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CIRCULATING EXHIBITIONS

I. The first Policy Committee discussion on Circulating Exhibitions, at the meeting of June 20, 1944, was a REPORT TO THE POLICY COMMITTEE. It questioned whether a re-emphasis on quality in whatever the Museum undertakes, should we continue to have a Department of Circulating Exhibitions? At that time most of us were handicapped by lack of information as to what the Department of Circulating Exhibitions had accomplished and how much of a role it had come to play in the art education (and enjoyment) of the public outside New York. Looking back in retrospect, it was desirable to consider the matter in the light of our national responsibility - assuming that the Museum aspires to be a national rather than a local institution.

Do we have a national responsibility to continue with circulating exhibitions? What role do these exhibitions play in art education throughout the country? How much would they be missed if they were abandoned by the Museum? Since none of us on the Policy Committee had specific answers to these questions, it seemed advisable to conduct an inquiry among these institutions and ascertain which now need our circulating exhibitions in the past. Miss Courter conducted the inquiry and its results are tabulated in her attached report.

It seems overwhelmingly evident from her inquiry that circulating exhibitions, as prepared and distributed by the Museum, fill a very great need throughout the country. But is it the Museum's responsibility to fill this need rather than the responsibility of some such organization as the National Federation of Arts? The answer would seem to be yes, for a number of practical reasons, among them

- 1) The Museum is the only institution working collectively in the contemporary, international field

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2) the Museum probably has a "missionary" responsibility in presenting throughout the country the kinds of modern art for which it stands.

PREAMBLE

could be expected to promote standards which we have made peculiarly our own.

I. The first Policy Committee discussion of Circulating Exhibitions, at the meeting of June 20, was largely concerned with the basic question: Granted a re-emphasis on quality in whatever the Museum undertakes, should we continue to have a Department of Circulating Exhibitions? At that time most of us were handicapped by lack of information as to what the Department of Circulating Exhibitions had accomplished and how much of a role it had come to play in the art education (and enjoyment) of the public outside New York. Lacking this information, it was impossible to consider the matter in the light of our national responsibility - assuming that the Museum aspires to be a national rather than a local institution.

Do we have a national responsibility to continue with circulating exhibitions? What role do these exhibitions play in art education throughout the country? How much would they be missed if they were abandoned by the Museum? Since none of us on the Policy Committee had specific answers to these questions, it seemed advisable to conduct an inquiry among those institutions and museums which have used our circulating exhibitions in the past. Miss Courter conducted the inquiry and its results are tabulated on her attached report.

It seems overwhelmingly evident from her inquiry that circulating exhibitions, as prepared and distributed by the Museum, fill a very great need throughout the country. But is it the Museum's responsibility to fill this need rather than the responsibility of some such organization as the American Federation of Arts? The answer would seem to be yes, for a number of practical reasons, among them

- 1) the Museum is the only institution working exclusively in the contemporary, international field

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2) the Museum probably has a "missionary" responsibility in promoting throughout the country the kinds of modern art for which it stands. No other institution or organization could be expected to promote standards which we have made peculiarly our own

3) the Museum has had far more experience in circulating exhibitions than any other institution or organization

- a) Its techniques and facilities are better
- b) Its critical standards are higher (see answers to Miss Courter's letter of inquiry)

II. If we assume that the Museum should continue to circulate exhibitions throughout the country, the problem remains as to how to do so and still maintain the standards of quality which are to prevail in whatever the Museum undertakes. This is really an administrative and curatorial problem rather than a subject for Policy Committee discussion. Given the rest of the summer to work it out, there is no reason why a feasible plan and schedule for the Department of Circulating Exhibitions cannot be evolved by Miss Courter in consultation with Trustees and staff members. There are, however, certain fundamentals of organization which may be stated here:

1. The need for editorial supervision of circulating exhibitions is acute. It can be solved by

- a) appointing an Editor-in-Chief, as suggested in Miss Courter's first report (June 20, 1944)
- b) adding to Miss Courter's staff an Editorial Assistant whose duty it would be to give all exhibitions editorial supervision and to consult "experts" on the staff in cases where special knowledge is required
- c) establishing a system whereby all curatorial departments in the Museum would be responsible for a certain number of circulating exhibitions per year. (This would be possible only if the number of loan exhibitions held in the Museum were greatly reduced, thus allowing more time for curators to work on circulating exhibitions)

b) and c) are minimum requirements if quality is to be maintained.
a) would involve a very considerable labor but might be possible if the Editor-in-Chief were to take the time

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2. The need for an Executive Assistant for Miss Courter so that she would have time to give circulating exhibitions more careful general supervision and to plan for her Department in a far more detailed way than is now possible.

service, I sent out the attached letters and questionnaires on July 11th to a list of about sixty institutions which had been most active in their use of our material. Fifty replies were received.

With four exceptions were overwhelmingly in favor of our continuing painting and sculpture exhibitions together with the shows on architecture, industrial design, photography, etc. Quite naturally few of the museums and almost none of the colleges or universities are interested in the smaller educational services of multiple exhibitions, slide talks, etc.

MISS COURTER'S REPORT FOLLOWS

I have quoted from the most interesting letters under the headings of the type of exhibitions.

Six letters are attached in full because the comments have to do with the whole program and should be of interest to the Policy Committee.

In my opinion, the results of this survey may be tallied as follows:

- a. That the Museum does serve a real public in sending out its major exhibitions and that discontinuance of this program will limit its educational value and seriously retard the vital programs of a number of important civic museums.
- b. That the discontinuance of the small exhibitions of painting, sculpture, architecture, photography, etc. would limit the teaching material on the arts in colleges and schools which have depended on modest arrangements with original material through our exhibition program. The program of museums in smaller communities would suffer from the lack of first-rate works of art, in-adequately planned exhibitions in fields unknown to the local viewpoint, and a service on which they knew they could depend.

