Springs, May 1992.

## B. Membership

Through dues the WAMA membership provided 19.39% of revenue in 1991. The membership brochure for the WAMA lists five general membership levels, ranging from \$15 to \$40, and five contributing membership levels ranging from \$100 to \$10,000; corporate memberships range from \$500 to \$10,000. During the internship period, the WAMA had about 525 members; there were only two corporate members above the \$1000 level, with other businesses and corporations having joined at the lesser contributing membership levels. While the WAMA boasts membership nationwide, members are primarily from the Mississippi Gulf Coast and Gulf South region.

Last year, the WAMA ran an end of year annual appeal; a letter was sent to each member, asking them to make a year-end contribution. \$2000 was the return from the 500 letters sent. The development director felt that the return would have been better had a return envelope been enclosed with the letter.<sup>13</sup> The executive director has said that if the budget allows, a year-end appeal will be held this year.

## C. Admissions

The WAMA receives approximately 19.39% of its revenues from admissions. Admission is \$3 for adults, \$1 for children twelve years of age and under, with children under six admitted free. Without the attendance figures of

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<sup>13</sup>Martha Coghlan, from an interview with the author, 30 July 1992.

65,000 visitors, the revenue generated this past year would not have been so large. The WAMA feels that in order to keep the attendance figures at this level, it must continue to receive regional publicity and market itself to tour groups; additionally, these visitors are viewed as potential members and are recruited through a number of means: a direct mail piece is sent periodically to non-members who sign the guest register and they are asked to join; museum-goers are asked at the door if they are members, and they are encouraged to join at that point (thereby gaining free admission into the museum); and museum store shoppers are asked if they are members at time of purchase, and encouraged to join (thereby gaining a ten percent discount on museum store purchases). Museum store volunteers are also motivated to recruit members through a reward system: volunteers put their initials on the membership brochure application, and if the visitor becomes a member, the volunteer is acknowledged; at the end of the year, the volunteer with the greatest number of new members recruited is recognized in a formal manner.

#### D. Fundraisers

For the past two years, the WAMA's major fundraiser has been "The Magic Hour," an evening of cocktails, dinner, dancing, and silent auction in the Community Center, a building adjacent to the museum in which Anderson painted a major mural. Last year, the event raised \$25,000 (see



Appendix B). This year the event raised \$11,000, short of the expected goal of \$14,000. One of problems may have been that the invitations went out late, not giving people enough time to plan their schedules and finances around the \$350 per person ticket; the event was attended primarily by board members.

A second annual event, "A Trip to Horn Island/Walter Anderson Birthday Bash" to be held in the fall, is scheduled to raise additional funds. Last year the trip to Horn Island raised \$10,000. The "Birthday Bash" following the trip would be open to the public at a minimum cost, thereby acting as a "point of entry" for people in the community who may not have previously visited the WAMA.<sup>14</sup>

#### E. Grants

The WAMA received last year approximately \$20,000 in grants. In the previous year the WAMA received a Design Arts grant from the National Endowment for the Arts (NEA), which went toward construction of the building of the museum. No NEA grants were applied for in fiscal year 1991 and 1992.

The Mississippi Arts Commission, the state arts agency, awarded the WAMA a \$10,000 grant for operating support in 1991, and an additional \$2,500 grant for special projects. This year the WAMA was awarded a \$25,000 grant

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<sup>14</sup>Bradley G. Morison and Julie Gordon Dagleish, Waiting in the Wings (New York: American Council for the Arts, 1987), 90-91.

for operating expenses.<sup>15</sup> The WAMA anticipated a \$10,000 operating support grant from the Arts Commission, so the additional and much needed \$15,000 will help meet operational expenses.

The City of Ocean Springs has in several ways assisted the WAMA financially throughout its history. The City helped secure the land on which the WAMA was built, has donated the use of the Community Center during museum hours and events, and gave a financial contribution to the WAMA prior to opening. As a result of the City's involvement with the WAMA, the Governor's Arts awards presented the WAMA and the City the "Arts Partnership" award this past year. However, the relationship between the two at the time of the internship had become strained. In early spring, the WAMA approached the Ocean Springs board of aldermen with a proposal for \$10,000 in operating support which was rejected. Additionally, the WAMA has begun to have disagreements with the City over the use of the Community Center. The mural is not being properly cared for by the City; the space is not climate controlled, nor have conservation or preventive measures been taken, and the Community Center is frequently rented out for events such as wedding receptions, interrupting museum activities.

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<sup>15</sup>"Anderson Museum wins Arts Commission Grants," Mississippi Press, 5 July 1992, 7C.

#### F. Corporate and Foundation Support

During the capital campaign the WAMA was very successful in obtaining corporate support. Only recently has it been successful in gaining corporate support through membership dues or for museum activities and programming. There seems to have been the feeling from some businesses that giving once was enough; only a few corporations that contributed to the endowment or capital campaigns have become members. The WAMA was recently successful in receiving corporate underwriting in the form of television publicity for an exhibit, and it plans to use this as an example to encourage other businesses to participate in this manner.

## V. Management Structure

The WAMA is governed by an eighteen-member board of trustees, which meets monthly. Article II, section 1 of the by-laws empowers the board to manage "the affairs of the corporation" (see Appendix C). The offices of the board consist of: president, executive vice president, vice-president, secretary, and treasurer. The by-laws specify terms as follows:

Terms of the Trustees shall be three years staggered in such a way that one-third of the terms shall expire each year.... [a] person is eligible to serve two consecutive three year terms as a Trustee after which he shall be required to be off the Board for a minimum of one year before becoming eligible for reelection to the Board.<sup>16</sup>

Eight standing committees, which meet monthly or as needed, monitor aspects of the WAMA and report to the board: long range planning, finance, development, collections, buildings and grounds, board resources, programs and exhibitions, and personnel.<sup>17</sup> Board composition encompasses areas of nonprofit trusteeship, organizational planning, finance, fundraising, public relations, legal matters, and personnel management, which Thomas Wolf, in his book Managing a Nonprofit Organization, cites as skills and areas of

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<sup>16</sup>See Appendix C.

<sup>17</sup>Trustee Manual, The Walter Anderson Museum of Art.

knowledge characteristic of responsible board composition.<sup>18</sup> A fifty-member advisory board, established in 1988, provides volunteer resources, advice on WAMA programs and long-range plans, and fundraising assistance.<sup>19</sup>

The executive director, who reports directly to the board, oversees daily operations of the WAMA; oversees fiscal management; directs and participates in the budgeting process; selects, evaluates, and if necessary, terminates personnel; assists in the recruitment of board members; assists in the cultivation and recruitment of donors, both financial and artistic. Additionally, he assumes the roles of curator, registrar, exhibitions designer, and preparator as needed. The curator of education, director of development, building supervisor, museum store manager, and administrative assistant each report to the executive director, with support staff and volunteers under the direct supervision of the respective departments (see Appendix D).

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<sup>18</sup>Thomas Wolf, Managing a Nonprofit Organization (New York: Prentice Hall Press, 1990), 43.

<sup>19</sup>Mark Tullos, interview with the author, Ocean Springs, Mississippi, 4 August, 1992.

## VI. Management Style

While the WAMA may seem unique with regard to its relationship with Anderson's family, its management style and a number of its managerial situations are not unlike those of other new non-profit organizations. Thomas Wolf, in his book Managing a Nonprofit Organization, cites examples of board members involving themselves in administrative tasks which are staff responsibilities, making programmatic decisions without consulting key staff members, and involving themselves in personal issues.<sup>20</sup> These situations seem to occur at the WAMA, and they may be a result of the museum's pre-history as the Friends of Walter Anderson.

Before an executive director for the WAMA was hired, the president of the board was responsible for the day-to-day activities of the organization (the Friends and then as the WAMA) on a volunteer basis. She managed every aspect of the organization. She was particularly, and it might appear single-handedly, instrumental in organizing the capital campaign and in writing and receiving a grant to the National Endowment for the Arts (NEA) and other sources for

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<sup>20</sup>Wolf, 41-42.

operational and capital support. Once the executive director was hired and construction on the WAMA began, the president of the board has continued to play an extremely active role in operations. This sometimes happens in new non-profits; board members who perform staff-like functions on a volunteer basis as an organization is being formed often find it difficult to give up some of their authority.<sup>21</sup> When this does occur, the authority of an executive director can be undermined.<sup>22</sup> From my perspective, the actions of the board president have caused the other board members to assume similar positions. Board members need to be tactfully reminded of their duties: the development of sound management procedures, active participation in fundraising, hiring qualified senior staff members, recruiting qualified board members, and representing the organization in the community.<sup>23</sup> Simply put, they need to "give, get, or get off."<sup>24</sup>

The relationship between the board and staff of a nonprofit organization is critical to its successful operation; much of that tone is set by the relationship between the executive director and the board president.<sup>25</sup> I perceive the management structure at the WAMA as more

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<sup>21</sup>Wolf, 42.

<sup>22</sup>Ibid.

<sup>23</sup>Carolyn L. Stolper and Karen Brooks Hopkins, Successful Fundraising for Arts and Cultural Organizations (Phoenix, Arizona: Oryx Press, 1989), 11.

<sup>24</sup>Wolf, 198.

<sup>25</sup>Ibid.

similar to a co-directorship than a relationship between executive director and board president. Griffin, in the book Management, describes authority as "power that has been legitimized by the organization."<sup>26</sup> While the executive director has legitimate power through the organizational hierarchy, he does not appear to be able to exercise that power; his authority has not been legitimized by the actions of the board president. The environment at the WAMA has been duly affected.

The environment in which the WAMA is situated is similar to that of many arts and cultural non-profit organizations; in light of recent the economic downturn, the WAMA's unstable financial situation, and the WAMA's young age, it could be described as unpredictable. In an unpredictable environment, an organic type of organization, as opposed to a mechanistic one, can be considered most appropriate.<sup>27</sup> An organic organization is fluid and flexible; tasks are interdependently related to organizational objectives, communication is both vertical and horizontal and takes the form of both information and advice, and commitment to organizational tasks and goals is highly valued. In contrast, a mechanistic organization, best suited for stable environments, is one in which tasks are highly fractionalized and specialized with little regard to clarifying the relationship between tasks and organizational

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<sup>26</sup>Ricky W. Griffin, Management, 3rd ed., (Boston: Houghton Mifflin Company, 1990), 289.

<sup>27</sup>Griffin, 315.



objectives.<sup>28</sup> During the internship period, I felt the WAMA was situated somewhere between a mechanistic and organic organization in that it held characteristics of both. It was mechanistic because each staff-member's work was highly fractionalized with little clarification as to the relationship between what they were doing, what other staff members were doing, and the goals of the WAMA. The organic qualities of the WAMA were that tasks were being continually adjusted and redefined, and both vertical and horizontal communication existed. In order to fully evolve into an organic organization and therefore better respond to an unpredictable environment, the WAMA needs to have clear lines of responsibility and communication between the board, the executive director, and staff members, and also realize that the group as a whole is working for a common goal: the WAMA. Additionally, it is difficult to categorize the management style of the executive director into a single style. It appears he loosely follows Tannenbaum and Schmidt's "Leadership Continuum" in that he determines what his leadership style should be at any given time to fit into a situation, whether it be a mechanistic or organic situation.<sup>29</sup>

The combination of all the elements outlined above has apparently left the executive director unable to

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<sup>28</sup>Griffin, 316.

<sup>29</sup>Robert Tannenbaum and Warren H. Schmidt, "How to Choose a Leadership Pattern," chap. in The Great Writings in Management and Organizational Behavior (New York: McGraw-Hill Publishing Company, 1987), 263.

effectively communicate and delegate responsibility to the staff. A formal communication network does not appear to be in place; in assigning responsibility and granting authority to a staff member, the executive director is unable to create accountability. For example, more than once I observed the executive director ask the development director, who worked part time, to work on additional projects in addition to her other duties, or change her responsibilities altogether, but not communicate which projects were a priority. He might then begin working on them himself without collaborating with the development director. The board president might then tell the development director to work on something else entirely.

In organizations such as this where top-level staff members have too many responsibilities, a person is unable to organize work effectively and unable to plan work in advance, the result being the inability to delegate appropriately. That person may also not be able to turn some of the work over to the staff, one reason being a lack of trust. If an executive director seems to perform all of the functions in an organization, board members may begin to question what functions the staff are performing.

Even though the environment at the WAMA was an unpredictable one and the management situation was problematic, staff members exhibited a great deal of organizational commitment; I overheard many times from all staff members how much they "loved it [the WAMA] and wanted

the best for it." Their commitment was also evident in the way they worked with the volunteers and the visitors to the WAMA.

## VII. Description of the Internship

Originally the internship was to consist of organizing and assisting with the planning of a major retrospective tour of Anderson's work, originating at the Corcoran Museum of Art in Washington, D.C. Linda C. Simmons, Associate Curator of Collections at the Corcoran, visited the WAMA soon after I first arrived. Originally, the Corcoran had planned a small show of Anderson's watercolors, not a major retrospective; it was the intention of the executive director and the board president to persuade the Corcoran to consider a major retrospective, which the WAMA would organize and offer as a touring exhibition to several museums across the country. The WAMA planned to develop a variety of publications to accompany the tour and apparently felt that the cost of organizing the tour would be recouped by its rental fee and corporate sponsorship, and that possibly enough revenue would be generated to pay off the debt. Ms. Simmons appeared extremely interested in the prospect of a major retrospective. Upon her departure I was asked to begin research on museums throughout the country to which an informational mailing would be sent, as well as to determine the initial stages of organizing a retrospective tour. The

first steps were to include an updated documentation of the permanent collection and assessment of the condition of the works in the collection, recommending what items would be sent on tour, and outlining the steps necessary to undertake the tour, such as cleaning, construction, and insurance. Soon afterwards, Ms. Simmons notified the WAMA that while the Corcoran was interested in a retrospective, a final decision would have to wait until its new chief curator was hired and more information regarding costs, size, and educational materials, were formalized; additionally, the Corcoran did not have an opening until 1994 or 1995. The executive director notified me of this development and redirected me in my duties. Those duties then became three-fold: a continuance of the update and assessment of the permanent collection, with the research and writing of an updated collections management policy for compliance with accreditation by AAM; assisting the director of development in the areas of fund-raising and public relations as needed; and performing other related museum duties as needed.

I began my revised internship duties with an assessment and evaluation of the permanent collection and collection's management. It became clear that the collection files were not adequately filed; with the rapid growth of the WAMA, the collections management system was one item that had not been monitored. As previously mentioned, the executive director not only was responsible for managing the organization, but also acted as curator,

registrar, exhibitions designer, and preparator. I re-organized the files and identified those works in the storage area that were on loan to the WAMA from the Family, other individuals, or institutions. Since the collection's last update in 1991, a number of works had been donated to the WAMA and had not been accessioned into the permanent collection. After the initial assessment and organization of the storage facilities and collections files, I began research on and completed the first draft of an updated collections management policy (see Appendix E). I found the exhibition condition forms, loan agreement forms, and incoming/outgoing forms in need of revision; I redesigned them using the forms found in A Legal Primer on Managing Museum Collections as a guide.<sup>30</sup> I had the assistance of two workers while I worked on the collection: a museum volunteer assisted with the actual documentation and condition reports, and a part-time federally funded worker entered the information on to a collections database I helped design.

In doing research on collections management, I consulted several sources. Of primary importance was Marie Malaro's A Legal Primer on Managing Museum Collections. From surveying the collection and the collection activities of the WAMA, I felt it was important to develop policy that would guide staff and board members with some flexibility in

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<sup>30</sup>Marie Malaro, A Legal Primer on Managing Museum Collections (Washington D.C.: Smithsonian Institution Press, 1985). See Appendix E for examples and recommendations.

carrying out their instructions; Malaro also considers flexibility essential in order to allow prudent ad hoc decisions.<sup>31</sup> The WAMA's original collections management policy appeared to be hastily prepared and poorly researched, the result being a policy which did not adequately cover the needs of the institution. In addition to the WAMA's original collections management policy, I consulted collections management policies from the Museum of Southeast Texas and the Museum at Southern Methodist University, which the executive director recommended as useful models. Additionally, I utilized Alan and Patricia Ullberg's book Museum Trusteeship in addressing the board members' responsibilities in regards to the collection.

The revised collections management policy contained several items which differed from the original policy. The original WAMA collections management policy had provisions for two collections: permanent, which would hold only those works by Anderson, and adjunct, which would consist of related works by other artists. I developed, from Southern Methodist University's policy, three areas of the collection with accompanying criteria: permanent, adjunct, and study.<sup>32</sup> Each collection has accompanying criteria which act both as guidelines and safety nets for the collections committee. For example, works by Anderson would be placed in the permanent collection; works by other artists would be placed

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<sup>31</sup>Malaro, 45.

<sup>32</sup>See Appendix E, collections management policy, pages 10-12.

in the adjunct or study collections, depending on how they meet the accompanying criteria. The criteria for each category are detailed, but also allow for some flexibility. In his conversation with the board president, Mr. Weil emphasized the WAMA's (and therefore the board's) responsibility to the community in not overstepping the line between supporting the family's interests and those of the public. If the WAMA is already seen in a questionable light, then it must protect itself in every way possible.

In the area of development I was asked to conduct foundation research on local foundations, foundations in the Southeast, and national foundations which funded capital debts and capital improvements, with the goal of finding several foundations to which proposals could be sent (see Appendix F). I also wrote press releases for a variety of programs and activities (see Appendix G). I researched and wrote two grant proposals, one for corporate underwriting, and one for capital improvements (see Appendix H). I also assisted with, planned, and observed other development activities, including cultivation parties, networking, and major gift cultivation. Additionally, I had the opportunity to assist with a variety of the WAMA's operations throughout the summer. At various times I re-stocked and designed display areas in the Museum store, and helped set up, entertain, and photograph children's educational activities, including during the week long art camp. I participated in docent training sessions and additional volunteer



activities. I performed a variety of curatorial duties, such as label preparation, exhibition design, packing and unpacking of shows, and checking insurance, all of which culminated in returning with the museum store manager a borrowed exhibition to a gallery in Asheville, North Carolina.

### VIII. Internship Problems and Challenges

The unstable environment and its related aspects within the WAMA were the biggest problems I faced during the internship period. As a result, there are several things I found challenging about the internship. The biggest challenge was working with the executive director on surveying the collection and formulating a collections management policy.

A general absence of communication, and the absence of delegation of responsibility between the executive director and the staff was extremely frustrating. In hindsight, I perceive this as being the result of a lack of planning. Plans for programming, exhibits, and special event planning in particular, were never developed far enough in advance; as a result, newsletters, brochures, invitations, press releases, and other materials were continually taken to the printer late and mailed out past deadline. The executive director, who was busy handling other duties related to the exhibitions, delegated some of these projects to staff members only at the last minute.

