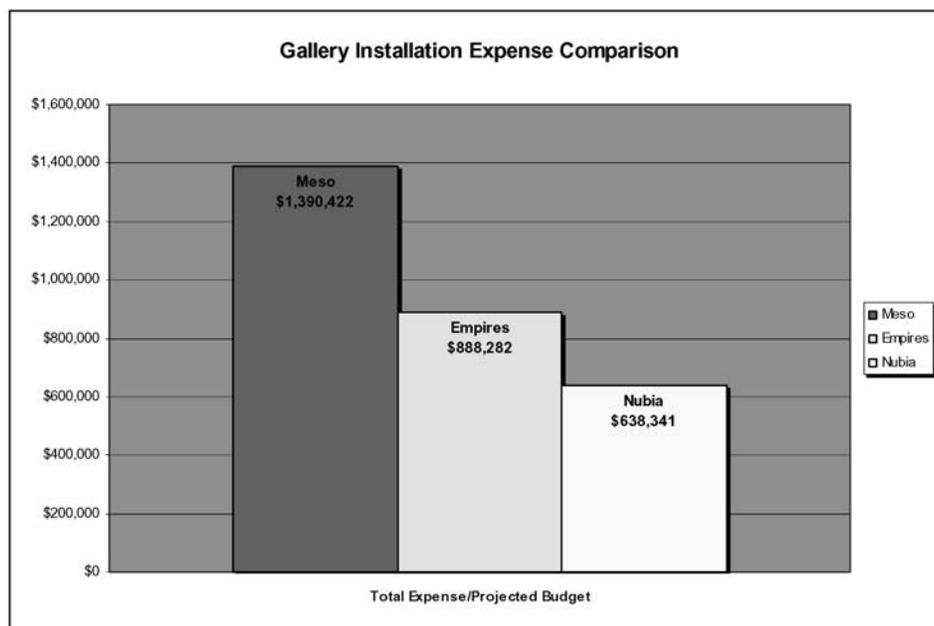


## OPERATIONS

### Steven H. Camp

Few Oriental Institute members have the opportunity to get a detailed look at the administrative and financial structures that support the Oriental Institute. Within the Oriental Institute, financial support for institutional and individual projects, administrative operations, and infrastructure improvements are daily topics of discussion and consideration. What follows is a brief overview of the financial structure that has supported and continues to support the installation of the museum galleries. As many of you are well aware, these large-scale, permanent improvements have been a primary focus of the Oriental Institute over the past decade. Nonetheless, we are now approaching the end of this process and can soon shift resources to other areas of the Institute's core mission. A brief examination of where we have been will help us plan for changes in the future. The following table shows the relative installation costs of the Edgar and Deborah Jannotta Mesopotamian Gallery and Yelda Khorsabad Court (*Meso*), the Empires in the Fertile Crescent exhibition, comprised of the Dr. Norman Solhkhah Family Assyrian Empire Gallery, the Henrietta Herbolsheimer, M.D. Syro-Anatolian Gallery, the Haas and Schwartz Megiddo Gallery (*Empires*), and the Robert F. Picken Family Nubian Gallery (*Nubia*) installations (the following charts identify each gallery as *Meso*, *Empires* and *Nubia* respectively).