I feel, therefore, that in curtailing the Museum's program of exhibitions for circulation, we ought to follow the plan previously suggested, which had been approved by these letters.

1. To offer the large painting and sculpture exhibitions, which do not require tremendous space for tour, to one, or, if possible, two, small large museums to share fully with us in cost, preparation, advertising, etc.

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In order to discover for myself whether or not the many requests we receive for exhibitions, both major shows and the small exhibitions which we have for the past ten years been preparing for small museums and colleges, were backed by a genuine need on the part of these participating institutions for our circulating exhibitions service, I sent out the attached letters and questionnaires on July 11th to a list of about sixty institutions which had been most active in their use of our material. Fifty replies were received.

With four exceptions the replies were excessively in favor of our continuing all of the services we have been offering, namely the major painting and sculpture exhibitions together with the shows on architecture, industrial design, photography, etc. Quite naturally few of the museums and almost none of the colleges or universities are interested in the smaller educational services of multiple exhibitions, slide talks, etc.

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Six letters are attached in full because the comments have to do with the whole program and should be of interest to the Policy Committee.

In my opinion, the results of this survey may be tallied as follows:

- a. That the Museum does serve a real public in sending out its major exhibitions and that discontinuance of this program will limit its educational value and seriously curtail the vital programs of a number of important civic museums.
- b. That the discontinuance of the small exhibitions of painting, sculpture, architecture, photography, etc. would limit the teaching programs on the arts in colleges and schools which have depended on student acquaintance with original material through our exhibition program. The programs of museums in smaller communities would indeed suffer from the lack of first-rate works of art, intelligently planned exhibitions in fields unknown to the local directors, and a service on which they knew they could depend.

I feel, therefore, that in curtailing the Museum's program of exhibitions for circulation, we ought to follow the plan previously suggested, which has been confirmed by these letters.

1. To offer the large painting and sculpture exhibitions, which do not adapt themselves easily for tour, to one, or, if possible, two other large museums to share fully with us in cost, preparation, catalogue, etc.

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2. To continue to offer smaller exhibitions of painting and sculpture which are uniquely in our own field thereby continuing our service to the large and even some small museums.

3. To plan a carefully worked out program of additional exhibitions which will serve the colleges and museums and even some schools consisting of paintings, sculpture, architecture, industrial design and photography and the dance. These exhibitions to be assembled with the assistance of the curators and if possible substitute as many of these as we conveniently can for other small shows on the Museum's regular program. In some cases this arrangement would not be advisable (small shows of American painting which are useful to the museums and colleges in outlying communities might cause criticism in New York if shown here because the artists would feel we were not giving them enough attention). In order to guarantee the quality of these circulating exhibitions, however, the department of circulating exhibitions would need the full cooperation of the department of painting and sculpture in procuring important loans. The collaboration would be possible if the loan exhibitions schedule (of shows held in the museum) were drastically reduced and shows prepared for circulation by the department of painting and sculpture could be planned well in advance. Our reputation is established on the basis of these small circulating shows just as much as on the large Museum exhibitions.

It is this particular part of the program which has to be worked out, for in the past three years the director of circulating exhibitions has not had the time to devote to the preparation of these shows, nor have the curators, and it is to be admitted that the quality of some of the exhibitions has suffered for this reason. Sufficient administrative staff to aid the execution of the circulating exhibition program, as well as more time between the exhibitions for the curatorial staff ought to solve this difficulty.

Respectfully submitted,

Elodie Courter

Elodie Courter
Director of Circulating Exhibitions

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LETTER #1.

Questions #1.

In your opinion, does the Museum of Modern Art serve your community by making available to you its major painting and sculpture? July 11, 1964

Dear *****:

May I ask for your candid opinion and aid?

The Trustees of the Museum feel that our "educational work" in circulating the Museum shows and specially prepared exhibitions is a very costly and perhaps unnecessary part of our present program. They propose to eliminate all exhibitions of original material and to concentrate instead on the publication of small educational exhibitions of reproductions to be sold to schools and colleges, and to augment our list of publications and color reproductions. In this way we may be of greater service to the institutions in need of authentic teaching material in the contemporary field.

I am in favor of discontinuing tours of our major painting exhibitions held here each year. When we first offered our exhibitions to other museums some ten years ago, there were fewer contemporary exhibitions being held throughout the country. Because of the now widespread practice of loan exhibitions, it has become more and more difficult to persuade owners of the importance of lending their paintings for long periods and to permit showings in cities throughout the country.

I do feel, however, that perhaps we should continue to offer our exhibitions of architecture, photography, industrial design, the dance, etc., since these fields are covered perhaps more often in our program than in the programs of other museums.

As the Trustees will make their decision regarding our program before the end of this month, may I ask for your reply by return mail to the enclosed questions? If you have time, a more personal reaction to this letter would of course be greatly appreciated.

Sincerely yours,

Elodie Courter
Director of Circulating Exhibitions

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Questionnaire #1.

July 11, 1944

1. In your opinion, does the Museum of Modern Art serve your community by making available to you its major painting and sculpture exhibitions?

Dear _____

May I ask for your candid opinion and advice?

The Trustees of the Museum feel that our "educational work" in circulating the Museum shows and especially prepared exhibitions is a very costly and perhaps unnecessary part of our program. We are now considering the possibility of presenting important exhibitions of architecture, industrial design, photography, and the dance. We are also considering the possibility of publishing our list of publications and other reproductions. In this way we may be of greater service to the institutions in need of authentic material for teaching in the contemporary field.