In addition to a lack of formal communication lines, there was a lack of positive feedback by the executive director and the staff. Rarely was someone complimented on

a job well done. From my perspective, there was a connection between the absence of delegation of authority and the lack of positive feedback. The executive director did not ask for assistance or delegate responsibility for a project; he might have believed that no one wanted to assist him or that he was the only one with the dedication to get the job done. Meanwhile he did not compliment the staff because he might have felt they did not warrant recognition.

It seemed that the relations between some of the board members and staff members were strained at best. This again may be partly attributable to the executive director's not delegating responsibility to staff members or acknowledging an individual staff member's work to the board. The board might not have treated the staff with respect because they followed the actions of the executive director. My board experience was primarily with the president of the board, the collections management committee, and the development committee. I experienced first-hand the ramifications of the relationship between executive director, the board president, and staff when there is a lack of communication. Upon completing the draft of the revised collections management policy, I presented the draft to the collections committee for discussion. Little time was made for introductory discussion on what it was I would be presenting during the meeting. It quickly became apparent that either there had not been any formal communication by the executive director to the board

president or other board members about my duties, the board members were not fully aware of some of the policies outlined in their Trustees manual, or these board members had not been fully informed of their range of responsibilities. Indeed, before I was able to begin my presentation, an officer of the board interrupted to ask what I was talking about and questioned the methods and sources I had used in doing research. I felt the board members perceived me and my accomplishments during the internship as unimportant. It was at that moment I realized the research I had completed and work I had accomplished in formulating a collections management policy for this organization might never be implemented, and therefore my work relating to the actual collection was practically useless. At most, my work would be used during AAM accreditation evaluation.

## IX. Recommendations

The ideal plan I recommend is a broad one: there must be a strong, conservative fiscal management plan accompanied by a sound personnel management plan. Currently, both would be difficult to design and implement. Additionally, short and long range goals would need to be re-evaluated in accordance with the revised financial and personnel management plans. The board president must be persuaded to relinquish some of her control over the management of the organization. In order for this plan to be implemented, the executive director must begin to re-establish his authority as the manager of the organization. The ability to plan and make decisions, organize, lead, and control human, financial, physical, and information resources effectively are absolutely necessary to achieve this.<sup>33</sup>

At the present I recommend a dramatic cut in expenditures across the board; this is an achievable goal. Areas in which cuts or decreases can be made include office supplies (paper), promotional materials, and exhibits. For example, the traveling exhibit schedule could be cut from six exhibits each year to four, saving the WAMA at the very minimum \$5000, because that would mean not only fewer

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<sup>33</sup>Griffin, 3.

exhibits, but it would mean less insurance; fewer decent educational materials researched and printed; less press releases; and fewer invitations to design, print, and mail; and fewer receptions. A recycling program could be implemented, in which inter-office papers could be printed on used papers, thereby saving paper. Public relations materials could be consolidated into monthly, or bi-monthly mail outs, with follow-up phone calls made to the press. Much waste would be eliminated, in fact, if a system of advance planning were implemented. The executive director must set the example for the rest of the staff to follow, be firm in the decisions to cut back and most importantly, monitor those decisions, something which is not presently being done. It also would be beneficial to let the community be aware that the WAMA is having to cut back; this may be able to generate additional memberships and support.

Accompanying this cutback is an aggressive campaign for funds on a grassroots level. While there may be a few community members who feel negatively towards the WAMA, there are also people from a variety of socio-economic levels who want and need the WAMA to succeed. This organization is providing a needed educational tool and enhancement to the "quality of life" in the area. The WAMA has assisted in the economic development of the entire Mississippi Gulf Coast, and especially Ocean Springs. A corps of volunteers should be sent out, from the Rotary Club

to school groups, to talk about the WAMA and what it has to offer the people of the area.

For funds to be raised, there needs to be a full time fundraiser. The position of director of development must be made full time so that staff member can administer the range of development activities in the most effective way possible. I do not feel the position will become full time as long as the current board president is in office. In the meantime, advance planning could go a long way in making the job more manageable. A group of volunteers to assist the development department with bulk mailings would also be a big help.

Additionally, the executive director could try to recruit some new board members. Many of the present board members have been associated with the WAMA since it was the Friends of Walter Anderson. New board members may give the WAMA the opportunity to attract other energetic people who might have fresh ideas, and if trained properly from the outset, I think great strides could be made in improving board-staff relations. This could also improve current board-staff relations, particularly if present and new board members participated in board training sessions on an annual basis. None of this can be accomplished if the executive director is not given the opportunity to plan, become more organized and better communicative with the staff. He must find some sort of assistance in the area of collections and

exhibitions in order to execute other duties more efficiently.



## X. Intern's Contribution

I feel doubtful that the advancements I made in regard to the collection or with the collections management policy will have many positive long-range effects on the operations of the WAMA. The update and maintenance of the collection requires the full attention of a staff person; there is no money in the budget allocated for the position of curator or registrar. At this time, the executive director is responsible for both duties. Because he does not have time to devote to its proper care, the collection and management of the collection will continue to suffer. For the same reasons, I do not believe the policy and accompanying paperwork I drafted, in addition to the database and organization of the collection, will be adequately utilized and routinely updated. As I perceive it, the most important reason a collections management policy was drafted is for the AAM accreditation process, for which the WAMA is currently taking the first steps. However, accreditation by the AAM is unlikely without the implementation of a sound collections management policy.

When the on-site internship evaluation was conducted, the executive director said the most important contribution to the organization was the consultation I provided to him

and the staff on many aspects, particularly fundraising, and that the collections management policy was something that "anyone could have done." Ironically, during the times I offered or was asked for my advice on a topic, it was usually not publicly acknowledged that I was the source of information.

I benefitted from the experience in a number of ways. In the area of personal growth, I gained confidence in my abilities and instincts as an arts administrator and fundraiser, because while my suggestions were not always acknowledged, others realized it was I who had made the suggestions. I also came to more fully understand and appreciate the complex and delicate relationship between a board and staff, and to realize that in order for any organization, be it profit or non profit, to succeed, time must be made for the proper planning and implementation of sound policy in all areas of the organization.

APPENDIX A  
MEDIA COVERAGE

# Anderson Museum wins arts commission grants

OCEAN SPRINGS — The Mississippi Arts Commission has awarded \$482,727 in grants to Mississippi artists and arts organizations effective July 1, 1992. The Walter Anderson Museum of Art won \$25,000. Chair of the Commission Edwin Downer announced the awards which will provide funds for arts projects across the state.

According to Executive Director Jane Crater Hiatt, "We appreciate the support shown for the arts by the Mississippi Legislature this year. Our state funding, while still keeping us far below the national average of 84 cents per capita, jumped from the nation's lowest at 19 cents to 28 cents per capita."

Every year art organizations are invited to submit grant proposals to the Mississippi Arts Commission. Each art organization can submit for 10 percent of the Arts Commission's budget.

"I am very pleased with the funding the Walter Anderson Museum of Art received. I must say that I am very happy with the outcome."

— Mark Tullos

With requests for funds exceeding \$1,020,000, only 47 percent of the dollars requested could be granted. This year, however, 78 percent of the organizations that applied received at least partial funding.

"I am very pleased with the funding the Walter Anderson Museum of Art received," said Mark Tullos, Executive Director of the Walter Anderson Museum of Art. "We received \$25,000, and I must say that I am very happy with the outcome."

Tullos said most of the money

will go to normal everyday operations and keeping up the museum. "Also, we have to fulfill our projects and programs that we put forth to the Commission because we have to give an account of where and how the funds were spent," said Tullos.

Said Hiatt, "We continue to seek opportunities to serve more communities with programs and funding. We want to be more flexible in our requirements while also expecting Mississippi Arts Commission excellent programs from our grantees."



Our primary aim is to be a catalyst for local community development in the arts."

Because of increased support from both the National Endowment for the Arts' competitive grants and from state special funds, more money will be awarded during the fiscal year which begins July 1. According to Deputy Director Tracey Sinclair, another \$170,000 to \$200,000 will be granted in touring arts and special programs between now and next June.

The Mississippi Arts Commission, established in 1968 by the Mississippi State Legislature, is the official grantsmaking and service agency to the arts in Mississippi. Funding for the Commission and its programs is provided by the State of Mississippi and the National Endowment for the Arts, a federal agency.

# Pavarotti does it for the people



TIM ISBELL/THE SUN HERALD/1991

The citations said the museum shows the art on display with a quiet dignity and exuberant celebration of natural light, color and rhythm.

## Architects group honors Anderson Museum creators

■ The Mississippi chapter of the American Institute of Architects recently presented an Honor Citation to architects Edward E. Pickard of Ocean Springs and James Eley/Associates of Jackson and The Friends of Walter Anderson Inc. (owners), for design of the Walter Anderson Museum of Art.

It was also announced at the same gathering that the architects have been awarded an Honor Citation for the museum by the Gulf States Regional convention of the American Institute of Architects. That group met recently in Boston.

The project also was honored by the Mississippi chapter of the AIA as the best of all 30 projects submitted to the awards jury.

The project was cited by the jury for its sophisticated use of materials and qualification of space for the effective exhibition of the

works of Walter Anderson and other artists.

The building, the citations said, serves to feature the art on display with a quiet dignity and exuberant celebration of natural light, color and rhythm.

At a presentation made by the architects to the AIA convention Pickard likened the building to an oyster, saying, "It is rough and grey on the outside and completely secure when closed.

"But when it is opened to people and the light of day we find it full of life, its walls of luminescent mother-of-pearl covered with bright peach — the art of Walter Anderson."

The Walter Anderson Museum is located on Washington Avenue adjacent to the Ocean Springs Community Center and is open from 10 to 5 daily except Mondays.

# Art/Kay Larson NATURAL MAN

[45]

"... Anderson chose a simple existence on Horn Island and peeled back its layers to present the chaos that swirls in its heart. . ."



CREATURE FEATURE: Crab, one of the artist's still lifes from 1949.

Walter Anderson WAS A SOUTHERN ROBINSON Crusoe, with the twist that he marooned himself voluntarily. From the late forties, after three years in mental hospitals, until his death in 1965, Anderson left his footprints in the sand of a windblown spit called Horn Island, ten miles off the Mississippi Gulf Coast. Periodically leaving the mainland and his family behind, like a modern Thoreau returning to his cosmic pond, Anderson camped under his rowboat for weeks at a time, eating rice and peanut butter, sleeping in cold rains, and watching nature's brutal circus: the washed-up seahorses, snakes, ducks, grackles, catfish, crabs, gulls, moths, bullfrogs, and the like, many of them going into final convulsions in his hands.

His watercolors based on this natural bounty are steadily advancing his reputation. Notorious locally when he died, Anderson is making a posthumous stab at national prominence—some say as the South's greatest artist, a claim I can't disprove. Hence the show at Luise Ross Gallery that pairs him with Arthur Dove. They were not of the same generation—Dove was born in 1880, Anderson in 1903—and they didn't know each other;

their differences are as instructive as their similarities. What they do share is a sympathy with the natural order that seems more than anything else a portrait of America in those decades.

Dove found his style after exposure to modernism in Europe in 1907. Anderson found his by turning away from his teachers—at Parsons and at the Pennsylvania Academy of the Fine Arts—and reaching inside himself. Dove learned to pare his art down to the luminosity and clarity emergent within the tiny universe of the page. Anderson, the conscious primitivist (like Gauguin and Van Gogh), chose a drastically simplified existence on Horn Island and peeled back its layers to present the chaos that swirls in its heart. His *Crab* (reproduced here) is like some Tantric divinity reaching out multiple arms from the mysterious deep. Look closer and the Tantric beast itself dissolves into little pictorial explosions, the crab doing its organic dance on the hot white beach of existence.

Anderson's still lifes are not still; they squirm like sand fleas on a carcass on a hot day. If Dove was the luminist-transcendentalist, Anderson (despite his Tho-

reau-style life) was in sympathy with Shiva, the creator-destroyer. He consciously set himself outside the art mainstream, partly for private psychic reasons and partly because he was drawn to universal myths, which emerge through underlying unities in observation. His Gauguinesque return to nature seems to have involved a semi-conscious or deliberately mystic alignment with the cycles of life and death. His journals, which have been gathered into *The Horn Island Logs of Walter Inglis Anderson* (University Press of Mississippi), are powerfully observed portraits of animals, most of them dead or dying—a parade of carnage on the shore. He painted them as near-hallucinatory. In a good warm sun, it's possible to smell the sea in them and to reconstruct the raw oceanic pulse beating within.

On a trip to France in 1928, Anderson discovered the movement founded by Gurdjieff. The evidence isn't clear, but the goals of passionate sublimation of the will and refocusing the self's energies must have had some influence. You have to guess what was in his mind, but it must have been intense. In the journals, he devised a "Pelican dictionary of common terms" that translated bird sounds—"Arr h-h-h"—into language. He noted that his island was usually accessible only to "celestial beings," but, he admitted, "Providence made an exception in my case."

Anderson was not a naïf, though he acted like one. With his brothers, he owned Shearwater Pottery, which has had an impact, especially in Japan, and is still producing. A new museum of his work opened in Mississippi last May. He is poised for oncoming glory, which he deserves. Where is the movie?

As for his art, I would put him temperamentally closer to Burchfield than to Dove, yet he's so thoroughly himself that either comparison seems silly. This is sophisticated picture-making, but its refusal of the mainstream has left Anderson a little adrift historically. Thoreau, after all, published for the masses. Anderson painted entirely for himself.

He also wrote with natural grace: "The bird flies and in that fraction of a second/man and bird are real . . . /And he, man, exists and he is almost as/wonderful as the thing he sees." Almost. (50 West 57th Street; through April 30.)

APPENDIX B  
BUDGETARY INFORMATION

**Table 5**

**Data of The Walter Anderson Museum of Art : Fiscal Year 2**  
 (January 1, 1992 to December 31, 1992)

**Revenues**

|                   |          |
|-------------------|----------|
| Admissions        | \$60,000 |
| Facility User Fee | 2,000    |
| Museum Store      | 120,000  |
| Donations         | 3,000    |
| Classes           | 1,000    |
| Membership        | 60,000   |
| Annual Appeal     | 6,000    |
| Fundraisers       | 35,000   |
| Interest          | 2,500    |
| Programs          | 2,000    |
| Grants            | 18,000   |

**Total Revenues** **309,500**

**Expenditures**

|                          |         |
|--------------------------|---------|
| Wages                    | 123,000 |
| General Administrative   | 29,589  |
| Building and Grounds     | 32,200  |
| Exhibitions              | 13,750  |
| Outreach and Development | 16,800  |
| Membership               | 4,200   |
| Collections              | 5,500   |
| Education                | 5,000   |
| Museum Store             | 78,400  |

**Total Expenditures** **308,439**

**Employee Data**

|                     |   |
|---------------------|---|
| Permanent Full-Time | 7 |
| Term Employees      | 4 |

**Total Employees** **11**

**Number of Paid Attendance:**

|                                   |        |
|-----------------------------------|--------|
| From Gulf Coast and Ocean Springs | 13,713 |
| Non Residents                     | 51,587 |

|                   |        |
|-------------------|--------|
| Subtotal          | 65,300 |
| Unpaid Attendance | 1,120  |

**Total Attendance** **66,420**

**Admission Prices**

|                  |        |
|------------------|--------|
| Adults           | \$3.00 |
| Children         | \$1.00 |
| (18 and younger) |        |



Walter Anderson Museum of Art  
Statement of Assets and Liabilities For Division 10 - OPERATING INCOME<sup>[48]</sup>

May 31, 1992

Assets

Current Assets

|                                  |             |
|----------------------------------|-------------|
| Petty cash, office               | 300.00      |
| Bank of MS, operating account    | 19,292.99   |
| Bank of MS, museum store account | 12,503.37   |
| Due from (to) other funds        | (40,179.39) |
| Inventory, Museum Store          | 39,308.99   |

|                      |       |           |
|----------------------|-------|-----------|
| Total Current Assets | ----- | 31,225.96 |
|----------------------|-------|-----------|

Investments

Property, Plant, & Equipment

|              |       |           |
|--------------|-------|-----------|
| Total Assets | ----- | 31,225.96 |
|--------------|-------|-----------|

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Liabilities

Current Liabilities

|                             |        |
|-----------------------------|--------|
| Federal income tax withheld | 908.00 |
| FICA withheld               | 736.26 |
| State income tax withheld   | 460.55 |

|                           |       |          |
|---------------------------|-------|----------|
| Total Current Liabilities | ----- | 2,104.81 |
|---------------------------|-------|----------|

Long-Term Liabilities

|                   |       |          |
|-------------------|-------|----------|
| Total Liabilities | ----- | 2,104.81 |
|-------------------|-------|----------|

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Fund Balance

|                        |             |
|------------------------|-------------|
| Operating fund balance | 44,597.96   |
| Current earnings       | (15,476.81) |

|                    |       |           |
|--------------------|-------|-----------|
| Total Fund Balance | ----- | 29,121.15 |
|--------------------|-------|-----------|

|                                    |       |           |
|------------------------------------|-------|-----------|
| Total Liabilities and Fund Balance | ----- | 31,225.96 |
|------------------------------------|-------|-----------|

