

The Museum of Modern Art

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THE MUSEUM OF MODERN ART REPORTS RECORD DEFICIT

Lack of money is the dominant theme of the most recent annual report of The Museum of Modern Art just issued for the fiscal year 1969-70. Despite the fact that attendance passed the million mark and that the Museum had more than 38,000 members -- more than any museum in the country -- William S. Paley, President, noted that the Museum's financial plight urgently requires new sources of support, including state and federal funds as well as additional corporate sponsorship. The Museum's \$1,204,500 deficit for 1969-70 was the largest in its 40-year history.

"At the same time, the base of individual support -- always the mainstay of the Museum's finances -- must be broadened," he said. "As we move forward into the 1970's, and as we move to make The Museum of Modern Art an even more lively force in the aesthetic life of the community, the nation and the world in the future than it has been in the past, the dedication and generosity of the Museum's old friends must be matched by the interest and support of new ones. To bring this about will be one of our major objectives during the coming year."

Total income for 1969-70 was \$5,989,600, including fees from admissions, circulating exhibitions and films, publications and other sales, membership dues, other contributions and income from endowment. The latter was considerably lower than in the preceding year. Operating expenses total \$7,194,100. The deficit increased from \$985,500 in 1968-69 to 1.2 million dollars in 1969-70.

The Museum's deficit was eased this current fiscal year, 1970-71, by a grant of \$280,000 from the New York State Council on the Arts following the 1970 State Legislature's passage of an historic appropriation of 20 million dollars to aid art programs. John Hightower, Director of the Museum, says that the Museum will again request funds from the Council if the 18 million dollars appropriation for the arts requested by

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Governor Rockefeller, and now pending in the current State legislative session, is passed. Mr. Hightower has written all members of the Museum who live in New York State urging them to communicate with their State Senators and Representatives in support of the Governor's request. All Museum visitors are also being asked to write, and information about the State Arts Council appropriation is available in the Museum lobby.

The Museum is also urging the full funding of the appropriation authorized by Congress for the National Endowment on the Arts. This authorization of 30 million dollars would be used to aid art programs in all parts of the United States. Mr. Hightower pointed out the United States gives only 7 1/2 cents per person to the arts as compared with \$1.23 in Great Britain, \$1.40 in Canada and \$2.42 in West Germany.

The experiment of making Monday a free day beginning in the spring of 1970 was obviously the reason attendance rose while income from admissions fell during the fiscal year 1969-70. In December, 1970, the Museum modified the free Monday to a "pay-what-you-wish" day.

Among the achievements of the year covered in the report, Mr. Paley cited the broadening of the Board of Trustees' range of interest by an increase of membership from 30 to 40; the extension of the International Council's Library Overseas Program to 23 institutions in Latin America; the growth of the Junior Council's Television Archives which now contain more than 130 films of artists at work; and the first anniversary of the Children's Art Carnival in Harlem where 10,000 children attend free classes.

"For many American institutions the past year has been one of searching reappraisal and self-examination," he said. "Much of this had been due to a two-edged economic trend unique in its effect upon non-profit, privately supported enterprises; constantly rising costs and the simultaneous shrinking of endowments. This has required most institutions to adopt a sterner discipline as to their objectives and their methods in fulfilling them. But a great deal of the reappraisal has been due also to more general forces in contemporary society, such as the questioning of old values and old approaches to, among other

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things, learning and the arts. The Museum of Modern Art has been no exception to this widely felt need among cultural institutions to take a new look at themselves."

An important policy step was the appointment by the Board of a committee to study Black, Puerto Rican and other minority art. This Committee, under the Chairmanship of J. Frederic Byers III, is reviewing the Museum's activities in this area and recommending ways it might augment general awareness and appreciation of these diverse cultural expressions. Carroll Greene, Jr., former Curator of the Afro-American Cultural History Project at the Smithsonian Institution, is consultant to the Committee.

The illustrated report contains an annotated list of 48 exhibitions in painting, sculpture, prints and illustrated books, architecture and design, and photography as well as 16 film series presented at the Museum in New York during the 12-month period covered. In addition, 39 exhibitions in all the visual arts were circulated by the Museum throughout the country. Forty exhibitions, sponsored by the International Council, had 60 showings in 36 countries abroad. Film programs were shown in 15 countries. Seventeen books and catalogues were published by the Museum and Arno Press issued in reprint 43 now classic Museum of Modern Art titles in 27 volumes.

During 10 months of the year covered in the report, the Museum was administered by an Operating Committee headed by Walter Bareiss, Trustee. John B. Hightower was appointed Director May 1, 1970, two months before the end of the fiscal year.

Among the notable gifts to the Museum Collection listed in the report are paintings and sculptures from Calder, Motherwell and Rothko; more than 850 prints and illustrated books; objects, posters and a detailed model of the New National Gallery, Berlin, designed by Mies van der Rohe; important photographic prints by Edward Steichen; recent films by Robert Breer, Bruce Conner and Michel Hugo, vintage American films from Twentieth Century-Fox and films from the USSR film archive; and Hans Richter's personal archive which was given to the Library.

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