2. Are you interested in presenting important exhibitions of architecture, industrial design, photography, and the dance?

I am in favor of discontinuing tours of our major painting exhibitions held here each year.

3. If your answer is no to either or both of these questions, is it because you prefer to prepare your own shows?

There were several reasons for this. First, it has become more and more difficult to persuade owners of the importance of leaving their paintings for long periods to permit showings in cities throughout the country.

I do feel, however, that perhaps we should continue to offer our exhibitions of architecture, photography, industrial design, the dance, etc., since these fields are covered perhaps more effectively by the _____

_____ Here _____ Institution

I would also like to ask if the small group of original paintings from our Collection, from dealers and private collectors, fill any vital need in your program? I have in mind such shows as the group of paintings from our Collection which we send on tour each year, and the small shows such as the present Henry S. Gump exhibition, Illustrations of the Negro, Four American Entomologists, etc. We have, in the past, had no very requests for such exhibitions I feel that they helped to acquaint people in outlying communities with the important exhibitions held at galleries in New York and London as well as with the painters which the Museum had chosen to represent in its Collection. Perhaps these prepared shows are no longer necessary either. I'd be very grateful to you for your opinion.

As the Trustees will make their decision regarding our program before the end of this month, may I ask for your reply by return mail to the enclosed questions? If you have time, a more personal reaction to this letter would of course be greatly appreciated.

Sincerely yours,

Theda Gurter
Director of Circulating Exhibitions

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LETTER #2.

July 11, 1944

Dear

May I ask for your candid opinion and aid?

The Trustees of the Museum feel that our "educational work" in circulating the Museum shows and specially prepared exhibitions is a very costly and perhaps unnecessary part of our present program. They propose to eliminate all exhibitions of original material and to concentrate instead on the publication of small educational exhibitions of reproductions to be sold to schools and colleges, and to augment our list of publications and color reproductions. In this way we may be of greater service to the institutions in need of authentic material for teaching in the contemporary field.

I am in favor of discontinuing tours of our major painting exhibitions held here each year. When we first offered our exhibitions to the other museums some ten years ago, there were fewer contemporary exhibitions being held throughout the country. Because of the now widespread practice of loan exhibitions, it has become more and more difficult to persuade owners of the importance of lending their paintings for long periods to permit showings in cities throughout the country.

I do feel, however, that perhaps we should continue to offer our exhibitions of architecture, photography, industrial design, the dance, etc., since these fields are covered perhaps more often in our program than in the programs of other museums.

I would also like to ask if the small shows of original paintings from our Collection, from dealers and private collectors, fill any vital need in your program? I have in mind such shows as the groups of paintings from our Collection which we send on tour each year, and the small shows such as the present Twelve Contemporary Painters, Migration of the Negro, Four American Watercolorists, etc. We have, in the past, had so many requests for such exhibitions I felt that they helped to acquaint people in outlying communities with the important exhibitions held at galleries in New York each season as well as with the painters which the Museum has chosen to represent in its Collection. Perhaps these prepared shows are no longer necessary either; I'd be very grateful to you for your opinion.

As the Trustees will make their decision regarding our program before the end of this month, may I ask for your reply by return mail to the enclosed questions? If you have time, a more personal reaction to this letter would of course be greatly appreciated.

Sincerely yours,

Elodie Courter
Director of Circulating Exhibitions

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THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

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1. In your opinion, does the Museum of Modern Art have any national responsibility to continue to make available to other Museums its major exhibitions of contemporary painting and sculpture?
2. Are you interested in presenting exhibitions of architecture, industrial design, photography, and the dance? Should these be large shows (rental fees \$100-\$500) or smaller, less comprehensive exhibitions (rental fees \$40-\$100)?
3. Would you be inconvenienced in planning your own programs of temporary exhibitions if we were also to discontinue the circulation of small painting and sculpture exhibitions (20-50 paintings, rental fees \$30-\$100)?

Name

Institution

Elodie Courter
Director of Circulating Exhibitions

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LETTER #3

July 11, 1944

Dear

May I ask for your candid opinion and aid?

The Trustees of the Museum feel that our "educational work" in circulating the Museum shows and specially prepared exhibitions is a very costly and perhaps unnecessary part of our present program. They propose to eliminate all exhibitions of original material and to concentrate instead on the publication of small educational exhibitions to be sold to schools and colleges, and to augment our list of publications and color reproductions. In this way we may be of greater service to the institutions in need of authentic teaching material in the contemporary field.

This would mean, of course, the discontinuance of all the small exhibitions (rental fee from \$25 to \$150) of original painting, sculpture, architecture, industrial design, photography, etc., which have made up the major portion of our offerings for the past six to seven years. When we first started this service of circulating our exhibitions and preparing special shows for colleges and schools, there was little material of similar nature available. Now many institutions prepare their own shows in these fields, and it may be no longer necessary for us to continue this service. The Museum operates this department at considerable loss and it may be wiser for us to place our efforts and funds into new work the results of which will reach a more widespread public than the small exhibitions can ever hope to.

If you have the time, I would of course greatly appreciate a personal reply. I hesitate to impose on you, however, and would ask only that you give me a brief indication of your reaction to the enclosed questions. As the Trustees will make their decision regarding our program before the end of this month, may I ask for your reply by return mail?

Sincerely yours,

Blodie Courter
Director of Circulating Exhibitions

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GENERAL QUESTIONS CONCERNING MAJOR EXHIBITIONS, INCLUDING PAINTING SHOWS

Resonance

"I would be much disturbed if I found we could not show Modern Painting next season. There must be many others trying to conduct institutions with reduced staffs who feel as I do. In my opinion your Trustees in circulating QUESTIONNAIRE #5 for exhibitions are doing a very worthwhile wartime service to museums and public such service. I am glad to have this occasion to express my great gratitude."