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Walter Anderson Museum of Art  
Statement of Revenues and Expenditures For Division 10-OPERATING [49]  
YTD Actual, YTD Historical, and Ratios  
5 Period(s) Ending May 31, 1992 and May 31, 1991

|                                   | May 31, 1992      | %            | May 31, 1991      | %            |
|-----------------------------------|-------------------|--------------|-------------------|--------------|
| <b>Revenue</b>                    |                   |              |                   |              |
| Admissions                        | 25,489.20         | 19.8         | 15,942.33         | 10.9         |
| Facility user fee                 | 0.00              | 0            | 400.00            | 0.3          |
| Museum store                      | 55,147.11         | 42.8         | 28,478.24         | 19.6         |
| Less: Sales tax                   | (3,026.46)        | 2.3          | 0.00              | 0            |
| Donations                         | 613.50            | 0.5          | 1,796.00          | 1.2          |
| Annual benefit                    | 21,262.50         | 16.5         | 0.00              | 0            |
| Programs                          | 1,997.50          | 1.6          | 0.00              | 0            |
| Memberships, general              | 25,855.00         | 20.1         | 34,726.70         | 23.8         |
| Annual appeal                     | 0.00              | 0            | 2,205.00          | 1.5          |
| Annual fundraisers                | 0.00              | 0            | 26,440.00         | 18.2         |
| Interest                          | 240.08            | 0.2          | 621.59            | 0.4          |
| <b>Total Revenue</b>              | <b>127,578.43</b> | <b>99.0</b>  | <b>110,609.86</b> | <b>76.0</b>  |
| <b>Grants</b>                     |                   |              |                   |              |
| Grant, state MAC                  | 450.00            | 0.3          | 0.00              | 0            |
| Grant, programs                   | 129.00            | 0.1          | 0.00              | 0            |
| Grant, foundation design          | 700.00            | 0.5          | 0.00              | 0            |
| Grant, NEA                        | 0.00              | 0            | 35,000.00         | 24.0         |
| <b>Total Grants</b>               | <b>1,279.00</b>   | <b>1.0</b>   | <b>35,000.00</b>  | <b>24.0</b>  |
| <b>Total Revenue &amp; Grants</b> | <b>128,857.43</b> | <b>100.0</b> | <b>145,609.86</b> | <b>100.0</b> |
| <b>Expenditures</b>               |                   |              |                   |              |
| <b>Wages and fringe benefits</b>  |                   |              |                   |              |
| Salaries and wages                | 46,460.03         | 36.1         | 23,899.32         | 16.4         |
| Payroll taxes                     | 4,674.35          | 3.6          | 1,577.14          | 1.1          |
| Insurance, health                 | 1,275.50          | 1.0          | 679.65            | 0.5          |
| <b>Total Wages &amp; benefits</b> | <b>52,409.88</b>  | <b>40.7</b>  | <b>26,156.11</b>  | <b>18.0</b>  |
| <b>General and administrative</b> |                   |              |                   |              |
| Bank charges                      | 74.03             | 0.1          | 253.82            | 0.2          |
| Credit card discounts             | 33.71             | 0            | 60.00             | 0            |
| Dues and subscriptions            | 1,108.55          | 0.9          | 588.05            | 0.4          |
| Insurance, liability              | 684.00            | 0.5          | 901.00            | 0.6          |
| Interest                          | 154.04            | 0.1          | 0.00              | 0            |
| Maintenance and repair            | 0.00              | 0            | 515.94            | 0.4          |
| Miscellaneous                     | 524.10            | 0.4          | 118.31            | 0.1          |
| Office supplies/printing          | 4,088.97          | 3.2          | 1,944.50          | 1.3          |
| Postage                           | 1,728.97          | 1.3          | 2,518.63          | 1.7          |
| Telephone                         | 2,120.15          | 1.6          | 1,767.63          | 1.2          |

Walter Anderson Museum of Art  
Statement of Revenues and Expenditures For Division 10 - OPERATING [50]  
YTD Actual, YTD Historical, and Ratios  
5 Period(s) Ending May 31, 1992 and May 31, 1991

|                          | May 31, 1992 | %    | May 31, 1991 | %    |
|--------------------------|--------------|------|--------------|------|
| Travel, local            | 557.93       | 0.4  | 103.16       | 0.1  |
| Travel and development   | 755.09       | 0.6  | 0.00         | 0    |
|                          | -----        |      | -----        |      |
| Total General and adm.   | 11,829.54    | 9.2  | 8,771.04     | 6.0  |
|                          | -----        |      | -----        |      |
| Building and grounds     |              |      |              |      |
| Maintenance and repair,  | 158.65       | 0.1  | 340.00       | 0.2  |
| Maintenance, grounds     | 155.64       | 0.1  | 261.47       | 0.2  |
| Rent                     | 0.00         | 0    | 720.00       | 0.5  |
| Security                 | 169.60       | 0.1  | 431.80       | 0.3  |
| Supplies, bldg.          | 648.92       | 0.5  | 122.99       | 0.1  |
| Supplies and equip., sh  | 23.23        | 0    | 108.12       | 0.1  |
| Utilities                | 8,293.83     | 6.4  | 1,298.80     | 0.9  |
|                          | -----        |      | -----        |      |
| Total Building & ground  | 9,449.87     | 7.3  | 3,283.18     | 2.3  |
|                          | -----        |      | -----        |      |
| Exhibitions              |              |      |              |      |
| Advertising/publicity    | 1,561.00     | 1.2  | 1,526.00     | 1.0  |
| Catalog/Gallery guide    | 1,915.44     | 1.5  | 437.28       | 0.3  |
| Contract labor           | 30.00        | 0    | 0.00         | 0    |
| Documentation            | 490.07       | 0.4  | 49.23        | 0    |
| Freight/shipping         | 452.46       | 0.4  | 23.45        | 0    |
| Postage/invitations      | 700.00       | 0.5  | 13.95        | 0    |
| Exhibit supplies         | 702.28       | 0.5  | 3,516.17     | 2.4  |
| Travel/honorarium        | 450.49       | 0.3  | 74.69        | 0.1  |
|                          | -----        |      | -----        |      |
| Total Exhibitions        | 6,301.74     | 4.9  | 5,640.77     | 3.9  |
|                          | -----        |      | -----        |      |
| Outreach and development |              |      |              |      |
| Advertising/publicity    | 844.00       | 0.7  | 65.00        | 0    |
| Postage/invitations      | 493.00       | 0.4  | 2,177.33     | 1.5  |
| Programs and concerts    | 2,979.50     | 2.3  | 3,649.78     | 2.5  |
| Receptions               | 9,803.96     | 7.6  | 11,518.26    | 7.9  |
| Travel/honorarium        | 125.01       | 0.1  | 209.50       | 0.1  |
|                          | -----        |      | -----        |      |
| Total Outreach & devel.  | 14,245.47    | 11.1 | 17,619.87    | 12.1 |
|                          | -----        |      | -----        |      |
| Membership               |              |      |              |      |
| Postage, recruitment ma  | 0.00         | 0    | 200.00       | 0.1  |
| Printing, newsletter     | 2,375.00     | 1.8  | 1,702.65     | 1.2  |
|                          | -----        |      | -----        |      |
| Total Membership         | 2,375.00     | 1.8  | 1,902.65     | 1.3  |
|                          | -----        |      | -----        |      |

Walter Anderson Museum of Art  
Statement of Revenues and Expenditures For Division 10 - OPERATIVE<sup>1511</sup>  
YTD Actual, YTD Historical, and Ratios  
5 Period(s) Ending May 31, 1992 and May 31, 1991

|                                 | May 31, 1992 | %     | May 31, 1991 | %    |
|---------------------------------|--------------|-------|--------------|------|
| Collections                     |              |       |              |      |
| Dues and Subscriptions          | 0.00         | 0     | 72.11        | 0    |
| Insurance                       | 4,800.00     | 3.7   | 4,800.00     | 3.3  |
| Maintenance and supplies        | 0.00         | 0     | 289.32       | 0.2  |
| Photography                     | 0.00         | 0     | 6.29         | 0    |
|                                 | -----        |       | -----        |      |
| Total Collections               | 4,800.00     | 3.7   | 5,167.72     | 3.5  |
|                                 | -----        |       | -----        |      |
| Education and programs          |              |       |              |      |
| Advertising/publicity           | 0.00         | 0     | 194.55       | 0.1  |
| Postage                         | 0.00         | 0     | 35.07        | 0    |
| Programs                        | 11,690.82    | 9.1   | 3,034.44     | 2.1  |
| Supplies and materials          | 277.00       | 0.2   | 465.55       | 0.3  |
| Travel/honorarium               | 129.00       | 0.1   | 1,512.69     | 1.0  |
|                                 | -----        |       | -----        |      |
| Total Education & progr         | 12,096.82    | 9.4   | 5,242.30     | 3.6  |
|                                 | -----        |       | -----        |      |
| Museum store                    |              |       |              |      |
| Purchases, museum store         | 27,473.55    | 21.3  | 33,821.50    | 23.2 |
| Advertising/publicity           | 1,514.00     | 1.2   | 0.00         | 0    |
| Bank charges                    | 0.00         | 0     | 29.61        | 0    |
| Credit card discounts           | 813.59       | 0.6   | 0.00         | 0    |
| Freight/shipping                | 426.48       | 0.3   | 0.00         | 0    |
| Postage                         | 63.80        | 0     | 0.00         | 0    |
| Supplies, display               | 382.18       | 0.3   | 580.61       | 0.4  |
| Supplies, administrative        | 152.32       | 0.1   | 527.40       | 0.4  |
|                                 | -----        |       | -----        |      |
| Total Museum store              | 30,825.92    | 23.9  | 34,959.12    | 24.0 |
|                                 | -----        |       | -----        |      |
| Total Expenditures              | 144,334.24   | 112.0 | 108,742.76   | 74.7 |
|                                 | -----        |       | -----        |      |
| Operating Revenues              |              |       |              |      |
| (Expenditures)                  | (15,476.81)  | 12.0  | 36,867.10    | 25.3 |
|                                 | -----        |       | -----        |      |
| Miscellaneous revenue (expense) |              |       |              |      |
| Transfers                       | 0.00         | 0     | (908.00)     | 0.6  |
|                                 | -----        |       | -----        |      |
| Total Misc. rev. (exp.)         | 0.00         | 0     | (908.00)     | 0.6  |
|                                 | -----        |       | -----        |      |
| Surplus of Revenues             |              |       |              |      |
| over (Expenditures)             | (15,476.81)  | 12.0  | 35,959.10    | 24.7 |
|                                 | =====        |       | =====        |      |

Walter Anderson Museum of Art  
Statement of Revenues and Expenditures For Division 10 - OPERATING [52]  
YTD Actual as a Percentage of YTD Budget  
5 Period(s) Ending May 31, 1992

|                                   | May 31, 1992      | YTD Budget        | %           |
|-----------------------------------|-------------------|-------------------|-------------|
| <b>Revenue</b>                    |                   |                   |             |
| Admissions                        | 25,489.20         | 60,000.00         | 42.5        |
| Facility user fee                 | 0.00              | 2,000.00          | 0           |
| Museum store                      | 55,147.11         | 120,000.00        | 46.0        |
| Less: Sales tax                   | (3,026.46)        | 0.00              | ****        |
| Donations                         | 613.50            | 3,000.00          | 20.5        |
| Classes                           | 0.00              | 1,000.00          | 0           |
| Annual benefit                    | 21,262.50         | 0.00              | ****        |
| Programs                          | 1,997.50          | 2,000.00          | 99.9        |
| Memberships, general              | 25,855.00         | 55,000.00         | 47.0        |
| Memberships, business             | 0.00              | 5,000.00          | 0           |
| Annual appeal                     | 0.00              | 6,000.00          | 0           |
| Annual fundraisers                | 0.00              | 35,000.00         | 0           |
| Interest                          | 240.08            | 2,500.00          | 9.6         |
| <b>Total Revenue</b>              | <b>127,578.43</b> | <b>291,500.00</b> | <b>43.8</b> |
| <b>Grants</b>                     |                   |                   |             |
| Grant, state MAC                  | 450.00            | 10,000.00         | 4.5         |
| Grant, programs                   | 129.00            | 0.00              | ****        |
| Grant, exhibition                 | 0.00              | 4,000.00          | 0           |
| Grant, foundation designated      | 700.00            | 4,000.00          | 17.5        |
| <b>Total Grants</b>               | <b>1,279.00</b>   | <b>18,000.00</b>  | <b>7.1</b>  |
| <b>Total Revenue &amp; Grants</b> | <b>128,857.43</b> | <b>309,500.00</b> | <b>41.6</b> |
| <b>Expenditures</b>               |                   |                   |             |
| <b>Wages and fringe benefits</b>  |                   |                   |             |
| Salaries and wages                | 46,460.03         | 106,400.00        | 43.7        |
| Payroll taxes                     | 4,674.35          | 9,400.00          | 49.7        |
| Insurance, health                 | 1,275.50          | 7,200.00          | 17.7        |
| <b>Total Wages &amp; benefits</b> | <b>52,409.88</b>  | <b>123,000.00</b> | <b>42.6</b> |
| <b>General and administrative</b> |                   |                   |             |
| Bank charges                      | 74.03             | 1,000.00          | 7.4         |
| Credit card discounts             | 33.71             | 0.00              | ****        |
| Dues and subscriptions            | 1,108.55          | 800.00            | 138.6       |
| Insurance, liability              | 684.00            | 2,689.00          | 25.4        |
| Interest                          | 154.04            | 0.00              | ****        |
| Legal and audit                   | 0.00              | 5,000.00          | 0           |
| Maintenance and repair, offi      | 0.00              | 600.00            | 0           |
| Miscellaneous                     | 524.10            | 300.00            | 174.7       |

Walter Anderson Museum of Art  
Statement of Revenues and Expenditures For Division 10 - OPERATING [53]  
YTD Actual as a Percentage of YTD Budget  
5 Period(s) Ending May 31, 1992

|                              | May 31, 1992 | YTD Budget | %     |
|------------------------------|--------------|------------|-------|
| Office supplies/printing     | 4,088.97     | 8,000.00   | 51.1  |
| Postage                      | 1,728.97     | 5,000.00   | 34.6  |
| Telephone                    | 2,120.15     | 5,000.00   | 42.4  |
| Travel, local                | 557.93       | 200.00     | 279.0 |
| Travel and development       | 755.09       | 1,000.00   | 75.5  |
|                              | -----        | -----      | ----- |
| Total General and adm.       | 11,829.54    | 29,589.00  | 40.0  |
|                              | -----        | -----      | ----- |
| Building and grounds         |              |            |       |
| Insurance                    | 0.00         | 10,000.00  | 0     |
| Maintenance and repair, bldg | 158.65       | 2,000.00   | 7.9   |
| Maintenance, grounds         | 155.64       | 1,000.00   | 15.6  |
| Security                     | 169.60       | 200.00     | 84.8  |
| Supplies, bldg..             | 648.92       | 500.00     | 129.8 |
| Supplies and equip., shop    | 23.23        | 500.00     | 4.6   |
| Utilities                    | 8,293.83     | 18,000.00  | 46.1  |
|                              | -----        | -----      | ----- |
| Total Building & grounds     | 9,449.87     | 32,200.00  | 29.3  |
|                              | -----        | -----      | ----- |
| Exhibitions                  |              |            |       |
| Advertising/publicity        | 1,561.00     | 1,500.00   | 104.1 |
| Catalog/Gallery guide        | 1,915.44     | 3,000.00   | 63.8  |
| Contract labor               | 30.00        | 0.00       | ****  |
| Documentation                | 490.07       | 50.00      | 980.1 |
| Exhibit rental               | 0.00         | 3,500.00   | 0     |
| Freight/shipping             | 452.46       | 2,000.00   | 22.6  |
| Postage/invitations          | 700.00       | 500.00     | 140.0 |
| Research                     | 0.00         | 200.00     | 0     |
| Exhibit supplies             | 702.28       | 1,000.00   | 70.2  |
| Travel/honorarium            | 450.49       | 2,000.00   | 22.5  |
|                              | -----        | -----      | ----- |
| Total Exhibitions            | 6,301.74     | 13,750.00  | 45.8  |
|                              | -----        | -----      | ----- |
| Outreach and development     |              |            |       |
| Advertising/publicity        | 844.00       | 2,000.00   | 42.2  |
| Postage/invitations          | 493.00       | 2,000.00   | 24.7  |
| Programs and concerts        | 2,979.50     | 4,000.00   | 74.5  |
| Receptions                   | 9,803.96     | 8,000.00   | 122.5 |
| Travel/honorarium            | 125.01       | 800.00     | 15.6  |
|                              | -----        | -----      | ----- |
| Total Outreach & devel.      | 14,245.47    | 16,800.00  | 84.8  |
|                              | -----        | -----      | ----- |
| Membership                   |              |            |       |
| Postage, recruitment mailing | 0.00         | 1,000.00   | 0     |

Walter Anderson Museum of Art  
Statement of Revenues and Expenditures For Division 10 - OPERATING [54]  
YTD Actual as a Percentage of YTD Budget  
5 Period(s) Ending May 31, 1992

|                                      | May 31, 1992 | YTD Budget | %     |
|--------------------------------------|--------------|------------|-------|
| Printing, newsletter                 | 2,375.00     | 3,200.00   | 74.2  |
| Total Membership                     | 2,375.00     | 4,200.00   | 56.5  |
| Collections                          |              |            |       |
| Documentation                        | 0.00         | 50.00      | 0     |
| Insurance                            | 4,800.00     | 4,800.00   | 100.0 |
| Maintenance and supplies             | 0.00         | 500.00     | 0     |
| Photography                          | 0.00         | 50.00      | 0     |
| Printing                             | 0.00         | 100.00     | 0     |
| Total Collections                    | 4,800.00     | 5,500.00   | 87.3  |
| Education and programs               |              |            |       |
| Advertising/publicity                | 0.00         | 200.00     | 0     |
| Library                              | 0.00         | 100.00     | 0     |
| Postage                              | 0.00         | 200.00     | 0     |
| Classes                              | 0.00         | 500.00     | 0     |
| Programs                             | 11,690.82    | 11,000.00  | 106.3 |
| Supplies and materials               | 277.00       | 1,000.00   | 27.7  |
| Travel/honorarium                    | 129.00       | 1,000.00   | 12.9  |
| Total Education & programs           | 12,096.82    | 14,000.00  | 86.4  |
| Museum store                         |              |            |       |
| Purchases, museum store              | 27,473.55    | 75,000.00  | 36.6  |
| Advertising/publicity                | 1,514.00     | 1,200.00   | 126.2 |
| Bank charges                         | 0.00         | 50.00      | 0     |
| Credit card discounts.               | 813.59       | 1,000.00   | 81.4  |
| Freight/shipping                     | 426.48       | 400.00     | 106.6 |
| Postage                              | 63.80        | 100.00     | 63.8  |
| Promotion, museum shop tea           | 0.00         | 50.00      | 0     |
| Supplies, display                    | 382.18       | 400.00     | 95.5  |
| Supplies, administrative             | 152.32       | 200.00     | 76.2  |
| Total Museum store                   | 30,825.92    | 78,400.00  | 39.3  |
| Fund raising                         |              |            |       |
| Total Expenditures                   | 144,334.24   | 317,439.00 | 45.5  |
| Operating Revenues<br>(Expenditures) | (15,476.81)  | (7,939.00) | 194.9 |

Walter Anderson Museum of Art  
Statement of Revenues and Expenditures For Division 10 - OPERATING [55]  
YTD Actual as a Percentage of YTD Budget  
5 Period(s) Ending May 31, 1992

|                                 | May 31, 1992 | YTD Budget | %     |
|---------------------------------|--------------|------------|-------|
| miscellaneous revenue (expense) | -----        | -----      | ----- |
| Excess of Revenues              |              |            |       |
| over (Expenditures)             | (15,476.81)  | (7,939.00) | 194.9 |
|                                 | =====        | =====      | ===== |



APPENDIX C  
BY-LAWS OF THE ORGANZIATION

of

Walter Anderson Museum of Art, Inc.

ARTICLE I - OFFICES

The principal office of the corporation in the State of Mississippi shall be located in the City of Ocean Springs, County of Jackson. The corporation may have such other offices, either within or without the State of incorporation as the Board of Trustees may designate or as the business of the corporation may from time to time require.

ARTICLE II - TRUSTEES AND THEIR MEETINGS

## 1. General Powers

The affairs of the corporation shall be managed by its Board of Trustees. The Trustees shall in all cases act as a Board; and they may adopt such rules and regulations for the conduct of their meetings and the management of the corporation as they may deem proper, not inconsistent with these by-laws and the laws of this State.

