

The points raised this past winter by the Art Workers Coalition have been the subject of many hours of serious discussion by the members of the Museum staff among themselves and with other concerned individuals in the art community. This is an interim summary of the results of these talks at this time.

A.W.C.

2. A section of the Museum under the direction of black artists should be devoted to showing the accomplishments of black artists.

4. A committee of artists with curatorial responsibilities should be set up annually to arrange exhibits.

11. A section of the Museum should be permanently devoted to showing the works of artists without galleries.

M.O.M.A.

In response to number two, we would like to point out that the Museum has always acquired and exhibited works of art because the curators believed in the quality and significance of those works without regard to race, politics or sex of the artists. Works are grouped in the galleries stylistically or historically, not according to any personal characteristics of the artists.

In response to number two and number eleven, we believe that more flexible use of our gallery space should be our aim rather than limitations on the use of particular areas to particular groups of artists.

However, we want to emphasize, in response to questions number two and eleven, that the curators are sympathetically concerned about the human predicament of those artists who feel that they are at a disadvantage because of a pattern of discrimination. Each curatorial department will continue to make an increasing effort to see more work by artists who do not have galleries and by black artists who may have been discriminated against.

The curators try to see as much work outside the Museum as humanly possible--nationally and internationally. We also want to emphasize that each department

welcomes the opportunity to see photographs or slides of painting and sculpture, architecture and design objects, and photographic portfolios and films that are brought to the Museum. These are viewed and noted for the record by the curatorial staff..

In response to number four, but related to the other points, the curators of the Museum are open to detailed proposals for exhibitions conceived by artists or critics outside the Museum staff. However, the Museum cannot agree in advance to stage an exhibition without knowledge of its content.

A.W.C. 3. The Museum's activities should be extended into the black, Spanish and other communities. It should also encourage exhibits with which these groups can identify.

M.O.M.A. The staff has always been available to outside groups and individuals and encourages suggestions for ways in which its activities can be extended into the black, Spanish and other communities. Before establishing the Children's Art Carnival and art school in Harlem we consulted with more than 100 members of various organizations and community leaders.

A.W.C. 5. The Museum should be open two evenings until midnight and admission should be free at all times.

M.O.M.A. Membership dues and admission fees provide a large percentage of our operating expenses. Because our limited financial resources have forced us to charge admission we issue free passes and reduced rates for many thousands of people each year. However we recognize that this system of passes does not meet the entire need and are now studying the feasibility of being open free to all, one evening a week.

A.W.C. 6. Artists should be paid a rental fee for the exhibition of their works.

7. The Museum should recognize an artist's right to refuse showing a work by the Museum in any exhibition other than one of the Museum's permanent collection.

M.O.M.A. Artists have the right to sell or lend their works to the Museum or to anyone else subject to any contracted limitations they choose to impose and that the buyer or borrower is willing to accept.

The implications of these two questions are far-reaching and deserve serious study by both the artists and the Museum.

A.W.C. 8. The Museum should declare its position on copyright legislation and the proposed arts proceeds act. It should also take active steps to inform artists of their legal rights.

M.O.M.A. The Museum, like all corporations, is legally prohibited as an institution from giving legal advice and, as a non-profit institution, from engaging in substantial efforts to influence legislations. Staff members may, as individuals of course, participate in efforts to change legislation.

We are now investigating the possibility of making available a pamphlet on artists' legal rights compiled by Artists Equity. In 1966 we held a round table discussion in the Museum, at the request of Attorney General Lefkowitz, to discuss copyright questions, which was attended by a number of artists. A record of that is available.

As a matter of principle the Museum believes that all artists, like writers, musicians, actors and other creative people should benefit from the increased value of their work over the years. In other areas this has been accomplished by trade associations and guilds such as ASCAP, Actors' Equity, Authors' League and its affiliates.

A.W.C. 9. A registry of artists should be instituted at the Museum. Artists who wish to be registered should supply the Museum with documentations of their work, in the form of photographs, news clippings, etc., and this material should be added to the existing artists' file.

M.O.M.A. It is difficult to respond to this point without knowing the purpose of such a registry. We keep extensive files in the library of clippings and exhibition catalogues. This could be expanded if artists submitted material, but
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such a file would not be useful unless we could provide personnel to make it accessible. As stated above, a record is kept of all photographs submitted by artists and of all curators' comments on work they see outside the Museum.

A.W.C. 10. The Museum should exhibit experimental works requiring unique environmental conditions at locations outside the Museum.

M.O.M.A. We have co-sponsored and initiated exhibitions of experimental and non-experimental works in the past here and outside the Museum and will continue to do so when appropriate.

A.W.C. 12. The Museum should include among its staff persons qualified to handle the installation and maintenance of technological works.

M.O.M.A. Obviously, as the number of these works increase, we have to train and develop staff to conserve and install them. For the recent Machine show a technician on the staff was assigned to the exhibition and travelled with the show. One problem is that many of these works are not constructed to operate for several hours seven days a week for as long as two months, as they must do in a museum. We have also consulted outside technicians to help us solve particular problems.

A.W.C. 13. The Museum should appoint a responsible person to handle any grievances arising from its dealing with artists.

M.O.M.A. The Museum has established a committee to consider its relations with artists. Rather than appoint a single individual responsible for artists' complaints in the fields with which we are concerned--film, photography, architecture, design, drawings, prints, painting and sculpture, the head of each curatorial department should be responsible. The director has the ultimate responsibility for resolving differences of opinions.