QUESTIONNAIRE #5

1. In your opinion, does the Museum have any national responsibility to continue the preparation and circulation of smaller original exhibitions of contemporary paintings and sculpture?

San Francisco

"I am very sorry to hear that the Trustees of your Museum are thinking of eliminating large exhibitions of original material. As far as this Museum is concerned, we would

California Palace

of the City

2. Are you interested in presenting exhibitions of architecture, industrial design, photography and the dance? (Since first-rate material in these fields is less accessible than painting and sculpture, we might continue to circulate such shows even if painting and sculpture exhibitions were dropped from our program.)

Cecyenne Macagy, Acting Director

Chicago

Home

Institution

"I am distressed to think of an institution of modern art is contemplating dropping its tours of major painting exhibitions. While I realize the difficulties and expense involved, it seems to me that you have done so excellent a job over the country that the discontinuance of this service will be greatly missed, particularly at this time when the fate of The American Federation of Arts hangs in the balance."

Daniel Gatten Rich, Director

Portland

"I am very glad you wrote me your letter of July 18th, and very much dismayed to hear the current attitude of the Trustees toward the circulating exhibitions. I think it quite likely that your very elaborate program might be modified, but certainly the program that we offer to our public would be infinitely poorer without the Museum of Modern Art exhibitions, and our own job would be very much more difficult and expensive."

"Those of us here on the West Coast are only able to get to New York once, or at most twice a year.... It is obviously impossible for us to cover the contemporary field and we look to the Museum of Modern Art as a kind of resident agent far up in New York."

(cont...)

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MUSEUMS DESIRING LARGE MAJOR EXHIBITIONS, INCLUDING PAINTING SHOWS

Worcester

"I would be much disturbed if I found we could not show Modern Drawings next season. There must be many others trying to conduct institutions with reduced staffs who feel as I do. In my opinion your Trustees in circulating major exhibitions are doing a very worthwhile wartime service to museums and public each serves. I am glad to have this occasion to express my great gratitude."

Louisa Dresser, Acting Director

San Francisco

California Palace
of The Legion of
Honor

"I am very sorry to hear that the Trustees of your Museum are thinking of eliminating large exhibitions of original material. As far as this Museum is concerned, we would feel the loss of your major exhibitions. However, I am fully aware of the huge amount of work which rests upon your shoulders in circulating these. It is a job which only a few people in the United States could do."

Germaine MacAgy, Acting Director

Chicago

"I am distressed to think that the Museum of Modern Art is contemplating dropping its tours of major painting exhibitions. While I realize the difficulties and expense involved, it seems to me that you have done so excellent a job over the country that the discontinuance of this service will be greatly missed, particularly at this time when the fate of The American Federation of Arts hangs in the balance."

Daniel Catton Rich, Director

Portland

"I am very glad you wrote me your letter of July 18th, and very much dismayed to hear the current attitude of the Trustees toward the circulating exhibitions. I think it quite likely that your very elaborate program might be modified, but certainly the program that we offer to our public would be infinitely poorer without the Museum of Modern Art exhibitions, and our own job would be very much more difficult and expensive."

"Those of us here on the West Coast are only able to get to New York once, or at most twice a year..... It is obviously impossible for us to cover the contemporary field and we look to the Museum of Modern Art as a kind of resident agent for us in New York."

(cont....)

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Portland (cont.)

"From time to time we do have other exhibitions which are arranged independently but I always feel that they are largely supplementary to those that we have from you."

"I do feel that it is a great pity that the time and effort put into organizing a large show should be used only for one New York showing. Perhaps with the larger and more important exhibitions it would be possible to ask for the loans for only six months and to make a contract with three or four larger and interested Museums to take the exhibition. If this were done beforehand, while the exhibition is being organized, and with definite limitation of the tour it might be more easily arranged."

Robert Tyler Davis, Director

Pittsburgh
Carnegie Institute

"It is all well and good for the Museum of Modern Art to think of New York, but the Museum has an obligation in the contemporary field that extends to the whole United States. This it has discharged nobly through the touring exhibitions."

"I know some of the difficulties of obtaining loans for these tours but considering the prestige of the Museum of Modern Art and its crusading spirit for contemporary art and the fact that most of the important collectors of modern art are in and about New York City. You are in a position to meet with more success in obtaining loans than the run-of-the-mill American art museums."

"There has been a need for some organization to supply exhibitions to the larger art museums and the Museum of Modern Art has supplied that need. No other organization of which I have knowledge is in a position to carry out this work, certainly not the American Federation of Arts,....etc."

John O'Connor, Jr., Director

Charles Nagel, Jr., Acting Director

Kansas City
Wm. Rockhill
Nelson Trust
Gallery of Art

"We have usually had to content ourselves with looking wistfully at your major exhibitions because of the slimness of our loan exhibition budget, particularly in the last few years. When we could afford them it has been a great pleasure to exhibit such well prepared shows, not only from the standpoint of the material itself, but also because of efficiency in packing etc.....I think the museums generally owe a vote of thanks to you for setting such a standard of excellence."

Ethelyn Jackson, Acting Director

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Cleveland

"I am simply appalled at the idea that the Museum of Modern Art is thinking of abandoning its circulating exhibits. Such action would hit us very hard, as we have felt that they are the best travelling exhibitions that were put on and were doing a major thing in developing taste throughout the country.