## 2. NUMBER, TENURE AND QUALIFICATIONS

The number of Trustees of the corporation shall be eighteen. Terms of the Trustees shall be three years staggered in such a way that one-third of the terms shall expire each year. Each Trustee shall hold office through the annual meeting in the year in which his term expires or until his successor is elected. A person is eligible to serve two consecutive three years terms as a Trustee after which he shall be required to be off the Board for a minimum of one year before becoming eligible for reelection to the Board.

## 3. ANNUAL MEETING

The annual meeting of the Board of Trustees shall be held each year during the month of February, the specific date to be fixed by the president.

## 4. REGULAR AND SPECIAL MEETINGS

The Board may by resolution establish a time and place for regular meetings. Special meetings of the Board shall be held on call of the president or any five members of the

Board. The person or persons authorized to call special meetings of the Trustees may fix the place for holding any special meeting of the Trustees called by them.

#### 5. NOTICE

Unless waived in the manner prescribed by law, written notice of a regular or special meeting shall be sent to each Trustee at least 10 days prior to the date of the meeting. Whenever any notice is required to be given to any Trustee for any purpose, a waiver thereof in writing signed by the person entitled to such notice, whether before or after the time stated therein, shall be the equivalent to giving of such notice. A Trustee who attends a meeting shall be deemed to have had timely and proper notice of the meeting unless he attends for the express purpose of objecting because the meeting is not lawfully called or convened.

#### 6. QUORUM

At any meeting of the Trustees a majority of those present shall be enabled to transact business, subject to obtaining a written waiver by the majority of the Board of Trustees. Otherwise, at any meeting of the Trustees, fifty percent of the Trustees shall constitute a quorum for the transaction of business.

### ARTICLE III - OFFICERS AND THEIR DUTIES

#### 1. NUMBER

The officers of the corporation shall be a president, an executive vice-president, a vice-president, a secretary, a treasurer and such additional officers as the Board of Trustees may from time to time prescribe.

#### 2. ELECTION AND TERM OF OFFICE

Officers shall be elected annually at the Annual Meeting and shall serve until the next such meeting and until their successors are elected.

#### 3. VACANCIES

A vacancy in any office due to death, resignation, removal, disqualification or otherwise may be filled at any meeting of the Board.

4. PRESIDENT

The president shall be the principal executive officer of the corporation and, subject to the control of the Trustees, shall in general supervise and control all of the business and affairs of the corporation. He shall, when present, preside at all meetings of the Board. He may sign, with any other proper officer of the corporation thereunto authorized by the Trustees any deeds, mortgages, bonds, contracts, or other instruments which the Trustees have authorized to be executed, except in cases where the signing and execution thereof shall be expressly delegated by the Trustees or by these by-laws to some other officer or agent of the corporation, or shall be required by law to be otherwise signed or executed; and in general shall perform all duties incident to the office of president and such other duties as may be prescribed by the Trustees from time to time.

5. EXECUTIVE VICE-PRESIDENT

In the absence of the president or at his request the executive vice-president shall perform the duties of the president, and when so acting, shall have all the powers of and be subject to all the restrictions upon the president. The Executive Vice-President shall perform such other duties as from time to time may be assigned to him by the President or by the Trustees.

6. VICE-PRESIDENT

The vice-president shall preside at the request of the executive vice-president or in his absence, and when so acting, shall have all the powers of and be subject to all the restrictions upon the executive vice-president. The vice-president shall perform such other duties as from time to time may be assigned to him by the executive vice-president or by the Trustees.

7. SECRETARY

The Secretary shall perform the usual duties of the office of Secretary including, but not limited to, giving notices of the meetings of the Board, keeping an accurate record of the proceedings of all such meetings, having custody of the minute books and the seal of the corporation, and such other duties as from time to time may be assigned to him by the President or the Trustees.

8. TREASURER

If required by the Trustees, the Treasurer shall give a bond for the faithful discharge of his duties in such sum and with such surety or sureties as the Trustees shall determine. He shall have charge and custody of and be responsible for all funds and securities of the corporation; receive and give receipts for moneys due and payable to the corporation from any source whatsoever; and deposit all such moneys in the name of the corporation in a banking institution where the deposits are insured by an agency of the United States Government such as FDIC or FSLIC; and in general perform all of the duties incident to the office of treasurer and such other duties as from time to time may be assigned to him by the president or by the Trustees.

ARTICLE IV - COMMITTEES

1. APPOINTMENT

The Board of Trustees, by resolution may designate from among its members one or more committees, each consisting of three or more Trustees. Each such committee shall serve at the pleasure of the Board.

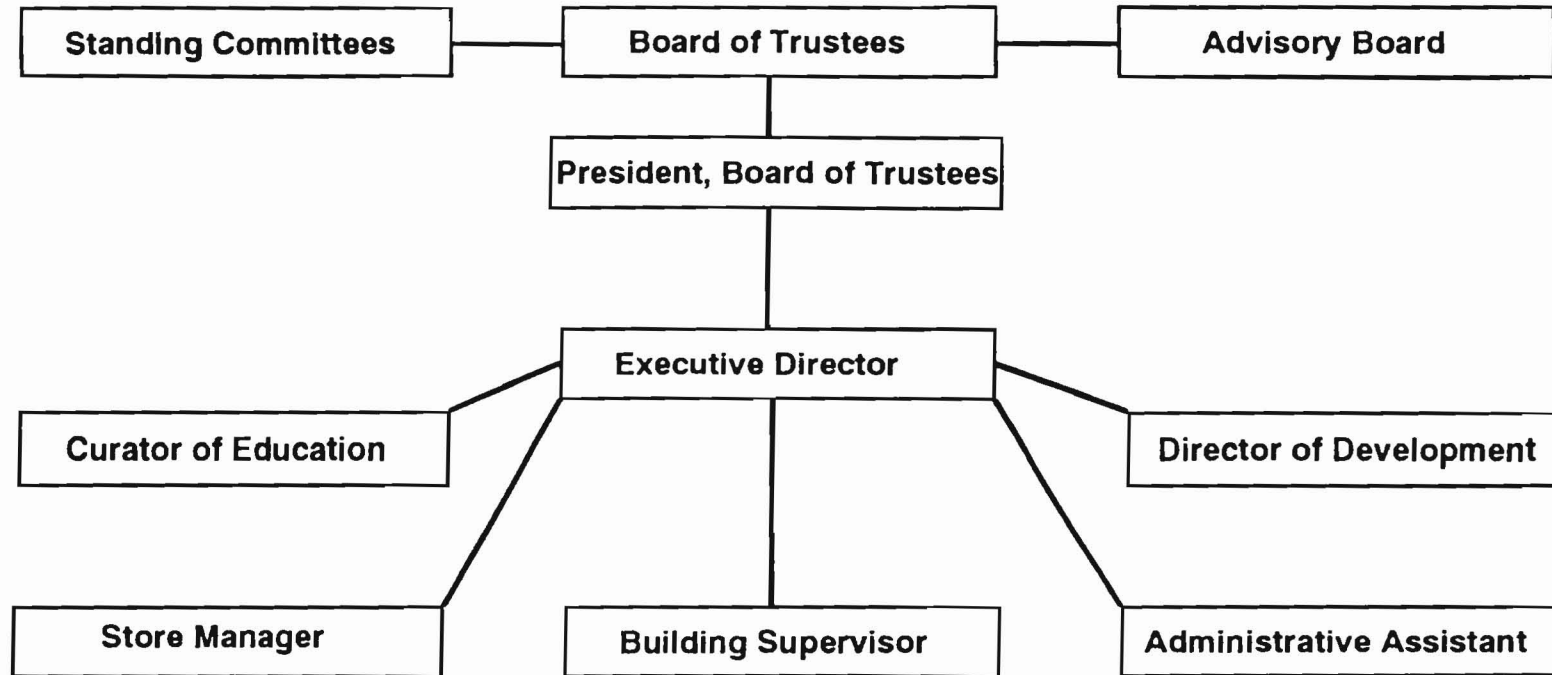
2. EXECUTIVE COMMITTEE

There shall be an Executive Committee consisting of the officers plus one other Trustee to be appointed by the president. The Executive Committee shall be empowered to act for the Board between meetings of the Board of Trustees.

ARTICLE V - AMENDMENT

These by-laws may be altered, amended, or repealed and new by-laws may be adopted by a majority of those Trustees voting at a meeting at which a quorum is present. No change in the number of Trustees, nor the disposition of substantial assets of the corporation may be made without the vote of a majority of all Trustees in office.

APPENDIX D  
ORGANIZATIONAL CHART



Support Staff and Volunteers Under the Supervision of Respective Departments

# Walter Anderson Museum of Art Organizational Chart

APPENDIX E  
COLLECTIONS MANAGEMENT POLICY



## **Highlights of the Revised Collections Management Policy**

7/21/92

1. General Criteria for the permanent, adjunct, and study collections: pages 11 and 12.
2. Deferred and promised gifts: page 12.
3. Loans from the Collection: pages 16 - 18
4. Loans to the Collection: pages 19 - 22.
5. Photography: page 20.
6. Accesibility of the Collection: pages 23 - 24.
7. Safeguarding the Collection: pages 24 - 25.
8. Study Collections: page 25
9. Rights and Reproductions: pages 25 - 26.
10. Deaccessioning: pages 26 - 29.

COLLECTIONS MANAGEMENT POLICY

FOR THE  
WALTER ANDERSON  
MUSEUM OF ART

OCEAN SPRINGS, MISSISSIPPI

JULY 1992

## FOREWORD

## FIRST DRAFT

The Walter Anderson Museum of Art was established by a small group of dedicated volunteers called the Friends of Walter Anderson, Inc. This group was chartered in 1974 with the purpose of acquiring works by Walter Inglis Anderson (1903-1965), and preserving and documenting those acquisitions, and began its collecting activities soon thereafter. Another purpose was to build a museum to house the collection, and in 1991, this vision of the Friends of Walter Anderson became a reality with the opening of the Walter Anderson Museum of Art.

The Walter Anderson Museum of Art holds the largest public collection of works by Anderson, and it continues to grow. One goal of the Museum is to combine the stimulation of Anderson's unique body of work with studies in art and art history, local history, literature (including folklore and myth), and the natural sciences such as marine biology, ornithology, botany, and environmental studies. The policy presented in the following pages are characterized by a concern for this goal through the careful research and documentation of the Museum's permanent, adjunct, and study collections. This policy was researched and developed under Arts Administration Graduate Intern Anna C. Beasnett and presented to the Collections Committee for consideration and review on July 21, 1992.

Mark A. Tullos, Jr.  
Executive Director  
The Walter Anderson Museum of Art

## **Preface**

### FIRST DRAFT

This policy was researched and developed by Graduate Arts Administration Intern Anna C. Beasnett in June and July of 1992. In researching collections management practices, she consulted the following sources:

Collections Management Policy for The Meadows Museum,  
Southern Methodist University, Dallas, Texas

Collections Management Policy for the Art Museum of Southeast  
Texas, Beaumont, Texas

Marie C. Malaro: A Legal Primer on Managing Museum Collections  
Smithsonian University Press, 1985

Museum Ethics, American Association of Museums, 1978.

Alan D. Ullberg, with Patricia Ullberg: Museum Trusteeship,  
American Association of Museums, 1981.

Walter Anderson Museum of Art Collections Management Policy,  
Ocean Springs, Mississippi

**Collections Management Policy****Draft**

- I. INTRODUCTION
  - A. Statement of Purpose
  - B. The Collections Committee
  - C. Background of the Collection
  - D. Collection Goals
- II. STATEMENT OF ETHICS
  - A. Intent and Disclosure
  - B. Appraisals
  - C. Authentication
- III. POLICY AND GUIDELINES FOR ACQUISITIONS OF WORKS OF ART
  - A. Gifts
  - B. Purchases
  - C. Exchanges
  - D. Procedures
  - E. Criteria
  - F. Deferred Gifts and Promised Gifts
- IV. CARE OF THE COLLECTION
  - A. Statement
  - B. Preservation
    - 1. Storage
    - 2. Handling
    - 3. Conservation
- V. COLLECTION RECORDS
  - A. Statement
  - B. Systems
  - C. Accessibility
  - D. Forms
- VI. LOANS FROM THE COLLECTION
  - A. Criteria
  - B. Conditions
    - 1. Condition of the Object
    - 2. Responsibilities of the Borrowing Institution
    - 3. Forms
    - 4. Fees
    - 5. Insurance Responsibility
  - C. Special Circumstances

VII. LOANS TO THE COLLECTION

- A. Criteria
- B. Conditions
  - 1. Forms
  - 2. Insurance
  - 3. Costs
  - 4. Duration
  - 5. Photography
  - 6. Storage
- C. Copyright
- D. Temporary Loan
- E. Extended Loan

VIII. COLLECTIONS INSURANCE

- A. Definition
- B. Determination of Values
- C. Claims

IX. ACCESSIBILITY OF THE COLLECTION

X. EXHIBITION OF THE PERMANENT COLLECTION

- A. Objectives
- B. Responsibilities
- C. Safeguarding the Collection

XI. STUDY COLLECTIONS

XII. RIGHTS AND REPRODUCTIONS

- A. Criteria
- B. Conditions
- C. Fees

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## I. INTRODUCTION

### A. Statement of Purpose

This document is intended to establish policies and guidelines for future acquisitions for the permanent collection, the adjunct collection, and the study collection of the Walter Anderson Museum of Art (hereafter referred to as WAMA), and to delineate the circumstances and methods by which materials from the Museum's permanent, adjunct, and study collections shall be disposed. The authority of the WAMA to collect is stated in the mission statement of the WAMA: "The mission of the Walter Anderson Museum of Art is to provide for children and adults of Ocean Springs and the Gulf South Region, and for visitors to the area, a center for learning, cultural enrichment and enjoyment." In pursuit to this mission, the Board has the following priorities:

- \* To collect and preserve the finest available examples of the art of Walter Inglis Anderson in all media in which he was active.
- \* To exhibit and interpret the art and writings of Walter Anderson.
- \* To exhibit and interpret other material which is related either thematically or geographically to the permanent collection.

The term "Accession" shall be given only to those gifts, purchases, bequests, or exchanges intended for the permanent, adjunct, or study collection and for which title to incoming materials is transferred to the WAMA; the term "Deaccession" includes all sales, exchanges, or disposal of objects no longer deemed appropriate for the permanent, adjunct, or study collection, and by which title to outgoing material may be transferred from WAMA to other institutions or individuals.

The collections management policy shall be reviewed biannually by the Collections Committee for the purposes of revision and evaluation. Any request for revision to the policy prior to the biannual review, when initiated by the Director, shall first be made to the Collections Committee. If approved, the aforementioned committee shall recommend the request to the Board of Trustees for approval. In addition, the Collections Committee may make a request for revision to the Board of Trustees.

#### B. The Collections Committee

The Collections Committee is responsible for the acquisition, preservation, display, and interpretation of the Museum's collections. Specific duties include:

- \* Establish the general policies which govern management of the collection.
- \* Review proposed additions to the collections by gift or purchase and make appropriate recommendations to the Board.
- \* Review objects proposed for deaccession and make appropriate recommendations to the Board.
- \* Monitor the exhibition and interpretation of the permanent collection.
- \* Determine the long-range plans for development of the collections consistent with the overall plan for the future of the Museum.

#### C. Background of the Collection

The WAMA collection is a collection of works of art which the Museum acquires, preserves, and makes available to the public and scholarly community. The Walter Anderson Museum of Art, which opened in May of 1991, was established by a small group of dedicated volunteers called the Friends of Walter



Anderson. The Friends of Walter Anderson, Inc. was established in 1974 for the purpose of acquiring, through purchase or received gifts, work by Walter Anderson, and for the building of a museum to house the collection. The WAMA permanent collection hosts the largest public collection of works by Anderson. In addition to the permanent collection, the adjunct collection contains works by other artists donated to the Museum complementing the work of Walter Inglis Anderson. The study collection includes works which are to be used as components in the educational programming of the WAMA.

#### D. Collection Goals

One of the goals of the WAMA is to combine the stimulation of Anderson's unique body of work with studies in art and art history, local history, literature (including folklore and myth), and the natural sciences such as marine biology, ornithology, botany, and environmental studies. Pursuant with this goal is the goal of assembling the finest available examples of the art of Anderson, through purchase, exchanges, or gifts received. Only those works by Walter Anderson which will enhance the artistic, cultural, and educational value of the collection will be accessioned into the permanent collection. Gifts offered to the Museum by related artists that contribute to the goals of the Museum will be accessed into the adjunct collection. The study collection holds those works to be used as "hands on" educational tools in the educational programming of the Museum.

## II. STATEMENT OF ETHICS

### A. Intent and Disclosure

The Museum realizes that within the scope of its objectives, priorities, and programs, the Trustees and staff shall consistently act with responsible ethical practices for, and on behalf of, the Museum.

At the core of these practices is intent and disclosure. *Intent* refers to the need for a Trustee or staff member to consistently act for the good of the Museum, that is, within documented performance standards. It is the responsibility of the Trustees and the staff to recognize the difference, in both the specific and the overview, between the Museum advantage and personal gain. *Disclosure* refers to the staff's willingness and ability to document to the Director the specific (in the case of a Trustee question, the Trustee is liable to the Board only), overview and intended action of the situation in question. The Trustee or staff member must recognize that disclosure may take the form of permission to act, and the Trustee or staff member may be obliged to follow the recommendations of the Board or the Director.

Private collecting of works of art by the Director, members of the Board, the Collection Committee, the staff and other persons employed by or closely connected with the Museum is a predictable activity and not one to be discouraged. However, all collecting by such persons should not be, either in fact or appearance, in conflict with the best interests of the Museum and its collecting programs, nor should such a collector use information gained from Museum activities. A Board or Committee member may want an ethical review by the Executive Committee when a purchase may seem in competition with the Museum or when such seems to stem from using information gained from Museum activities. A staff member must disclose all newly acquired personal

collections yearly to the Director, who will then report to the Collections Committee.

#### B. Appraisals

Following Federal guidelines issued by the Internal Revenue Service, the Museum recognizes that it is the responsibility of the donor to secure, fund, and arrange for an appraisal of property transferred to ownership of the WAMA. This is of particular importance as the Internal Revenue Service considers donee institutions as "interested parties" in the aforementioned transaction. Donors desiring to take an income tax gift deduction must obtain an independent appraisal from an authorized appraiser. The Museum staff, both paid and volunteer, cannot under any circumstances provide an appraisal in an intended gift or in response to a public inquiry. For practical reasons, the staff may assist in the process in the following manner: by providing reference lists for qualified appraisers, but not recommendations, to the donor; by providing photographic and other documentation; and by arranging for the transfer of the property for appraisal examination when the works are in the custody of the Museum, all at expense of the donor. The need exists to stress emphatically the importance of a disinterested distance between the donor and the donee institution (that is, the Board and staff) in the appraisal process.