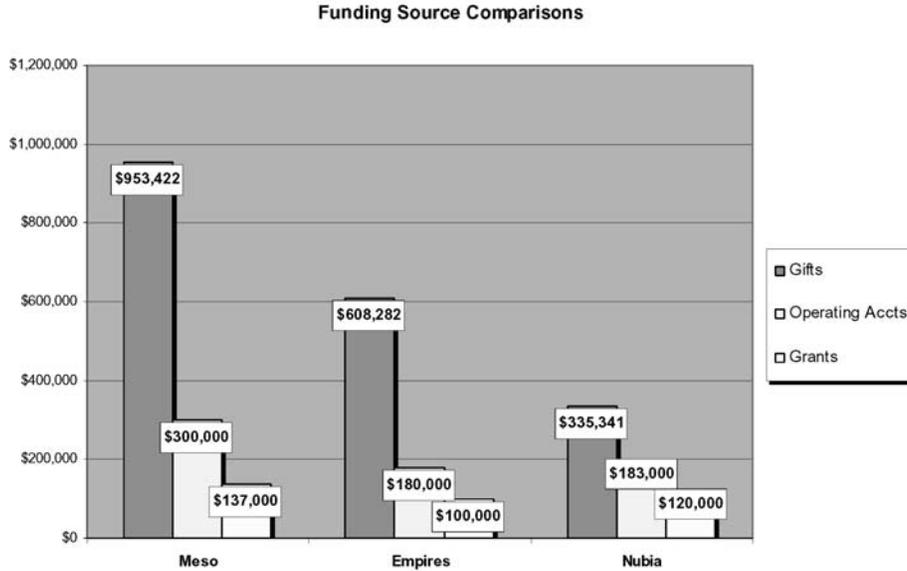


A key factor in the relative size of each of these budgets is the square footage of each of the galleries, with *Meso* being the largest and *Nubia* the smallest. Both *Meso* and *Empires* had significant relief conservation measures that required specialized contractors and equipment. However, certain expense categories were not affected by the size of the gallery. For example, both *Empires* and *Nubia* required close to \$200,000 in new hand-crafted museum display cases.

When we compare the sources of funding for these installations in the table below, you will notice a proportional shift from a reliance on gifts to a greater use of operating funds and grants to fund the gallery installations. For example, whereas new gifts made up close to 70% of the

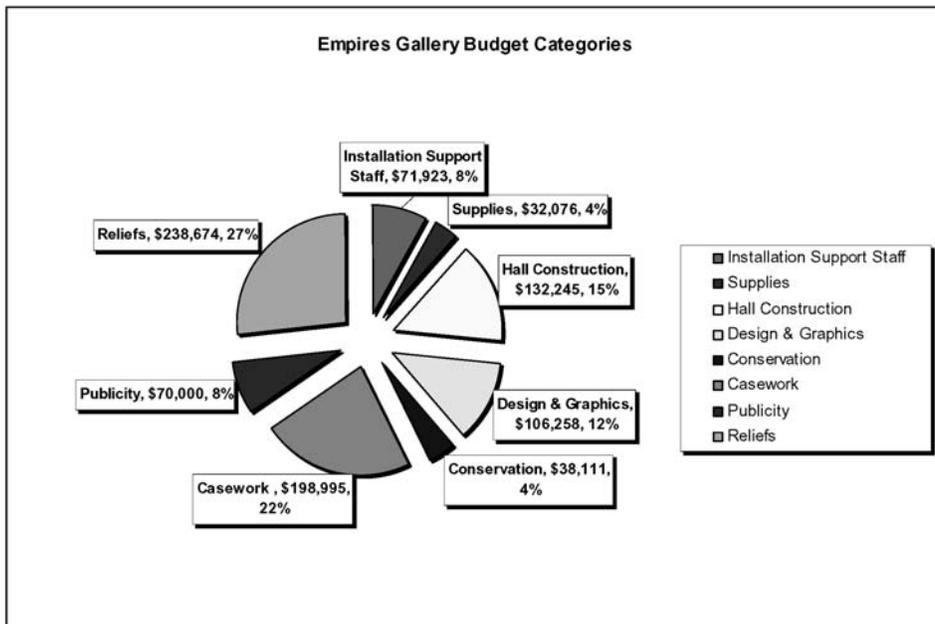
**OPERATIONS**

total budget for both *Meso* and *Empires*, \$953,422 and \$608,282 respectively, *Nubia* relies much more on grants and Oriental Institute operating accounts to fund the gallery, with gifts accounting for less than 53% of the total budget.



How was the funding used for these galleries? The pie chart below breaks down the cost of the *Empires* gallery by key expense category.

You will notice that almost half of the installation budget went toward new casework and the installation of the Assyrian reliefs. The *Meso* gallery had a relatively similar distribution of expenses while *Nubia*'s budget is skewed more toward casework and hall construction.



Once the *Nubia* gallery opens in February of 2006, we will be left with only minor structural changes planned for the lobby area.

What can we learn from this information?

- There is a direct correlation between the overall size and complexity of the individual galleries to the expenditures on each.
- A significant percentage of gallery installation expenditures went to infrastructure improvements, such as casework and the relief installations.
- Over time, we shifted from a reliance on individual gifts to a balance of funding sources with a healthy mixture of funding from individual gifts, corporate sponsors, granting agencies, and operating funds.

While much of your support goes directly to individual faculty projects or programs, we hope you are also able to see the results of your support to the Oriental Institute as a whole and know that the benefits of these improvements will make an impact for the foreseeable future.

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