Kansas City

"I do hope you will continue the special exhibitions of art. I can understand for the moment that the major painting exhibitions might be difficult for circulation, but I hope that that will be only temporary...No one else does them, no one else would do them, no one else is set-up to do them as well as you are. The country has accepted your leadership in these exhibitions and if, as you say, other organizations have come into the exhibition field no one of them approach in quality the work you have done. You have, however, raised the level so high that you have affected travelling exhibitions for good everywhere."

Dr. Southall
Haines Street
Museum of Art

Cleveland

William M. Milliken, Director
William M. Milliken, Director

Baltimore

"How will Museums continue to serve up fine fare to the public without your help and guidance? We really need your real shows to point up our entire program. I realize only too well what the difficulties must be but one fine show is worth as more to us than all of your minor ones."

Addison Gallery
of American Art

Adelyn Breeskin, Acting Director
Institutions such as Philadelphia, Baltimore, Chicago, etc., have had such exhibitions as the Muse. Adelyn Breeskin, Acting Director
one purpose such as Flanagan, Hartley, Calder, could be circulated by the new committee of the American Federation of Arts of which you are a member. There are, however, certain shows

St. Louis

"There is of course a much stronger allergy to modern painting and sculpture in St. Louis than in New York and it has been particularly helpful to us to show exhibitions which have the authority of the Museum behind them. Our budget for these exhibitions is not a very large one and availing ourselves but of your shows has certainly enabled us to squeeze the most out of it." infinite amount of educational work on a broad adult basis largely, I suppose, because the shows have not been labeled educational. I Charles Nagel, Jr., Acting Director
ability to continue work of this kind. Such work obviously is not limited to painting and sculpture alone, but includes architecture, photography and allied fields.

"Your second question I have answered in the affirmative and believe that your parenthetical comment is quite accurate. In addition, however, even if material in these fields were readily accessible, most museum staffs are not trained to interpret them correctly. The Museum of Modern Art has been able to obtain experts to do such shows for it whenever the occasion demanded and thus fulfill a service which other museums cannot obtain for themselves."

Ernstlett H. Hayes, Jr., Director

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MUSEUMS COMMENTING ON MAINTAINING CIRCULATION OF MAJOR SHOWS
OF ARCHITECTURE, INDUSTRIAL DESIGN, PHOTOGRAPHY, ETC.
EXCLUDING PAINTING AND SCULPTURE

Kansas City

Wm. Rockhill
Nelson Trust
Gallery of Art

"I do hope you will continue the special exhibitions of architecture, industrial design, etc. as I know of no other source for this type of material so effectively assembled."

Ethelyn Jackson, Acting Director

Cleveland

"We are most decidedly interested in presenting important exhibitions of architecture, industrial design etc., and while they are important and in a way irreplaceable, they would not replace the major exhibitions of painting and sculpture."

William M. Milliken, Director

Andover

Addison Gallery
of American Art

"I do not think that the Museum of Modern Art has any national responsibility for the circulation of small exhibitions of painting and sculpture which are duplicated by agencies such as the American Federation of Arts or other institutions such as Philadelphia, Baltimore, Chicago, etc. I believe that such exhibitions as the Museum may from time to time hold for its own purpose such as Flannagan, Hartley, Calder, could be circulated by the new committee of the American Federation of Arts of which you are a member. There are, however, certain these shows originated by your Museum which it would be a pity to eliminate. They have been usefully condensed for exhibition at smaller institutions of which there are a considerable number throughout the country. I know that these exhibitions have done much to build the prestige of the Museum of Modern Art, but more important, the Museum of Modern Art through circulating them has done an infinite amount of educational work on a broad adult basis largely, I suppose, because the shows have not been labeled educational. I believe the Museum still has a responsibility to continue work of this kind. Such work obviously is not limited to painting and sculpture alone, but includes architecture, photography and allied fields.

"Your second question I have answered in the affirmative and believe that your parenthetical comment is quite accurate. In addition, however, even if material in these fields were readily accessible, most museum staffs are not trained to interpret them correctly. The Museum of Modern Art has been able to obtain experts to do such shows for it whenever the occasion demanded and thus fulfills a service which other museums cannot obtain for themselves."

Bartlett H. Hayes, Jr., Director

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MUSEUM CURATORS ON SMALL EXHIBITIONS

Toronto

"By all means continue these, and I suggest that each subject exhibition could be handled in a wider variety of media, e.g.

Small Exhibits

- 1) Brazil Builds - small block models, - interior models, could be added.
- 2) Industrial design - combination of photos and objects, diagrams of processes, etc."

Martin Baldwin, Curator

When I say that small exhibits are desirable for suitable high material I speak from my own hard experience. Unlike the large museum the small galleries cannot flourish and thrive on exhibitions of their permanent collections - we do not see a great deal of exhibitionary material.

Is it not possible for the Museum to secure funds through charitable trusts or similar ways to help reduce the costs of the exhibitions?"

John G. Johnson, Director

Washington, D.C.
Department of Education
Office of Art Education

"The necessity of the Museum of Modern Art's Department of Circulating Exhibitions is self-evident for our Museum. The more, I believe, that we do in the way of any other museum, especially along the way that we have limited resources. The Department of Circulating Exhibitions are an added plus for the Museum and for the public. ... continuing to do so because of the great value for the public in the circulation of art."

John G. Johnson, Director

Washington, D.C.

"It would be a great help to the Museum if it were to disseminate the circulation of small exhibits and comparative exhibitions."

John G. Johnson, Director

New York
City

"The majority of artists, especially the younger ones, value the opportunity to exhibit their work. The real value lies in the exposure that comes from the individual, especially when it is given to the public in a museum."