It is understood that the Museum may be obligated to secure and fund appraisals for objects in the collection for internal purposes or as part of a deaccessioning procedure.

#### C. Authentication

A staff member may at no time identify or authenticate for other persons or agencies works of art under any circumstances that could benefit illegal,

unethical or irresponsible traffic in such materials. Identification and authentication may be given for professional and educational purposes only.

### III. POLICIES AND GUIDELINES FOR ACQUISITIONS OF WORKS OF ART

#### A. Gifts

The term *gift* applies to all objects, properties or materials represented by title or contract that are offered to the Museum without direct financial obligation in assuming legal title. The term *donor* is applied to the titleholder of the gift immediately prior to its transfer to the Museum. No Trustee or staff member may obligate the Museum to the acceptance of any object.

While a bequest is classified as a gift, the Museum must recognize that a bequest may be prepared in response to dialogue with the staff; or that the object, property or material may be offered to the Museum without prior knowledge. The Museum is not obligated to accept bequests. That section of the will which applies to the bequest should be photocopied and kept in the Museum's permanent document file for the object(s) if possible or available. Staff should keep a continuous file of all objects promised to the Museum even where there is no formal bequest available.

#### B. Purchases

Purchases are generally made to enlarge areas of strength the Collection; to upgrade and complement aspects of the collection; to fill identifiable gaps in areas of the collection; and to establish new areas with the encouragement of new resources.

It is the Museum's responsibility to comply in good faith with legal and professional practices involving copyrights and rights of reproduction. The Museum, through its agents, representatives, and potential vendors, must recognize that the status of the copyright and rights of reproduction in the intended purchase may generally be considered a restriction on the intended purchase and as a result may be considered in the recommendation and review process.

#### C. Exchanges

Exchanges ideally involve object-for-object transfer without financial obligation; any exchange must recognize the original donor's intentions and records of acquisition. This is particularly true when deaccessioning is involved. It is encouraged that gifts to the Museum be offered on an unrestricted basis. Restrictions of an excessive type will be seriously considered in the recommendation and review process.

It is important to recognize the cumulative effect of unplanned gifts which may lead to a new collection strength. Items accepted which are not intended to become part of the collection are not to be accessioned into the permanent collection. These items may be placed in the adjunct collection or study collection as deemed by the Collections Committee.

#### D. Procedures

1. Anyone (including the general public, museum members, staff and Trustees) may propose items to the Director for recommendation. The Museum Director presents recommendations for the acceptance of gifts and/or purchases at the periodic meeting of the Collections Committee.
2. This recommendation is included in a Collections Committee Agenda prepared by the staff.

3. Every effort is made to display the original object for consideration by the Collections Committee at its meeting.
4. The recommendation is considered by the Collections Committee, and if approved, is recommended to the Board of Trustees. When a quorum is present, a majority of votes shall govern. In emergency situations, a simple majority is empowered to act in lieu of the full committee. For acquisition criteria, see III. E., Criteria for Acquisition
5. The Board has the final responsibility by vote.
6. If declined, the gift or purchase may be reintroduced at another meeting only with written explanation describing reasons for reconsideration.
7. Regarding the matter of purchases, a check is usually issued after approval by the Board of Trustees. The occasion may arise that a check to a vendor may need to be generated prior to a final approval by the Board of Trustees. This practice, while not encouraged, may be necessitated by the business practice of the vendor, or needs of the vendor who may be a private or non-commercial vendor. When such action is necessitated, the Director is acting in good faith and has recognized the opportunity of the moment. Should such a purchase be later declined, it shall be sold for no less than its original price, in a manner differing from deaccession.

An object should not be accepted unless it is destined for the permanent, adjunct, or study collection. Exceptions to this should be rare and should be granted only after careful consideration, which includes satisfactory disposition of unwanted objects; i. e., it may be necessary and prudent to accept an entire collection even though a few works in the collection do not meet acquisition criteria and may not be added to the Museum's collections.

## E. Criteria for Acquisition

The following general criteria shall be used in evaluating an object for potential acquisition into each of the collections managed by the Museum.

### 1) Permanent Collection

Objects under consideration for the permanent collection of the WAMA will be evaluated by the following criteria (listed in order of priority):

- a) The work must be of museum quality, and should represent Anderson at his best.
- b) The work must be appropriate to the interests of the Museum and to the existing body of work in the permanent collection.
- c) The work must have some clear relation to the collection as it now exists: filling gaps, providing context, opening related areas of interest.
- d) The work can be given proper care and handling either on exhibition and/or in storage.
- e) The work should inform, attract, or enhance the experience of the general Museum visitor.
- f) The work should be as a teaching object, to support the educational objectives of the Museum.
- g) The work comes to the Museum with clear documentation of current ownership and provenance -- that is, with record of previous ownership as fully documented as possible.
- h) The work comes to the Museum on an unrestricted basis in terms of ownership and with the status of any potential use restrictions (such as copyrights, patents, trademarks) documented.

### 2) Adjunct Collection

Works under consideration for the WAMA adjunct collection will be evaluated according to the following criteria (listed in order of priority):

- a) The work must be of high quality, relative to its author and type.
- b) The work should be useful as a teaching object, to support the educational objectives of the Museum.

- c) The work can be given proper care and handling either on exhibition and/or in storage.
- d) The work comes to the Museum on an unrestricted basis in terms of ownership and with the status of any use restrictions (such as copyrights, patents, trademarks) documented.
- e) The work comes to the Museum with clear documentation of current ownership and an appropriate record of previous owners (provenance).

### 3) Study Collection

Works under consideration for the WAMA study collection will be evaluated according to the following criteria (listed in order of priority):

- a) The work must be relative to its author and type.
- b) The work should be useful as a "hands on" teaching object, to support the educational objectives of the Museum.
- c) The work can be given proper care and handling either on exhibition and/or storage.
- d) The work comes to the Museum on an unrestricted basis in terms of ownership and with the status of any potential use restrictions (such as copyrights, patents, trademarks) documented.
- e) The work comes to the Museum with clear documentation of ownership and an appropriate record of previous donors (provenance).

### F. Deferred Gifts and Promised Gifts

*Deferred Gifts* are gifts where title is held by Museum but object is on loan to donor or beneficiaries of donor for a stated period, usually during a lifetime.

*Promised Gifts*, or extended loans, (see VII. Loan to Collection, E.) are objects in Museum custody with potential promise of being a donation. Both deferred gifts and promised gifts are allowable but are to be avoided as much as possible.

Promised gifts will be assigned a loan number for purposes of documentation.



#### IV. CARE OF THE COLLECTION

##### A. Statement

A program of maintenance of the collection is integral to the well-being of objects on exhibition and in storage, and to the institution and its audience.

*Preservation* is the practice of routine measures necessary to maintain an object in stable condition. *Conservation* is the physical treatment of a work necessary to return an object to a stable environment.

##### B. Preservation

###### 1. Storage

Objects will be maintained in an environment that is conducive to their well being and longevity; that is, the maintenance of a stable condition of the three dimensional nature of all objects. Methods of storage will proceed according to the standards of care established by the Registrar for all objects distinguished by their media, condition, physical attributes, or unique qualities. The Registrar is responsible for maintaining proper storage systems and all necessary records of location for efficient renewal.

###### 2. Handling

Procedures for the handling of objects, including movement and installation within the institution, will proceed according to standards established by the Registrar for all objects distinguished by their medium, condition, physical attributes or unique qualities. The Registrar has supervisory responsibility for maintaining standards of handling.

### 3. Conservation

The Registrar is responsible for recommending and effecting conservation procedures on appropriate objects. The Registrar is responsible for all record keeping including written and photographic records. Conservation treatment should be a matter of reporting both to the Director, the Collections Committee, and the Board of Trustees.

Two types of conservation treatment are recognized: periodic maintenance including but not limited to simple cleaning; and structural correction including but not limited to lining, relining, impainting, and reforming of parts.

The Museum staff will not undertake any conservation treatment beyond their level of expertise. The work would be arranged with recognized, qualified, and experienced professionals. It is essential that conservation treatment is reversible, does not physically damage the character of the work and that its unique identity as an aesthetic or historical object is retained.

## V. COLLECTION RECORDS

### A. Statement

The collection records are to document the entire physical and written history of an object, its accession, and all related matters. The archival nature of many of these records is recognized through special storage and handling. A copy of the accession sheets will be kept in the Museum files and in a notebook at the home of the President of the Board of Trustees. The Registrar is responsible for the maintenance of Collection records.

## B. Systems

Responsibility for collecting accession and object histories, including condition and treatment records, provenance, copyright records, legal interest and financial documents, publication and exhibition history lies with the Registrar.

Record files are kept on the collections. There are accession work sheets, exhibition work sheets, and location cards. Cards are kept on each work in the permanent collection, adjunct collection, and all loaned works. These files will include accession histories, documents of authentication, title documents, legal and insurance forms, and condition and treatment histories. The Registrar is directly responsible for all files.

The Registrar maintains photographic files that provide an accurate documentation and archival record of the image and condition of the object. These photographic files include the negative file, a set of black and white photographs, and a master slide file.

Artists cards, cross media reference cards, location accords and donor cards are maintained on each object as needed by the Registrar.

## C. Accessibility

Files maintained by the Registrar are of a restricted nature and are not accessible to the general public. Use by scholars and staff members is determined by departmental procedures. Research files are accessible per Curator or Registrar approval.

#### D. Forms

The primary forms utilized in Collection records include the Deed of Gift (for Gifts), the original invoice (for purchase), Extended loan agreement (for loans to the Collection), and the loan agreement (for loans from the Collection). Internal procedural forms are developed and maintained as necessary.

### VI. LOANS FROM THE COLLECTION

#### A. Criteria

Loans from the Collection are initiated by recommendation from the Director to the Collections Committee. Loans are approved to encourage a significant contribution to the field without risk to the object. Consideration of a loan should recognize that the objectives of exhibition and interpretation may be served by loan approval, and may also encourage a beneficial interchange with similar institutions. Furthermore, such loans may ultimately serve the development of new audiences and the development of the collection. The Registrar must approve all loans prior to the recommendation based on the condition of the object.

#### B. Conditions

##### 1. Condition of the object

The primary factor in loan consideration is the condition of the object. Such consideration should include a review of the object and analysis of its present stability by the Registrar. Consideration should be given to anticipated changes in the integrity of the object that may occur as the result of packaging,

shipping, installation and return of the object, with special attention given to the method and environment of transportation.

## 2. Responsibilities of the Borrowing Institution

Loan approval is contingent upon the borrowing institution maintaining environmental controls, security systems, and demonstrated handling and installation expertise and procedures consistent with preservation of the object. A facility report from the borrowing institution should be approved by the Registrar and on file in the Registrar's office. The borrowing institution should also provide the WAMA Registrar with in going and outgoing condition report forms.

## 3. Forms

Two forms are utilized by the Registrar in preparing a loan: loan agreement and a rights and reproduction form. The loan agreement documents all information and specifics regarding the object, its transit and installation. Restrictions, fees, and the credit line are also detailed. The rights and reproduction form documents legal interest regarding the use of the image of the loaned object as it pertains to photography, reproduction and related matters in publicity, documentation, scholarly use and publications.

## 4. Fees

All borrowers requesting a loan or loans from the Collections may be charged a loan fee per object. Loan requests may be made to the Curator or Director and put before the Acquisitions Committee for action.

All shipping and packing costs (that is materials) borne by the Museum on behalf of a borrower will be charged to the borrower. The borrower is responsible for shipping costs from the Museum and return. Photographic costs also must be borne by the borrowing institution.

## 5. Insurance

The insurance of the objects loaned from the Collection is usually effected by the borrowing institution insuring the object in transit to an installation , and either waives subrogating or names the Museum as the additional insured party. Proof of insurance and place where policy is to be taken out must be provided from borrowing institution. This is included in the facility report.

The alternative is that WAMA insures the object and bills the borrowing institution for the premium. The Director acts as representative of the Museum in all insurance matters.

## 6. Responsibility

Loan approval is effected by recommendation from the Curator after consultation with the Director to the Collections Committee, recommendation by the Committee and final vote by the Board of Trustees.

## C. Special Circumstances

A borrower may request a loan from the Museum for an object which is on loan to the Museum or is in the Museum's custody. In such circumstances, the WAMA seeks written approval by the owner for the loans. All details within this policy should be considered, excepting recommendations by the Collections committee and approval by the Board of Trustees. The owner has final approval after consideration of recommendation by the Curator. Fees may remain applicable and will revert to the WAMA.

Loans of objects of major quality may need special considerations. The Curator and Director may choose, as an alternative to the fee, the requirement from the borrower of a loan to the Museum of an object of like quality.

Travelling exhibitions originating from the Museum Collections may require that the Museum be responsible for the shipping back to the Museum. This will be approved by the Director.

## VII. LOANS TO THE COLLECTION

### A. Criteria

Objects loaned to the collection are considered for scholarly and interpretive reasons: evaluating related objects, and the development of the collection and the development of new audiences. Loans to the collection may be an option exercised when objects have a future gift potential. These include promised gifts and extended loans but are not limited to such.

### B. Conditions

#### 1. Forms

All lenders to the Museum will enter into a loan contract with the Museum through the loan agreement form which details the conditions under which the object or objects are to be borrowed. The loan agreement form is generated, maintained and approved by the Registrar along with in and out going condition reports. Loans to the Collection are accepted by the Curator in consultation with the Director and will be reported to the Collections Committee.

#### 2. Insurance

Loans to the Collection will be insured by the WAMA by wall-to-wall coverage under its fine arts policy for the declared value on the loan agreement, a value agreed upon by both the lender and the WAMA, only if the WAMA is satisfied that the lender has provided adequate handling, packing, and

transportation methods. Where such methods are not satisfactory, the WAMA will insure the object only after receipt and inspection by the Registrar.

If the lender chooses to maintain his own insurance he must provide the WAMA with a certificate of insurance naming the WAMA as an additional insured or waiving subrogation against the WAMA. In certain cases, the WAMA reserves the right to insure a work and bill the lender for the premium.

### 3. Costs

The lender will be encouraged to accept costs related to the packing and transportation of such loans. The responsibility for the costs of restoration and conservation, as well as matting and framing, will be at the discretion of the Director upon recommendation by the Registrar. The Museum will distinguish between maintenance for exhibition purposes and maintenance of inherent deterioration of the object.

### 4. Duration

Loans to the Museum will be reviewed on a periodic basis to assure continuing relevance to the criteria by the curator. Recommendations for a change of status will be made to the Director. Shifts in status from loan to gift will be emphasized.

### 5. Photography

Unless the WAMA is notified in writing to the contrary, it is understood that such loans may be photographed by the staff or at the direction of the Curator for publicity, educational and study purposes. Photography of loans for any purpose by any person other than the above is not permitted without the written consent of the lender and recommendation of the Director. Photography fees are paid by WAMA if for Museum purposes and by owner if for owner purposes. Negatives shall be the property of the titleholder but may stay at the WAMA for duration of the loan.



## 6. Storage

Loans to the Collection will be handled and stored in a manner consistent with the handling and storage of collection objects. Removal from the premises of objects loaned to the collection will follow a procedure, for notification and storage fees, maintained by the Registrar and approved by the Director.

### C. Copyright

The Curator and the Registrar shall make every effort to comply with all federal and state regulations applicable to the copyright of original works of art.

### D. Temporary Deposit

Works may be received at the Museum on behalf of another with the Museum serving as a third and disinterested party. While such situations are discouraged, the action requires that an object be given a temporary deposit status, and the depositor sign a temporary deposit form. This form holds the Museum harmless from any and all liability and/or direct damage including the event of gross negligence. The form will specify the duration of temporary deposit status and the date of removal from the premises.

Storage and care fees may be accepted by the Director and/or Curator, if an object fills in a gap in the Collection or facilitates research. Incoming objects should be governed by the same rules as those applying to acquisitions, provided that they give rise to an exchange or letters confirming the nature, physical condition, and insurance value of the objects to the deposited.

### E. Extended Loans

Extended loans may be accepted by the Director and/or Curator if an object fills in a gap in the collection or facilitates research. Incoming objects

should be governed by the same criteria as those applying to acquisitions, provided that they give rise to an exchange of letters confirming the nature, physical condition, and insurance value of the objects to be deposited, and the duration of the deposit, which can be in periods of up to ten years but no longer. An extended loan may be renewed.

#### VIII. COLLECTIONS INSURANCE

##### A. Definition

Collections insurance is considered an integral safeguard to the Collection and its perpetuity. Insurance will be maintained at a level recommended by the Director, reported to the Collections Committee, and approved by the Board of Trustees through the budget. Maintenance of Collections insurance and all records of internal and external action are the responsibility of the Registrar.

##### B. Determination of values

Values placed on the collection will be reviewed periodically by the Curator and a report, including recommended changes, will be reported to the Director. Significant changes will be reported to the Collections Committee and the Board of Trustees.

The evaluation of objects for insurance purposes may be determined by the expertise of the appropriate staff, research, and consultation, including review of recent auction records and appraisals from responsible parties.

All objects entering the collection as a short term loan or for consideration as a gift or purchase will be insured for a value agreed to by the appropriate staff and lender until action is taken.

### C. Claims

Claims on damaged objects will be negotiated by the Registrar on behalf of the Museum in consultation with the appropriate staff. Funds received from claims will be used to restore the specific object or to serve the direct benefit of the collection and its objects in a manner designated by the Director and approved by the Collections Committee. Pursuit of a claim in a situation of damage may result in an exchange of the damaged object to the insurer for the amount of financial reward. Such actions will be reported to the Collections Committee and the Board of Trustees prior to the settlement of the claim.

## IX. ACCESSIBILITY OF THE COLLECTION

The Museum collections are accessible to the general public through exhibition of collection objects. The variety of efforts of exhibition and interpretation, as an objective of the Museum, provides further accessibility to the collection objects.

The Museum recognizes that collection objects and their history may be of value to scholars requiring more intensive analysis than is available through public installation. When a study need is evident, the following procedure will be involved:

1. Written request for scholarly study should be sent to the Director, who has the authority to approve the request.
2. Scholarly study of the object and documentation may proceed on site according to procedures established by the Curator.
3. The cost of related photographic documentation will follow existing procedures detailed in Section XI: Rights and Reproduction.

## X. EXHIBITION OF THE PERMANENT COLLECTION

### A. Objectives

Exhibition is a primary qualification for a collection object; it is important to recognize the character of an object, associated with its cultural and historical context, i.e., its object history and relationship to an exhibitor's point of view.

It is recognized that exhibitions should serve three important functions:

1. the elucidation of objects and their cultural context;
2. the development of the collection through related gifts, and
3. the development of new audiences.

### B. Responsibilities

The Curator with the Director has responsibility for exhibition initiation and production. The Curator may delegate related exhibition responsibilities to appropriate departments and assistants.

### C. Safeguarding the Exhibition

In order to safeguard the exhibition, the following activities are prohibited from all public museum spaces: carrying and transport of the public of bags, packages, umbrellas and coats other than personal handbags; smoking; eating and drinking (except during special events) per Director's approval; writing and note taking with other than a pencil.

Photography is not permitted within the galleries. Requests for waiver must be made in writing to the Registrar, including a full explanation of needs and intended use of images. Approval to photograph is the responsibility of the Registrar.

## XI. STUDY COLLECTIONS

Certain objects may be accepted for a museum study collection. In this case, objects and/or collections are accepted, not so much for their aesthetic gain or worth, but for their historical importance or value to scholars. They are not catalogued with the regular collection but instead are catalogued in a special study collection file.

When objects are accepted for the study collection, the donors are so informed and given the opportunity to withdraw their gift offer if they so wish.

## XII. RIGHTS AND REPRODUCTIONS

### A. Criteria

Requests for publication rights are to be made in writing to the Registrar who may, as standard practice, grant publication rights if in the following criteria are met: the purpose of reproduction of collection objects in publications will support the objectives of the WAMA. Publication rights will be considered for scholarly books, catalogues, exhibition brochures, and appropriate periodical articles. When the merit of a particular publication or waiver of publication fees is in question, consultation will be sought with the Director or Collections Committee, if necessary.

Requests for publication rights may be requested for commercial use. Requests for publication rights for commercial use will be handled on an individual basis. Such requests will be presented to the Director for action and reported to the Collections Committee.

The Registrar is responsible for maintenance of all records pertaining to rights and reproductions, including copyrights.

B. Conditions

Requests for reproduction which debase, abuse, or diminish the integrity of the object will not be approved.

Publication rights will be granted for one time only. The proper credit line must be used. The Museum, as standard practice, requests two copies of the publication in which work is reproduced, as well as the appropriate fees.

C. Fees

Photographic material (black and white, slide or transparency) made available for the use of publication will be charged a fee set by the Registrar which is the standard for both existing and newly reproduced materials. Photographic fees are separate from reproduction fees.

XIII. DEACCESSIONING

A. Definition

Deaccessioning is the procedure by which an object is removed from the collection, i.e., the reverse of accessioning. It involves the transfer of title from the Museum, as titleholder, to another or the cancellation of title by destruction of the object.

## B. Criteria

The deaccessioning process will be used with utmost care since it is philosophy in direct opposition to the objectives of the Museum. Each deaccessioning action is individual, and must involve thorough research in all matters of aesthetics, object history and accession history. All written records of the deaccessioning procedure must be retained in the permanent collection files.

Two types of criteria shall be considered when identifying an object for possible deaccession.

- a. Subjective Criteria is a question of community identity and involvement. Works would not be deaccessioned which would create negative community reaction in a broad sense.
- b. Objective Criteria
  1. The object has proven to be no longer relevant and useful to the WAMA purposes.
  2. The object is of such relative value to the collection that it should be exchanged in some manner to strengthen an area of the collection that it will better serve the collection goals of the Museum.
  3. The object has proven to be beyond the Museum's ability to properly preserve.
  4. The object has deteriorated beyond a useful state for Museum purposes.

## C. Action

Collection objects that have been successfully evaluated by the above criteria shall be recommended to the Collections Committee in writing by the Curator, with the Director's approval. This recommendation shall contain:

1. Documentation of analysis according to the aforementioned Criteria, and documentation of restrictions, if any, as recorded on the deed of

Gift.

2. A statement of current market value or appraisal, as necessary.
3. A recommendation for the procedure to be used for disposal of the object.

The Collections Committee, based on the Curator's recommendation, shall review the recommendation at two successive meetings, and shall make its recommendation in writing to the Trustees. The Board will then present a written decision to the Curator.

#### D. Disposal

It is the Curator's responsibility, with approval by the Director, to arrange for the disposal of an object that has been approved for deaccessioning. An emphasis should be placed on exchange with another 501 (c) (3) institution or sale at public auction.

In the case of a gift, the Curator must seek with reasonable diligence to notify the donor of the approval of the deaccession.

No staff member, nor any member of the Board may directly purchase objects that have been approved for deaccessioning including direct purchases at public auction.

#### E. Benefits

All benefits from the deaccessioning procedure and disposal method, whether by exchange of objects or monies, shall be reapplied exclusively to the development of the collection, retaining credit to the original donor or source.



Date: \_\_\_\_\_

**WALTER ANDERSON MUSEUM OF ART  
ACCESSION WORK SHEET**

Accession Symbol: \_\_\_\_\_ Accession Number: \_\_\_\_\_

Source (Name and Address): \_\_\_\_\_

Date Rec'd: \_\_\_\_\_ Deed of Gift: Y \_\_\_\_\_ N \_\_\_\_\_

Purchase Price: \_\_\_\_\_ Insurance Value: \_\_\_\_\_

Artist: \_\_\_\_\_

Title: \_\_\_\_\_ Date: \_\_\_\_\_

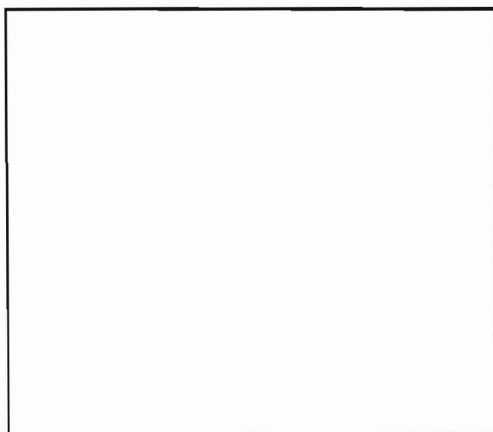
Medium: \_\_\_\_\_

Height: \_\_\_\_\_ Width: \_\_\_\_\_ Length: \_\_\_\_\_

Signed: Y \_\_\_\_\_ N \_\_\_\_\_ location? \_\_\_\_\_ Dated: Y \_\_\_\_\_ N \_\_\_\_\_ location? \_\_\_\_\_

Inscription: Y \_\_\_\_\_ N \_\_\_\_\_ Describe: \_\_\_\_\_

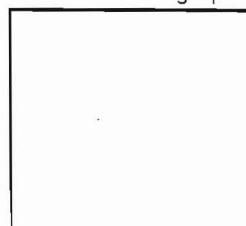
Condition:



Key:

-  scratch
-  dent
-  rub/abrasion
-  tenting
-  loss
-  buckle
-  cleavage
-  tear
-  stain
-  foreign material
-  cupping
- other

Photograph



Notes: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

# WALTER ANDERSON MUSEUM OF ART LOAN WORKSHEET

Loan Number: \_\_\_\_\_ Reason for Loan: \_\_\_\_\_

Date Rec'd: \_\_\_\_\_ to: \_\_\_\_\_

Name and Address of Lender: \_\_\_\_\_  
\_\_\_\_\_

Artist: \_\_\_\_\_ Dates: \_\_\_\_\_

Title: \_\_\_\_\_ Date: \_\_\_\_\_

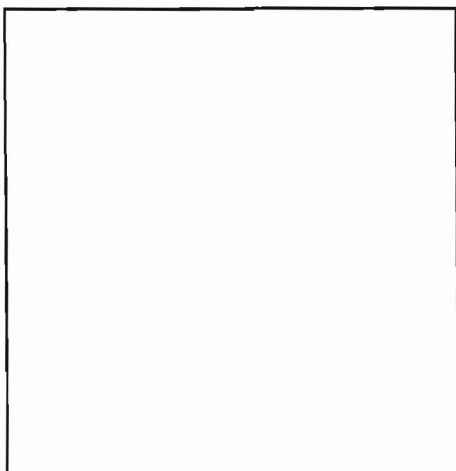
Medium: \_\_\_\_\_

Height: \_\_\_\_\_ Width: \_\_\_\_\_ Length: \_\_\_\_\_

Insurance Value: \_\_\_\_\_

Framed? Y \_\_\_\_\_ N \_\_\_\_\_

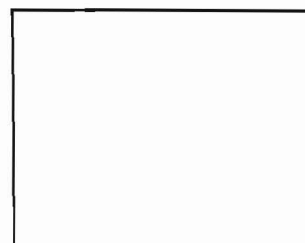
Condition:



Key:

- scratch
- dent
- rub/abrasion
- tenting
- loss
- buckle
- cleavage
- tear
- stain
- foreign material
- cupping
- other

Photograph:

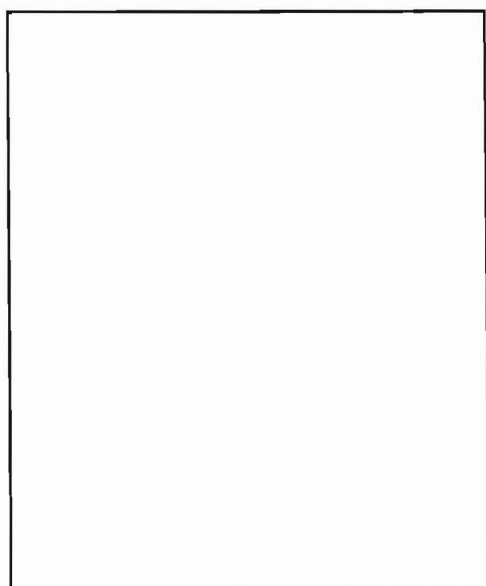


Notes: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

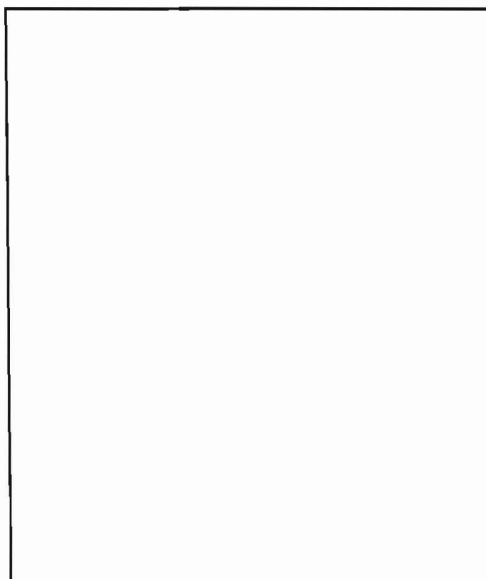
WALTER  
ANDERSON  
MUSEUM  
OF ART

### Exhibition Condition Report

Name of Lender: \_\_\_\_\_  
 Address: \_\_\_\_\_  
 Phone #: \_\_\_\_\_  
 Loan Dates: \_\_\_\_\_  
 Name of Exhibition: \_\_\_\_\_  
 Artist: \_\_\_\_\_  
 Title: \_\_\_\_\_  
 Media: \_\_\_\_\_ Dimensions: H \_\_\_\_\_ L \_\_\_\_\_ W \_\_\_\_\_



Incoming



Outgoing

## Key:

- scratch
- ~ dent
- · · rub/abrasion
- ^ tenting
- ∞ loss
- ( ) buckle
- ) ) ) cleavage
- +++ tear
- ⊗ stain
- xxx foreign material
- ~ cupping
- other

Inspected By: \_\_\_\_\_

Date: \_\_\_\_\_

Remarks: \_\_\_\_\_

 \_\_\_\_\_  
 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

 \_\_\_\_\_  
 \_\_\_\_\_

Exhibition Number: \_\_\_\_\_

---

## EXHIBITON LOG

---

EXHIBITION \_\_\_\_\_

Dates of Exhibition \_\_\_\_\_ Dates of Loan \_\_\_\_\_

Exhibition organizer \_\_\_\_\_

Contract Date \_\_\_\_\_ Rental fee \_\_\_\_\_

Shipped from \_\_\_\_\_ Transportation: Prepaid \_\_\_\_\_  
Collect \_\_\_\_\_

Shipped via \_\_\_\_\_

Date shipment arrived \_\_\_\_\_ Cost \_\_\_\_\_

No. of crates \_\_\_\_\_ No. of items \_\_\_\_\_ Value \_\_\_\_\_

Special packing \_\_\_\_\_

WAMA loan forms mailed \_\_\_\_\_ Recieved \_\_\_\_\_

Insurance placed on art \_\_\_\_\_ Dates of coverage \_\_\_\_\_

Condition report: Arrival \_\_\_\_\_ Departure \_\_\_\_\_

Return shipping: Date of departure \_\_\_\_\_

Date of arrival \_\_\_\_\_

Shipped to: \_\_\_\_\_ Cost: \_\_\_\_\_

\_\_\_\_\_ Billed to: \_\_\_\_\_

Shipped via \_\_\_\_\_

Shipment Notification sent \_\_\_\_\_

Receipt of Delivery returned \_\_\_\_\_

Signed \_\_\_\_\_ Date \_\_\_\_\_

# WALTER ANDERSON MUSEUM OF ART

[100]

P.O. BOX 328 OCEAN SPRINGS, MISSISSIPPI 39654  
(601) 872-3164

## AGREEMENT FOR OUTGOING LOAN

Date: \_\_\_\_\_

To: \_\_\_\_\_

Address: \_\_\_\_\_ Telephone: \_\_\_\_\_

From: \_\_\_\_\_ Telephone: \_\_\_\_\_

In accordance with the conditions printed on the reverse, the objects listed below are borrowed for the following purpose(s) only:

For the period \_\_\_\_\_ to \_\_\_\_\_  
(approximate time objects leave Museum until their return receipt)

Locations of object(s) while on loan: \_\_\_\_\_

Initiated by: \_\_\_\_\_

Accession number

Description of Objects  
(include size, materials, catalog #, etc.)

Value

(Attach continuation sheet if necessary.)

### INSURANCE: (Please see conditions on reverse.)

- ☐ to be carried by Museum and premium billed to borrower  
☐ to be carried by borrower  
☐ to be waived

### SHIPPING AND PACKING:

Object(s) will be packed by \_\_\_\_\_ Charges to borrower: Y \_\_\_\_ N \_\_\_\_

Object(s) will be shipped to (address): \_\_\_\_\_  
from Museum ☐ or other: \_\_\_\_\_

Shipment to be via:

OUTGOING: \_\_\_\_\_

RETURN: \_\_\_\_\_

CREDIT LINE (for exhibition label and catalog: \_\_\_\_\_

SPECIAL REQUIREMENTS for installation and handling:

I have read and agreed to the conditions on the reverse and certify that I am authorized to agree thereto.

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

Title: \_\_\_\_\_

APPROVED FOR THE MUSEUM:

\_\_\_\_\_ Date: \_\_\_\_\_

Title: \_\_\_\_\_

**WALTER ANDERSON MUSEUM OF ART**P. O. BOX 328 OCEAN SPRINGS, MISSISSIPPI 39564  
(601) 872-3164**AGREEMENT FOR INCOMING LOAN**

Date: \_\_\_\_\_

From: \_\_\_\_\_ Telephone: \_\_\_\_\_

Address: \_\_\_\_\_  
\_\_\_\_\_In accordance with the conditions printed on the reverse, the objects listed below are borrowed for the following purpose(s):  
\_\_\_\_\_

for the period\* \_\_\_\_\_ to \_\_\_\_\_

(\* from estimated time objects leave lender's custody until their return and receipt by lender; see "SHIPPING" below.)

| Objects | Description<br>(Please include size, materials, and report of condition;<br>attach recent photo if possible.) | Value |
|---------|---|-------|
|---------|---|-------|

SHIPPING: The following shipping arrangements will be followed unless changed in writing by the museum after consultation with the Lender.

Objects will be shipped from: \_\_\_\_\_ (address)

to arrive no later than \_\_\_\_\_ via: \_\_\_\_\_

to be returned to above address (unless otherwise notified) via: \_\_\_\_\_

INSURANCE: (see conditions on reverse)

COSTS: The Museum will pay costs of packing, shipping, and insurance, unless otherwise noted here:  
\_\_\_\_\_

CREDIT LINE (for exhibition label): \_\_\_\_\_

SPECIAL CONDITIONS: \_\_\_\_\_

IT IS MY UNDERSTANDING THAT THE ABOVE ITEM(S) LOANED TO THE WALTER ANDERSON MUSEUM OF ART ARE SUBJECT TO THE CONDITIONS ON THE REVERSE SIDE OF THIS RECEIPT. I CERTIFY THAT I AM AUTHORIZED TO EFFECT THE LOAN OF THE OBJECT(S).

By: \_\_\_\_\_

Received for the Walter Anderson Museum of Art: \_\_\_\_\_

Received from the Walter Anderson Museum of Art, the above listed item(s):

By: \_\_\_\_\_ Date: \_\_\_\_\_

Title: \_\_\_\_\_

CONDITIONS GOVERNING THE RECEIPT OF ITEM(S) LOANED TO  
THE WALTER ANDERSON MUSEUM OF ART

1. For the period of the loan the item(s) will be given the same care and decision in display as is customary in dealing with similar items owned by the Museum. Precautions will be taken to protect objects from fire, theft, mishandling, dirt and insects, and extremes of light, temperature and humidity while in the Museum's custody.
2. Evidence of damage at time of receipt or while in the Museum's custody will be reported immediately to the Lender. It is understood that objects, which in the opinion of the Museum may be damaged by infestation, may be fumigated at the discretion at the Museum.
3. The Lender will be requested to provide written authorization for any alteration, restoration, or repair. The Museum, for its own purposes, may examine objects by all scientific methods.
4. The Museum retains the right to determine when, if, and for how long objects borrowed may be exhibited. The Museum retains the right to cancel the loan upon reasonable notice to the Lender.
5. The Lender certifies that the objects are lent in such condition as to withstand ordinary strains of packing and transportation and handling. A written report of the condition of objects prior to shipment must be sent by the Lender to the Museum. Otherwise, it will be assumed that objects are received in the same condition as when leaving the Lender's possession. Condition records will be made at the Museum on arrival and departure.
6. Costs of transportation and packing will be borne by the Museum unless the loan is at the Lender's request. The method of shipment must be agreed upon by both parties.
7. The Museum will insure each item against fire, theft, and other casualty for the period of the loan and in the amounts shown on the receipt as the value of each item. If the Lender fails to indicate an amount, the Museum, with the implied concurrence of the Lender, will set a value for the purposes of insurance for the period of the loan. Said value is not to be considered an appraisal.
8. The amount payable by insurance in accordance with this loan agreement is the sole recovery available to the Lender from the Museum in the event of loss or damage.
9. Unless otherwise notified in writing by the Lender, the Museum may photograph or reproduce the objects lent for educational, catalog, and publicity purposes. Unless otherwise instructed in writing, the Museum will give credit to the Lender as specified on the face of this agreement in any publications. Whether individual labels are provided for objects on display is at the discretion of the Museum.
10. It is the responsibility of the Lender or his agent to notify the Museum promptly in writing if there is any change in ownership of the objects (whether through *inter vivos* transfer or death) or if there is a change in the identity or address of the Lender. The Museum assumes no responsibility to search for a Lender (or owner) who cannot be reached at the address of record.
11. When the loan is returned, the Museum will send the Lender a copy of the Loan agreement as a return receipt form to be counter-signed and returned to the Museum.