John G. Johnson, Director

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MUSEUMS COMMENTING ON SMALL EXHIBITIONS
(Especially prepared non-museum shows)

Grand Rapids

"The Museum has had a most profound effect upon the galleries of the nation chiefly through the direct contacts in the form of exhibitions and many other educational services. A change in policy in regard to the "educational work" will change the Museum from a national to a local institution. The Museum will reach only that group who have sufficient means and interest to make a pilgrimage to New York. Of what use to a nation another New York showplace?

"When I say that small museums are desperate for exhibition material I speak from ten years hard experience. Unlike the large museums the small galleries cannot function and thrive on exhibitions of their permanent collections - we do not own material of sufficient importance.

"Is it not possible for the Museum to secure funds through charitable trusts or individuals to help reduce the costs of the exhibitions?"

"I should just like to see about the
"many institutions" that do not exist, I don't know about them."
Otto Karl Bach, Director

Hagerstown, Md.
Washington County
Museum of Fine Arts

"The services of the Museum of Modern Art's Department of Circulating Exhibitions have been invaluable for our Museum. The same, I believe, must be said in the case of any minor museum, struggling along to the same goal with limited resources. Your documentation, mounting and labeling are on planes far excelling anything within our grasp.....enabling us to demonstrate the art which our collections do not contain."

John Richard Craft, Director

Flint, Michigan

"It would be a great loss and a serious disappointment to many small institutions if the Museum of Modern Art were to discontinue the circulation of small painting and sculpture exhibitions."

Richard B. Freeman, Director

Fort Wayne
Indiana

"The majority of museums operate in the red and Art seldom pays dividends in dollars and cents. The real value lies in the enjoyment these things bring to the individuals, especially those who never get to New York in a lifetime."

Walter H. McBride, Director

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COMMENTS FROM COLLEGES ON NEED FOR EXHIBITIONS

(Small shows of painting, sculpture architecture, etc. which we have prepared to meet need of this group)

Pennsylvania State College

"Now for a few emphatic opinions. I don't want to see the exhibitions given up. For those of us who are in the wilderness they are of great value. They are no more "unnecessary" than the exhibitions in New York. In this world nothing is "necessary".

"In the nature of things exhibitions are temporary. Therefore schools would not be inclined to buy exhibitions from the Museum. No publication or reproduction ever has the value of a good original work of art. What would "authentic teaching material" amount to if it weren't an original work, and "authentic" work you might say?

"I should just like to see a few statistics about the "many institutions" that now prepare their own shows. May - be they exist. I don't know about them."

F. E. Nyslop, Jr.

Hollins College Virginia

"As you know, our budget for exhibitions has been strictly limited. The Trustees, then, could not be much impressed by our plea so long as only the financial aspects of the Exhibition Policy is concerned. Yet I feel that I can say that despite our limited budget, despite our isolation from the big cities, we have been able to carry on a valuable art program at Hollins. And that we have been able to do so I feel, has in large measure been due to the fact that through your agency we have been able to bring here, for study and stimulation, works of such quality as you have made available. Works in the original. We get along, perforce, with the study of relatively few originals, but these I think have been invaluable.

"We'd regret very much, then, finding that no such shows as the Rivera, Orozco, Siqueiros, the less recent Modern Masters (Cezanne, Utrillo, Di Chirico, Dali, Arp, Picasso, et alii) would be no longer available. For these brought material here that would have been unavailable elsewhere, and for such institutions as Hollins, it is necessary that the material be brought here to be of benefit. We cannot conduct classes to Washington, Philadelphia and New York."

John R. Ballator

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Skidmore College

"Your exhibitions of modern art have been the sole source
 "My thought would be that the Museum of Modern Art
 could best serve by limiting the size of exhibitions but
 keeping the quality and scope. Institutions which can af-
 ford the more expensive shows must have facilities to do
 quite a bit for themselves.

"Small Colleges are not in a position to organize exhibi-
 "Small Colleges like Skidmore with no museum facilities
 available have a real problem and the exhibitions from the
 Museum have contributed largely to our cultural awareness,
 understanding and appreciation of the arts.

"I know of no other source of exhibitions comparable and
 know it will be a great loss to us should the Museum of
 Modern Art discontinue the exhibition service.

Williams College

"I should like the Trustees of the Museum of Modern Art to
 know how sincerely I appreciate the opportunities they have
 made possible for the Skidmore College audience and the sur-
 rounding community during the past years."

Marion D. Pease

Amherst College

"We are very much distressed to learn that the Museum of
 of Modern Art is considering the discontinuance of its
 small traveling shows of original material. In our opinion
 these exhibitions have been of very great value in familiar-
 izing the public outside New York with important modern
 works of art. The exhibitions we have had from you have
 been the most popular and valuable ones on our program. It
 seems very unlikely that we shall be able to secure equally
 good ones from other sources. Our confidence that an ex-
 hibition circulated by the Museum of Modern Art would be
 interesting, well-prepared and well-worth the rental fee
 has never been ill advised. Fortunately, our public shares
 this confidence and comes in larger numbers to Museum of
 Modern Art exhibitions than any others."

Charles E. Rogers, Acting Head of

Department of Art

Wesleyan University

"In regard to your circular on travelling exhibitions I
 believe that the elimination of this feature would be a
 serious loss to our exhibition program and to colleges of
 a similar size.

"We find that the students will often visit exhibitions who
 are not enrolled in art courses; hence, we feel our exhibi-
 tions have a double purpose, immediate and general.

(cont...)

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Wesleyan (cont.)

"Your exhibitions of modern art have been the sole source of material in that field. We hope to be able to continue to present exhibitions of this type because an understanding of all phases of contemporary art is essential to a liberal education.

"Smaller colleges are not in a position to organize exhibitions of modern art. I believe it would be most unfortunate if the growing interest of college students in modern art should be curtailed for lack of exhibitions."