**MEMORANDUM**

TO: Mark  
FROM: Anna  
DATE: July 30, 1992  
RE: Collections Evaluation and Final Report

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This memo is to serve as an outline of those duties I have performed as related to the Museum's collection. Following an outline of those duties, you will find a list of recommendations the Collections Committee may want to consider for the coming fiscal year. If you have any questions, please let me know.

1. Everything presently listed in the permanent collection files, with the exception of the linoleum blocks, have been documented on black and white film and on color slides. In addition, new accession work sheets and condition reports were filed on each piece. Sally Pfister, a museum volunteer, assisted me in this process, and she is to be commended for her invaluable assistance.

The linoleum block prints were not photographed or otherwise documented because of their fragility. In the very near future, it will be necessary to assist the services of a conservator or other qualified person to assist with their documentation and preservation.

In regard to the rest of the objects in the permanent collection, there is not at this time any apparent need for corrective conservation, other than preventive maintenance (i.e., cleaning the artwork annually/ as needed). However, the works on paper must be adequately stored in bins to preserve them and prevent further deterioration.

2. The collection has been placed on shelves according to their classification in the collection: permanent, adjunct, loaned objects, works on paper, ceramics/sculpture, etc.



3. I want to emphasize to the Collections Committee the importance of the Museum's mission, "to collect and preserve" the works of Walter Inglis Anderson. The Collection is at the very heart of the Museum's operations. Its preservation and protection is of the utmost importance. The vault/storage area is in dire need of additional storage bins for the works on paper. Also, funds should be allocated each year for the conservation and preventive maintenance of the collection in order to preserve the works to the very best of our abilities. This is especially important if the Museum plans to embark on a major retrospective of Anderson's work, because each work exhibited must be cleaned, fumigated, etc., prior to touring.

According to the WAMA Collections Management Policy in its present form, only those works attributed to Walter Inglis Anderson will be assigned an accession number in the permanent collection. Upon surveying and cataloging the permanent collection, it is apparent that there are some objects which should be re-evaluated as regards to their placement in the permanent collection. The following is a list of those objects in the permanent collection that should be re-evaluated. While I have recommended that they be placed in the adjunct collection, some of the works may meet the criteria for the study collection, as outlined in the draft copy of the collections management policy presently before the Collections Committee.

A) PR.1976.1 "Crab Medallion" linoleum block print, The catalog description states: "Printed from the original block by Carolyn Anderson and left unpainted. It has been used as the Friends of Walter Anderson logo . . . " I recommend that this work be placed in an adjunct collection because it was not printed by WIA himself.

B) S.1987.5.6 "Stone Crab" glaze on earthenware. Catalog description states: "Cast piece designed by James McConnell Anderson in the early 1940's." I recommend that this piece be placed in the adjunct collection because it was not designed by Walter Inglis Anderson, but rather his brother.

C) C.1987.5.12 "Bowl with Cutout Rooster Design" earthenware. Catalog description states: "Hand thrown by Peter Anderson, hand decorated by James McConnell Anderson . . . signed and dated on bottom by James McConnell Anderson." I recommend this object be placed in the Adjunct collection because it is attributable to Peter and James McConnell Anderson.

D) C.1987.5.13 "Honey Bottle" earthenware. Catalog description states: "Cast honey bottle from design and mold by Peter Anderson." I recommend this be placed in the adjunct collection due to its authorship.

E) C.1987.5.14 ""Green and Black Vase" earthenware. Catalog description states: "Cast vase from a design and mold by Peter Anderson." I recommend this be placed in the adjunct collection due to its authorship.

F) C.1988.3.1 One of "Set of Four Magnolia Bowl Salt Cellars." earthenware. Catalog description states: "one of four matching cast pieces from a mold, designed by James McConnell Anderson in the early 1940's . . ." I recommend this be placed in the adjunct collection due to its authorship.

G) C.1987.3.2 Same as C.1987.3.1

H) C.1987.3.3 Same as C.1987.3.1

I) C.1987.3.4 Same as C.1987.3.1

J) C.1988.12.1 "Pitcher #20" earthenware. Catalog description states: "Cast piece by Peter Anderson." I recommend this be placed in the adjunct collection due to its authorship.

K) C.1988.12.2.1 "One of three Matching Water or Iced Tea Goblets" earthenware. Catalog description states: "Jiggered water or tea goblet by Peter Anderson." I recommend this be placed in the adjunct collection due to its authorship.

L) C.1988.12.2.2 Same as C.1988.12.2.1

M) C.1988.12.2.3 Same as C.1988.12.1

N) C.1988.12.3 "Water Goblet with Bird Design" earthenware.

Catalog Description states: "Jiggered water or iced tea goblet by Peter Anderson, hand decorated by James McConnell Anderson . . ." I recommend this object be placed in the adjunct collection due to its authorship.

O) C.1988.12.4 "Large Flair Bowl" earthenware. Catalog description

states: "Bowl hand thrown by Peter Anderson." I recommend this object be placed in the adjunct collection due to its authorship.

P) C.1988.12.5 "Bird Feeder" earthenware. Catalog description

states: Hand thrown by Peter Anderson . . ." Due to its authorship, I recommend it be placed in the adjunct collection.

Q) C.1988.12.6 "Small Ashtray" earthenware. Catalog description

states: "Hand thrown ashtray with crimped edge by Peter Anderson . . ." Due to its authorship, I recommend it be placed in the adjunct collection.

## MEMO

TO: COLLECTIONS COMMITTEE MEMBERS, WAMA  
FROM: ANNA BEASNETT, ADMINISTRATIVE INTERN  
RE: **UPDATE ON THE "WINDOW OF OPPORTUNITY"**  
DATE: July 21, 1992

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I contacted Andy Finch with Governmental Affairs at AAM and spoke with him regarding the status of the "Window of Opportunity" for appreciated property. Mr. Finch informed me that the "window" closed on June 30. However, he provided me with an update: the House of Representatives recently passed HR 11 by a vote of 355-56: This bill includes within it the "Window of Opportunity" package. Also, see the attached article from The Chronicle of Philanthropy of July 14, 1992-- it provides an even more recent update.

The background on the "Window of Opportunity" is as follows: HR 11 basically consists of the "Enterprise Zone" package that is associated with the recent crisis in Los Angeles, with the "Window of Opportunity" dovetailed onto the bill. Mr. Finch believes this is why the bill passed with such a large margin in the House. He suggests we contact Senators Lott and Cochran as soon as possible and ask for their support. Mr. Finch reminded me that while Senator Cochran has long been a friendly supporter of the arts (he recently contributed a \$2000.00 speaking fee to the Museum), Senator Lott has not been as supportive, and to gain his support of the Senate's version of HR 11 with the "window of opportunity" included it is especially important that we and many others contact him via letters or phone calls as soon as possible.

APPENDIX F  
INTERN'S FOUNDATION RESEARCH

## MEMORANDUM

TO: MARTHA COGHLAN, DIRECTOR OF DEVELOPMENT  
FROM: ANNA BEASNETT, ADMINISTRATIVE INTERN  
RE: NEW ORLEANS FOUNDATIONS  
DATE: JULY 10, 1992

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The following are foundations in the New Orleans metropolitan area which have given to non-profits outside the metro area, i.e., that have given to institutions in Mississippi, other Museums around the country, etc. I have also included the New Orleans foundations that have given in the past to WAMA so that the Development Department would be aware of the other organizations the foundations have donated to. In addition, a foundation may have written a \$25.00 check to the Museum for membership, while in reality, the membership may have been for a family member of that family foundation; the Museum, therefore, would not realize it is a donation from a foundation. If that is the case, in the future the Development Department will want to contact those foundations about "upgrading" their membership levels.

I gathered this information yesterday while doing foundation research at the Foundation Center, which is located at the New Orleans Public Library yesterday. If you have any questions, please let me know.

## New Orleans Foundations that have given outside New Orleans 7/15/92

1. **Dr. Isidore Cohn, Jr.**  
**Surgical Research Foundation**  
 c/o Moise Dennerly, Attorney  
 601 Poydras Street 21st Floor Pan American Bldg.  
 New Orleans, LA 70130

Dr. Cohn's home address:  
 510 Iona Street  
 Metairie, LA 70005

request: by letter

Related donations:

|                            |           |
|----------------------------|-----------|
| Palm Springs Desert Museum | \$1000.00 |
| Metropolitan Museum        | \$ 300.00 |
| Corning Museum of Glass    | \$ 250.00 |
| Museum of Modern Art       | \$ 200.00 |

2. **Collins C. Diboll** **(Private Foundation)**  
 201 St. Charles Avenue 50th Floor  
 New Orleans, LA 70170

request: Send letter stating amount requested; use of funds; evidence of tax exempt status.

Related donations:

|   |             |
|---|-------------|
| Coast Episcopal High School, Pass Christian | \$10,000.00 |
| Contemporary Arts Center                    | \$16,000.00 |
| University of Southern Mississippi          | \$20,000.00 |
| South Mississippi Exchange Clubs            | \$ 2,500.00 |
| New Orleans Symphony                        | \$20,000.00 |

## Foundations continued

3. **Sybil M. and D. Blair Favrot Family Fund**

c/o Mr. D. Blair Favrot  
1050 Constance Street  
New Orleans, LA 70130

request: write

Related Donations:

|                               |            |
|-------------------------------|------------|
| New Orleans Museum of Art     | \$2,440.00 |
| Walter Anderson Museum of Art | \$ 25.00   |

4. **J. Edgar Monroe Foundation**

1402 Whitney Building  
228 St. Charles Avenue  
New Orleans, LA 70130

(504) 529-3539

Related Donations:

|                               |            |
|-------------------------------|------------|
| Walter Anderson Museum of Art | \$ 1000.00 |
|-------------------------------|------------|

5. **RosaMary Foundation**

P. O. Box 51299  
Metairie, LA 70151-1299

Related Donations:

|                               |             |
|-------------------------------|-------------|
| Walter Anderson Museum of Art | \$ 5,000.00 |
| Contemporary Arts Center      | \$30,000.00 |



**Foundations Contacted 7/3/92**

1. Sonat Foundation, Alabama
2. Foundation of the Litotn Industries, California
3. Wyler Family Foundation, California
4. Sisler Foundation, Florida
5. Armand Hammer Foundation, Illinois
6. Allied Corporation Foundation, New Jersey
7. Roth Foundation, Inc., New Jersey
8. Nabisco Foundation, New Jersey
9. AT&T Foundation, New York
10. The Dillon Foundation, New York
11. CBS Foundation, New York
12. Greentree Foundation, New York
13. Hearst Foundation, New York
14. The Albert Kunstadler Family Foundation, New York
15. Merrill Lynch & Company Foundation, New York
16. The Ambrose Monell Foundation, New York
17. The Schimmel Foundation, New York
18. Pacific Telesis Foundation, California
19. Mars Foundation, Virginia
20. Shell Company Foundation, Texas
21. Bass Foundation, Texas
22. Woodner Foundation, New York

**Companies that have operations in Mississippi which have made past contributions to non-profits in Mississippi**

(Compiled from the Grants Yellow Pages, 1987)

1.     Browning Ferris Industries of Mississippi (BFI)  
  
      Pascagoula, Mississippi 769-7850  
      Ocean Springs, Mississippi 392-5108
  
2.     Litton Industries  
  
      Ingalls in Pascagoula
  
3.     Teledyne Charitable Trust Foundation  
  
      Teledyne Irby Steel  
      Gulfport, Creosote Road
  
4.     Revco  
  
      Moss Point 475-7241
  
5.     Entex  
  
      Gulfport 896-7500
  
6.     Armstrong World Industries  
  
      Main Office, Jackson: 354-1515
  
7.     Burlington Northern Foundation  
      Burlington Northern Air Freight? Jackson 1-800-824-3597
  
8.     CUNA Mutual Insurance Group  
  
      Jackson: 981-1630

9. Georgia-Pacific Corporation  
Jackson: 939-6420
10. George A. Hormel and Company  
2600 Insurance Center Jackson: 982-1051
11. Inland Conatiner Corporation  
2501 Highway 11 By Pass  
Hattiesburg: 544-7400
12. Lennox Foundation  
Lennox Industries  
Interstate Highway 55 Jackson: 372-6271
13. Stone Container Corporation  
Flowood: 939-4571  
Also in North Mississippi
14. Hughes Tool Company  
Laurel: 649-7400
15. Weyerhauser Company  
Jackson: 932-1422
16. Allegheny Airlines  
Tupelo: 990-4545
17. Kreuger, Inc.  
Tupelo: 842-33124

18. Southern Company

Tupelo: 841-0413

19.

**Companies in Louisiana to contact regarding Mississippi Operations**

1. Eagle Pitcher Company

1200 Sams Avenue Harahan, LA (504) 733-7831

2. Humana

New Orleans: 241-6335

Public Relations: 245-4888

3. Kaiser Aluminum and Chemical

Chalmette: 278-1022

4. Owens Fiberglass Corning

2626 North Arnault Metairie: 887-8011

5. Stone Container Corporation

New Orleans: 488-7756

6. Universal Health Services, inc.

Pennino Road, Covington: 893-4879

7. Weyerhhauser Company



WALTER  
ANDERSON  
MUSEUM  
OF ART

July 3, 1992

Mr. Hugh Morgan, Jr.  
The Sonat Foundation, Inc.  
1900 Fifth Avenue, North  
P. O. Box 2563  
Birmingham, Alabama 35202

Dear Mr. Morgan:

Please send the Walter Anderson Museum of Art the application guidelines for your foundation. If possible, we would also appreciate a copy of the most recent annual report as well.

Thank you in advance for your kind assistance. I have enclosed an informational brochure on the Museum.

Sincerely yours,

Anna C. Beasnett  
Arts Administration Intern

enclosure

## MEMORANDUM

**TO:** MARTHA COGHLAN, DIRECTOR OF DEVELOPMENT  
**FROM:** ANNA BEASNETT, ARTS ADMINISTRATION INTERN  
**RE:** FOUNDATION RESEARCH  
**DATE:** AUGUST 5, 1992

---

This memorandum is to inform you of the progress I have made regarding foundation research. Of the 22 foundations I contacted, 8 have responded. The following list describes the nature of their responses. The foundations with which the Museum might seek support have been highlighted. Additionally, I have provided a list of foundations which have not yet responded that should be of interest.

- 1) **Merrill Lynch.** This is one company that I think the Museum should contact in the future, especially for underwriting of exhibits. They also underwrite special events. It might be a good idea to contact the local office of Merrill Lynch; a Board Member may have business dealings with the local office.
- 2) **Mars Foundation.** See attached letter. Next Board meeting is in December of 1992.
- 3) **Albert Kunstadter Family Foundation.** Most grants are for general support. See attached report.
- 4) **Shell Oil Company Foundation.** Attached letter states they only contribute where there is a "significant Shell presence."
- 5) **Anheuser-Busch Companies.** Contribution guidelines (attached) state that most of their funds go to where there are company facilities.

- 6) Bass Foundation. Attached letter states they cannot contribute.
- 7) Sonat Foundation, Inc. See attached guidelines.
- 8) Allied Signal Foundation. They contribute only in areas of major operations.
- 9) **Weyerhaeuser Company Foundation.** Weyerhaeuser is a leader in the forest products industry. They have offices throughout the state of Mississippi (Jackson is the closest), and give a significant amount of their funds to Mississippi grantees. I think it would be really interesting to see a proposal posed to them that incorporates a project with Crosby Arboretum. See attached guidelines.

Other foundations the Museum should contact are as follows:

- 1) **Foundation of the Litton Industries.** The foundation of Ingalls, which really should contribute to the Museum, since the Museum provides a cultural outlet for the workers of Ingalls.



June 24, 1992

WALTER  
ANDERSON  
MUSEUM  
OF ART

Mr. Buck Trehern  
International Paper  
P. O. Drawer P  
Moss Point, Mississippi 39563

Dear Mr. Trehern:

Recently Martha Coghlan, Director of Development here at the Walter Anderson Museum of Art, spoke with Don Vardell and he suggested that I contact you regarding a donation for the Museum. As you may be aware, the Walter Anderson Museum is a non-profit organization whose primary function is to provide our constituency, the residents of the Gulf Coast, and its visitors, with the finest examples of the art of Walter Anderson and other related artists. A primary component of this function is the educational programming the Museum provides to its visitors, especially to children. One area of programming we offer during the summer is the Children's Art Camp for children who have completed grades 1 through 5. This year the camp runs from July 13 to July 17. During the camp, children will have the opportunity for a creative experience in the arts, inspired by the works and methods of Walter Inglis Anderson.

The Museum would greatly appreciate a donation from International Paper of 200 sheets of poster board and a roll of butcher paper. These will be used as part of the supplies for the participants of our Summer Art Camp. If both items cannot be donated, the Museum is especially in need of the poster board.

Thank you in advance for your kind assistance. Anna Beasnett, a representative from the Museum, will be contacting in the coming week.

Sincerely yours,

*Ellen Earles*

Ellen Earles  
Curator of Education

EE\ab





WALTER  
ANDERSON  
MUSEUM  
OF ART

July 21, 1992

Mr. Buck Trehern  
International Paper  
P. O. Drawer P  
Moss Point, Mississippi 39563

Dear Mr. Trehern:

Thank you so very much for International Paper's donation of paper and poster board for the Walter Anderson Museum Art Camp this past week. Over 70 children participated in the week-long camp and it was positively a great success!

Without International Paper's support of the camp things definitely would not have run so smoothly. The "butcher" paper with the shiny coating really came in handy for covering and keeping paint off the tables-- it exceeded all our expectations! The poster board was wonderful for drawing and painting as well.

Thank you again for all your support. We would not be able to continue offering our educational programming without donations from companies such as International Paper.

Sincerely yours,

Ellen Earles  
Curator of Education

APPENDIX G  
INTERN'S WORK IN PUBLIC RELATIONS

## 'A Painter's Psalm' available

OCEAN SPRINGS — The Walter Anderson Museum of Art has announced the republication of "A Painter's Psalm: The Mural In Walter Anderson's Cottage." This beautiful and touching book has been lovingly re-published through the auspices of The Walter Anderson Museum of Art

and University Press of Mississippi.

This new and expanded version of the first edition is filled with full color details of the "Little Room" mural, "Creation At Sunrise," now located in the museum. The full color illustrations, some of which were not seen in the first edition, have been re-photographed by renowned New Orleans photographer Mike Posey. Dr. Redding Sugg Jr., who also edited and wrote the introduction to the Horn Island Logs of Walter Anderson, published by University Press of Mississippi, provides the touching interpretations of this masterpiece.