Gustave von Grosse

Williams College
Lawrence Art Museum

"Your letter with the statement of the Trustees' proposal to eliminate your circulating exhibitions fills me with dismay. For a college museum like ours, whose director has been a member of the teaching staff since its foundation in 1927, it is impossible to assemble special exhibitions with all the work involved in addition to a full time teaching schedule. Your carefully prepared shows with informative labels etc. etc. have been of inestimable value to me and we have availed ourselves of this service, as you know, to the extent of several exhibitions each year. Moreover they have been the best exhibitions we have been able to secure and the perfection of the packing has reduced to a minimum the work and bother that careful packing and unpacking requires. It would seem that there must be other small colleges or municipal museums which find themselves in a similar situation but evidently there are not enough of them to make this valuable service pay. It is certainly most regrettable if this is true."

Karl E. Weston, Director

Harvard

"I am quite distressed to learn that the Museum may discontinue these small exhibitions which have made up the major portion of your offerings during the past six or seven years. We have found these to be exceedingly useful to us in our work at Harvard and frequently regret our inability to subscribe to a larger number of them. It is not practicable for us to prepare many of our own exhibitions, and I think that very few schools of architecture are able to do this. It seems to me that it would be a great pity if the Museum should discontinue the service.

"I suppose that the value of this service would have to be

(cont...)

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HENRY ALLEN WOOD

Harvard (cont.)

"balanced against the value of other services rendered by the Museum. I have the impression that the Museum is somewhat over-extended and that it might be wise to curtail some of its services. If that should prove to be the case, I hope that the policy in respect to small exhibitions will not be abandoned, but will be merely suspended until conditions are more favorable."

Dean Joseph Hudnut

Portland

"As to the smaller exhibitions of paintings, I feel that they are essential to our program as well as to the national prestige which the Museum of Modern Art has so successfully attained.

"As you will remember, we had a very complete success with the showing of The Migration of the Negro, which not only served to introduce Jacob Lawrence to this city, but also to bring about a closer relationship and better understanding with our own expanding negro community. The exhibition also prepared the way for the purchase of six of the paintings from Jacob Lawrence's Harlem series for the Museum collection. I certainly consider this a vital service to our community and one which would not have been possible without your initial efforts."

Robert Tyler Davis, Director

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HENRY ALLEN MOE
551 FIFTH AVENUE · NEW YORK

July 20, 1944

file

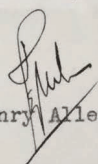
Dear Mr. Soby:

As you will have been informed by the time you get this, there will be a meeting of the Policy Committee next Wednesday at 6 p.m. I hope that then you can have ready the report on exhibitions -- which seems to me an all-pervading matter.

I am not unmindful that I promised you notes on your counter-Genauer piece. You will have them within a day or two.

We were on our way to church when I had a glimpse of you at Peter's -- the 200th anniversary of the Sherman church!

Sincerely yours,


Henry Allen Moe

Mr. James T. Soby
Museum of Modern Art
11 West 53 Street
New York City

M:s

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HENRY ALLEN MOE
551 FIFTH AVENUE · NEW YORK 17

August 22, 1944

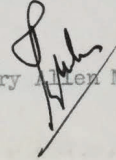
8/23 file

Dear Mr. Soby:

I thank you for your letter and look forward to receiving a copy of your statement. Will you please be so good as to have sent to me copies of Dan Rich's and Dr. Morley's statements? I have not seen them.

Greetings to you! The Genauer piece made me angry, too; but I just don't think that its effect is anything to worry about.

Sincerely yours,


Henry Allen Moe

Mr. James T. Soby
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

M:l

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August 24, 1944

Dear Mr. Moe:

Mr. Soby is away on vacation and your letter came after he had left.

I am enclosing a copy of Mr. Rich's letter to Harper's Magazine together with another letter from Mr. Rich. I am also sending you Dr. Morley's letter as it appeared in the Art Digest. Her letter to the Editor of Harper's is not available at the moment, since Mr. Soby took it with him.

We will mail you a copy of Mr. Soby's statement as soon as it has been mimeographed.

Very sincerely yours,

Secretary to Mr. Soby

Mr. Henry Allen Moe
551 Fifth Avenue
New York 17, N. Y.

mc
encls.

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June 1944

THE LIBRARY
(ART, FILM, VISUAL MATERIALS)
DANCE

file

I. PERSONNEL

A. Hannah Muller, Librarian in Charge, is responsible for the efficient operation of the Library and its staff, for guiding activities and delegating duties so that a maximum amount of service may be offered to staff and public. She selects and purchases books, periodicals and other materials, classifies and catalogs them, prepares bibliographies for Museum publications, institutions and individuals requesting them, and applies her bibliographical knowledge and her knowledge of research methods to the answering of requests for specific information. In addition, she is responsible for the supervision and organization of the Division of Visual Materials, for the acquisition of slides and negatives, for their correct identification and for publicizing their availability for rental and sale.

Dear Mrs. Levy:

B. Dorothy I have been talking to Mr. Moe about the enclosed article by Miss Gensauer, and he has agreed that the article might well be discussed informally at dinner tonight since it gives a very strong impression that the Museum is hopelessly divided within itself. Mr. Moe has asked me to send copies of the article to members of the Policy Committee, and it would be most helpful if you could find time to read it before the meeting this evening.

C. Pearl With thanks and kindest regards,
negatives and Slides, orders photographic prints, enlargements, photostats and slides for all departments of the Museum and for individuals requesting them. She is responsible for the correct labeling of photo and slide materials and for routing them to the proper places. She maintains the Museum's file of negatives, its allocation of slides, compiles photographic records of Museum exhibitions and assists public and staff in the use and selection of photographic materials for their specific purposes.