"This is an absolute must-have book to add to one's collection of books about Walter Anderson," says Mark Tullos, executive director of the museum. "We are pleased to be able to respond to the demand for 'A Painter's Psalm' and assist with the republication." Edie Jensen, museum store manager, states: "'A Painter's Psalm' is a fascinating little jewel: a

trade-off for the impossibility of taking the little room home...it's inspiring."

The book is available at the museum store located inside the museum. Museum members will receive a 10 percent discount off the \$25 price. For more information call the museum at 872-3164.

### Museum store manager to be as chairperson

OCEAN SPRINGS — Edie Jensen, museum store manager at the Walter Anderson Museum of Art, has been elected to serve a two-year term as regional vice chairperson of the Museum Store Association for the south central region. Jensen was named vice chairperson at the national annual meeting of the Museum Store Association, held in April at Indianapolis, Ind.

As regional vice chairperson, Jensen will plan regional meetings and related programs, including the south central re-

gion's annual meeting to be held this October at the Walter Anderson Museum of Art. The Museum Store Association's south central region includes Mississippi, Louisiana and Arkansas.

The Museum Store Association is a professional organization of museum store managers established to promote professional standards and to foster a climate of integrity within the museum store profession.



FOR IMMEDIATE RELEASE

WALTER  
ANDERSON  
MUSEUM  
OF ART

**"EDIE JENSEN NAMED REGIONAL VICE CHAIRPERSON OF MSA"**

EDIE JENSEN, MUSEUM STORE MANAGER AT THE WALTER ANDERSON MUSEUM OF ART, HAS BEEN ELECTED TO SERVE A TWO (2) YEAR TERM AS **REGIONAL VICE CHAIRPERSON OF THE MUSEUM STORE ASSOCIATION FOR THE SOUTH CENTRAL REGION**. JENSEN WAS NAMED VICE CHAIRPERSON AT THE NATIONAL ANNUAL MEETING OF THE MUSEUM STORE ASSOCIATION, HELD IN APRIL AT INDIANAPOLIS, INDIANA.

AS REGIONAL VICE CHAIRPERSON, JENSEN WILL PLAN REGIONAL MEETINGS AND RELATED PROGRAMS, INCLUDING THE SOUTH CENTRAL REGION'S ANNUAL MEETING TO BE HELD THIS OCTOBER AT THE WALTER ANDERSON MUSEUM OF ART. THE MUSEUM STORE ASSOCIATION'S SOUTH CENTRAL REGION INCLUDES MISSISSIPPI, LOUISIANA, AND ARKANSAS.

THE MUSEUM STORE ASSOCIATION IS A PROFESSIONAL ORGANIZATION OF MUSEUM STORE MANAGERS ESTABLISHED TO PROMOTE PROFESSIONAL STANDARDS AND TO FOSTER A CLIMATE OF INTEGRITY WITHIN THE MUSEUM STORE PROFESSION.

\* \* \* \* \*

(END)

## Silver display at museum through Sept. 15

Mark Tullos, Director of the Walter Anderson Museum of Art, is pleased to announce the joint sponsorship by WLOX TV 13 and Chevron USA Products Company, Pascagoula Refinery, of the museum's newest exhibit "Silver: New Forms and Expressions III."

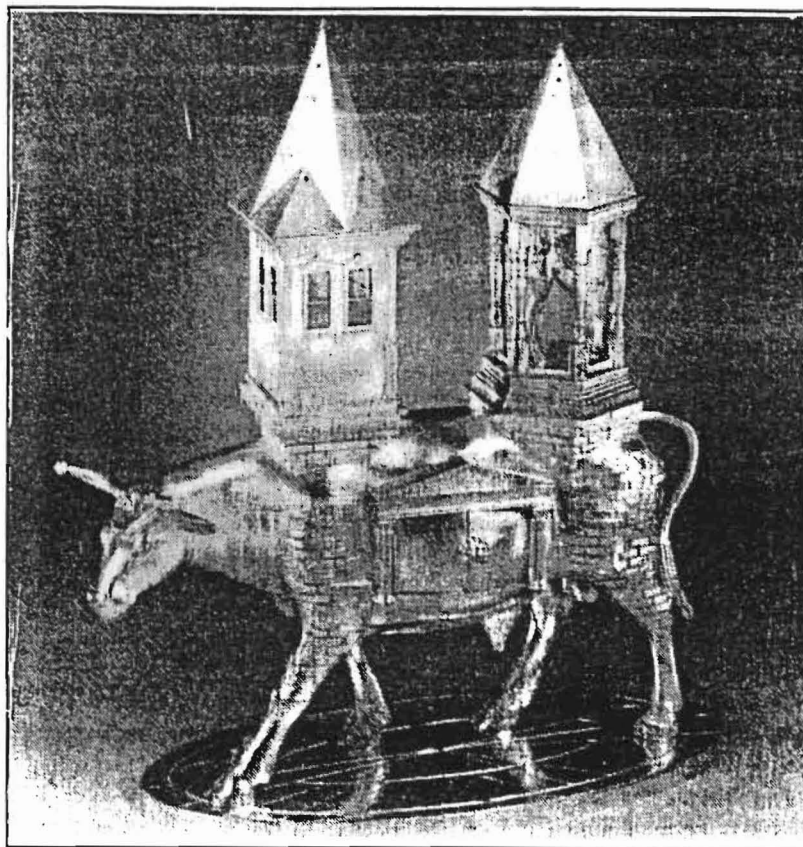
The show will run Aug. 7 through Sept. 15. This exhibit marks the first time in the museum's history corporate sponsors have assisted in presenting an exhibition.

"We are so pleased WLOX TV and Chevron USA are able to contribute in this manner — corporate sponsorship is a wonderful way to give something back to the community of the Mississippi Gulf Coast, and this show certainly has something for every member of the family," says Tullos.

"Silver: New Forms and Expressions III" is the final in a series of three juried competitions and exhibitions of works by an accompanied group of metalsmiths, sponsored by Fortunoff of New York City. The exquisite silver is rich in

metaphors and art historical references — it is anticipated that several of the makers in the show will take a place in the archives of twentieth century American silver. If you are a serious collector of silver, a silver enthusiast, or have a desire to learn about the medium, this show is for you — and even if you know nothing about silver, you will walk away from the show intrigued by the creativity of these craftspeople. Examples range from the "Taj Mahal" teapot to the "Beluga" espresso server to the "Rain Blessings" canteen to the "Architectural Farce" salt and pepper cellars.

Museum hours are 10 a.m. to 5 p.m. Tuesday through Saturday, Sundays 1 p.m. to 5 p.m. Admission is \$3 for adults, \$1 for children, under 6 free. For more information, call the Museum at 872-3164. The Walter Anderson Museum of Art is funded in part by the Mississippi Arts Commission, a state agency, and the National Endowment for the Arts.



### On display

"Architectural Farce" salt and pepper cellars is among the items on display at the Walter Anderson Museum's newest show, "Silver: New Forms and Expressions III," the final installment in a three-part series.

OCEAN SPRINGS RECORD, JUNE 25, 1992

# Cram to lecture at WA Museum

John Cram, director of Blue Spiral 1, a gallery located in Asheville, N.C., will present a lecture at the Walter Anderson Museum of Art on Saturday, June 27, at 7 p.m.

Blue Spiral 1 houses the largest collection of paintings by Will Henry Stevens (1881-1949), a foremost regionalist and modernist of the south.

Cram's talk will include a dis-

cussion on the joint exhibition of works by Stevens and Walter Inglis Anderson, *The Spiritual In Nature*, now on view in the museum west gallery through July 31, as well as a discussion on the thriving arts and crafts developments in Asheville. Refreshments will follow. The lecture is free with museum admission; museum members free.

The Walter Anderson Museum of Art is located at 510 Washington

Ave. Museum hours are 10 a.m. to 5 p.m. Tuesday through Saturday, and Sunday 1 p.m. to 5 p.m. Admission is \$3 for adults, \$1 for children 6 and above. Museum members are free.

For more information, please call 872-3164. The museum is supported in part by the National Endowment For the Arts and The Mississippi Arts Commission, a state agency.

APPENDIX H  
INTERN'S GRANT PROPOSALS



June 25, 1992

WALTER  
ANDERSON  
MUSEUM  
OF ART

Ms. Jo Love Little, Vice President  
WLOX  
P.O. Box 4596  
Biloxi, Mississippi 39535-4596

Dear Jo:

Let me begin by saying thank you for your dedication to and loyal support of the museum. The poignant coverage by WLOX -- about the recent arts funding crisis and the needless criticism of the NEA -- is a striking example of your acute awareness of the fundamental importance and the intrinsic value of the arts.

Jo, we are asking WLOX to sponsor the Fortunoff show through an in-kind contribution of advertising so that the museum will have a dramatic increase in attendance during the peak summer months of tourism. This in turn will increase operating revenue which will enable us to continue to provide those educational programs which are at the very heart of our mission. In this time of huge state educational cut-backs, the museum is seen by the public as a cultural and educational resource, where adults and children can experience an alternative to the traditional learning environment.

Enclosed is the proposal narrative and budget for this exhibition. Please call Mark or me if you have any questions, or if we need to work out spot availability or production ideas. Thank you for your interest in considering this proposal.

Sincerely,

Martha Coghlan  
Director of Development



A Proposal To: WLOX  
208 De Buys Road  
P.O. Box 4596 WBS  
Biloxi, MS 39635-4596  
896-1313

Submitted By: Walter Anderson Museum of Art  
510 Washington Avenue  
P.O. Box 328  
Ocean Springs, MS 39564  
872-3164

Project Contact: Martha Coghlan  
Director of Development  
875-4494

Authorizing Official: Mark Tullos  
Executive Director  
872-3164

Summary of Project:

From August 7 through September 15, 1992, the museum will present a contemporary silver exhibition organized by Fortunoff of New York entitled "Silver: New Forms and Expressions III." The exhibition will showcase twenty-one pieces of handcrafted silver from premier American metalsmiths throughout the country. Enclosed is a booklet with photo reproductions. Walter I. Anderson decorated pottery will be on display during the show, for comparison and exploration of the relationships between his holloware and these works. WLOX sponsorship of this exhibition in the form of advertising will assist the museum in expanding its reach in South Mississippi. As a result of this heightened visibility, we anticipate a 33% increase in total attendance during the exhibition and related museum programming. The

## Narrative (con't)

outcome is two-fold: an increase in attendance results in increased revenue for the museum's operating budget, thereby providing expanded educational programs which are at the heart of the museum's mission, and an opportunity to use this exhibition as a point of entry for those members of the community who have yet to come to the museum.

## Project Narrative:

Knowing the power of the media and its influence, the museum asks that WLOX consider contributing air time by publicizing this show in advance of and during its exhibition. The museum requests a production and scattering of thirty second spots averaging ten a week beginning two days prior to the show throughout its duration, with the greatest amount of promotion during the first three weeks of the exhibition. Our target audience is young professionals, families, and seniors. We would also appreciate a live remote the day the show opens to the public such as the one WLOX did for the James McConnell Anderson exhibition. As a result of WLOX media promotion, the museum will recoup its direct cost of the show (\$6,800) through increased ticket sales, and in turn, increase operating revenue to be used for future educational programs.

WLOX will be seen by its viewing audience and by its peers as an institution dedicated to fostering the arts on the

Mississippi Gulf Coast. WLOX will receive statewide publicity for its support in the print media, upon committing to the sponsorship of the "Silver" exhibition. Our quarterly newsletter will publish an article about the exhibition and WLOX's generous sponsorship. The museum publication is mailed to our data base of nearly 5,000 names both state and nationwide. A large banner will hang at the entrance of the show to the effect of: WLOX presents "Silver: New Forms and Expressions III." And WLOX staff and their special guests will be invited to the private preview party in WLOX's honor. Additionally, each WLOX employee will be given two free passes to attend the show.

We respectfully request that WLOX support the museum and this important travelling exhibition by contributing production costs and air time as outlined above.

Walter Anderson Museum of Art  
Project Budget "Silver" Exhibition

| DESCRIPTION             | WAMA EXPENSES | WLOX IN-KIND | WAMA IN-KIND |
|-------------------------|---------------|--------------|--------------|
| Exhibition Rental       | \$3,000       | -0-          | -0-          |
| Hanging/Installation    | \$1,450       | -0-          | -0-          |
| Brochure Printing       | \$550         | -0-          | -0-          |
| Invitation Printing     |               |              |              |
| Stage                   | \$750         | -0-          | -0-          |
| Publicity/Advertising   | -0-           | \$6,800      | -0-          |
| Office Supplies         | \$100         | -0-          | -0-          |
| Director/Curator        |               |              |              |
| 5,000 x 50 hrs          | \$650         | -0-          | -0-          |
| Director of Development |               |              |              |
| 10,000 x 20 hrs         | \$200         | -0-          | -0-          |
| Secretary               |               |              |              |
| \$5.00 per hr x 20 hrs  | \$100         | -0-          | -0-          |
| Reception**             | -0-           | -0-          | \$500        |
| Receptionists/Reception |               |              |              |
| Volunteers              |               |              |              |
| 100 hrs. x \$5.00       | -0-           | -0-          | \$1,000      |
|                         | <hr/>         | <hr/>        | <hr/>        |
|                         | \$6,800       | \$6,800      | \$1,500      |


\*In-kind contribution from Germaines' Restaurant of Ocean Springs

A Proposal To: Magnolia State Federal Foundation  
4155 Industrial Drive  
Jackson, Mississippi 39209

Submitted By: Walter Anderson Museum of Art  
510 Washington Avenue  
P.O. Box 328  
Ocean Springs, MS 39564  
872-3164

Project Contact: Martha Coghlan  
Director of Development  
875-4494

Authorizing Official:

Mark Tullos,   
Executive Director  
872-3164

Board of Trustees  
President:

Courtney C. Blossman

Summary of Proposal: The Walter Anderson Museum of Art requests from the Magnolia State Foundation a \$10,000 contribution toward the retirement of the Museum's capital campaign debt, in the form of a commemorative gift opportunity in either the Foundation's name or in memory of Mr. Jim Campbell.

Date of Submission: July 29, 1992

## I. BACKGROUND

The Walter Anderson Museum of Art was established by a dedicated group of volunteers called the Friends of Walter Anderson, Inc. This group of concerned patrons was chartered in 1974 with the purpose of acquiring works by Walter I. Anderson, (1903 - 1965), and preserving and documenting those acquisitions. Building a museum to house the collection was the ultimate goal of this group. A capital campaign was begun in January of 1989, and in May 1991, the vision of the Friends of Walter Anderson became a reality with the opening of the Walter Anderson Museum of Art. Today the Museum, which consists of the east and west galleries, the little room mural, the galleria, two courtyards, and abuts to the Ocean Springs Community Center Walter I. Anderson murals, hosts the largest public collection of works by Anderson.

According to an initial feasibility study, it was projected that 10,000 people would visit the Museum each year. By May of 1992, the Museum's first year anniversary, over 65,000 people from all fifty states and over 40 foreign countries had visited the Museum. Additionally, the Museum reached 9,000 students in 300 different classrooms in eleven Mississippi communities. The good news spread, and the Museum and its collection received local, regional, and national acclaim, testifying to its importance. In light of this dramatic increase over initial projections, this rapidly growing Museum is fortunate enough to have strong support from an active and dedicated board, who

Page 2

offers not only financial assistance, but additional hands-on assistance as requested by the small, dedicated but at times over extended staff. In addition, the Museum's fifty-eight member advisory board continues to serve as community advisors of Museum programs and as fund raisers. Finally, the Museum is fortunate to have the dedicated support of over 60 volunteers who assist the Museum with educational and administrative tasks on a daily basis.

## II. PROBLEM

The original capital campaign goal of 1.2 million was reached upon the opening of the Museum. However, the total project cost exceeded the 1.2 million goal by \$350,000. This left the Museum with an outstanding debt toward capital expenditures. At present, we are actively pursuing national and state foundations, and corporate and private donors to help alleviate this cumbersome burden. Because of the economic recession, it has been difficult for the Museum to recruit these new potential donors, and to keep up with escalating interest payments on the capital debt while trying to maintain a fiscally sound operating budget. Recently the Museum received a \$25,000 grant from the Mississippi Arts Commission towards operating expenses. In their comments however, the Arts Commission expressed concern over the capital debt hanging over the Museum. The Museum's efforts toward retiring this debt as quickly as possible is necessary so that future funding from local, state,

and national arts agencies and donors will not be in jeopardy.<sup>[135]</sup> Until the capital debt is retired, the educational programs are at risk as well; indeed, some of the long range educational plans have been put on hold until the debt is retired.

### III. NEED

The Museum asks that the Magnolia State Foundation contribute \$10,000 toward the retirement of the capital debt. In the spring of this year, Courtney C. Blossman, President of the Board of Trustees of the Walter Anderson Museum of Art, met with the late Mr. Jim Campbell, who recommended that the Museum ask for a gift toward the retirement of the debt in the amount of \$10,000. Following his suggestion, the Museum requests consideration of a \$10,000 contribution by the Magnolia State Foundation which may be used as a commemorative gift opportunity as a memorial in honor of Mr. Campbell, or in Magnolia State Foundation's name. Enclosed please find an orange flyer which describes the commemorative gift opportunities, and a floor plan of the Museum. A pledge card is also enclosed.



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Anna Beasnett entered the Arts Administration program at the Univeristy of New Orleans in the Fall of 1990. During her studies, she received a graduate assistantship, working as Box Office Manager of the University of New Orleans Performing Arts Center. She received the Bachelor of Arts in Art History from the University of the South in Sewanee, Tennessee, where she was awarded the Fine Arts Prize for Distinction in Art History.

A native of Mississippi, Ms. Beasnett holds the position of Area Campaign Assistant in the Office of University Relations at the University of the South.

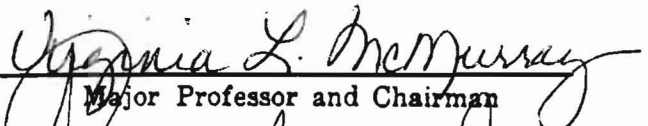
## EXAMINATION AND THESIS REPORT

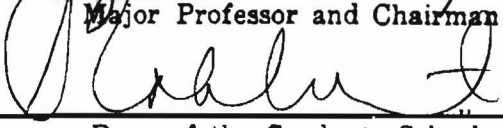
**Candidate:** Anna C. Beasnett

**Major Field:** Arts Administration

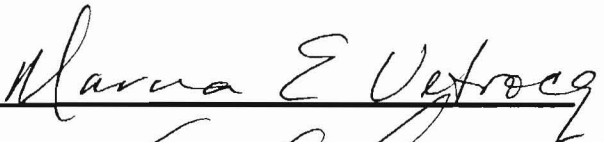

**Title of Thesis:** "A Report on an Arts Administration Internship with the  
Walter Anderson Museum of Art, Ocean Springs, MS, Summer 1992"

**Approved:**

  
Major Professor and Chairman

  
Dean of the Graduate School

**EXAMINING COMMITTEE:**

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**Date of Examination:**

October 21, 1992