D. Shirley Clark, Photo Clerk, concerns herself with the routine duties of the Library and the Division of Visual Materials. She shelves books, files negatives, catalog cards and slides; labels; pastes and sorts. The great amount of detail involved in the filling of large slide orders is successfully handled by her.

II. FUNCTION

The Library's function in the Museum is twofold. Primarily, it is a service unit. By the application of acceptable and desirable library methods it maintains, acquires and makes available for use by staff and public a collection of books, periodicals, pamphlets, clippings, photographs and slides essential for research, study and more complete understanding of the various phases of contemporary art and film. Moreover, it provides assistance in the use of these materials, and through knowledge of bibliographical sources and methods supplies the answer to a wide variety of requests for information. It is prepared at all times to compile bibliographies of a general or specific nature, to give bibliographical advice and to represent the Museum in the Library world. It also fills all orders for photographic prints, enlargements, and slides made by the various departments of the Museum and offers for rental and sale and increasing collection of visual materials.

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June 1944

THE LIBRARY
(ART, FILM, VISUAL MATERIALS)
DANCE

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- B. Dorothy Simmons, Reference Librarian, meets the day to day demands made by the staff and public using the Library. She assists in the location of materials, and answers questions in the fields of art and film posed by staff and public in person, over the telephone or by correspondence. She lists, checklists, and indexes periodicals, catalogs books, prepares material for binding and files non-book materials in appropriate categories.
- C. Pearl Moeller, Assistant in Charge of Negatives and Slides, orders photographic prints, enlargements, photostats and slides for all departments of the Museum and for individuals requesting them. She is responsible for the correct labeling of photo and slide materials and for routing them to the proper places. She maintains the Museum's file of negatives, its collection of slides, compiles photographic records of Museum exhibitions and assists public and staff in the use and selection of photographic materials for their specific purposes.
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II. FUNCTION (continued)

In addition to its service function, the Library supplements the activities of the Museum's curatorial departments by acquiring fine editions and illustrated books and thus giving representation to a greater number of artists and to a larger scope of material than could reasonably be included in the Museum's collection of originals.

III. CURRENT PLAN OF OPERATIONS

To successfully carry out its functions the Library strives, by its purchases, to keep abreast of all current publications in its fields of interest. At the same time, it avails itself of opportunities, as they arise in the book market, to acquire important items not already in the collection and to complete significant serial publications of which it has only partial sets. To make this material usable, to guard it from loss, mishandling and damage, a systematic and adequate program of binding must be carried on. Effective documentation must constantly be in progress with special emphasis on such tasks as an inventory of periodicals holdings, indexing, and the processing of materials acquired but not yet incorporated into the collection.

It has been found expedient to apply library techniques not only to printed materials but to visual materials such as photographs and slides. The enthusiastic response on the part of the educational world to the distribution of Slide Catalog 43 (requests for more than 3,000 slides were received in a four month period) indicates the demand that exists for material of this nature and definitely confirms the worth of enlarging our slide collection, augmenting our negatives archives, documenting these items, and supplementing our current list so that new subjects are brought to the attention of interested purchasers. In the field of color where slides of good quality are extremely difficult to obtain but of obvious educational value, a plan of cooperation has been begun and should be continued whereby objects in the Museum's collection, works exhibit~~ed~~ here, and subjects suggested by the Museum are being photographed in color and offered for sale at reasonable prices with some monetary return to the Museum. At the same time the Library must increase its own collection of slides both in color and in black and white and thus attempt to satisfy the increasing demands made by the public and by staff members who wish to borrow them. Altho the costs involved in financing and publicizing these projects may seem large at first, it is our obligation to provide educational tools of this kind, and over a period of years we can hope for a reasonable return, both of a monetary nature and in the form of prestige.

As a depository for negatives owned by the Museum and those placed on loan by photographers, the Library continues to serve as a channelizing agency for all requests for photographic prints, enlargements and photostats requested by the public, educational institutions and above all by all departments of the Museum in connection with exhibition activity. The plan for so doing was begun a year ago, and the resulting efficiency and economy of operation justifies its continuation.

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IV. FUTURE PLANS OF OPERATION (Supplementary to those implied in Section III)

1. The Library's collection of art books must be recataloged in the immediate future. The availability of material in any library should not depend on the life, tenure or memory of the librarian in charge. But, because of procedures followed until only a few years ago, the catalog is greatly lacking in uniformity and serious omissions have been noted. As it now stands it is entirely out of keeping with the quality that has been characteristic of the Museum's contributions to the field of printed art bibliography and with the aims of the Museum as a whole. For this work and for activities described in the following three sections an additional staff member is needed.
2. Cataloging of the Dance Library begun by special appropriation in the summer of 1943 must be completed if that division of the Library is to offer a maximum of service.
3. A long projected catalog of visual materials which will bring together in one record all types of reproduction of a specific work of art should be begun.
4. As a by-product of cataloging activity a printed catalog of the Library's collection would be an invaluable contribution to the field of bibliography.
5. The publication of bibliographies relating to specific phases of the Library's collection should be undertaken.
6. The Library should secure the cooperation of public and private collectors of modern throughout the country in building up its photograph and negatives archives and in carrying out a program of documentation of these works of art.
7. An illustrated slide catalog should be issued.
8. For really effective functioning the Library should be large enough to house as a single unit all its sections, including photography, now completely separated, and dance, now in a semi-isolated position. There should be space for expansion and an adequate working area.
9. For economy of cost and operation photographic work should be done on Museum premises.
10. The eventual staff of the Library should consist of a Librarian, Assistant Librarian, Reference Librarian, Dance Librarian, Cataloger, Assistant in Charge of Negatives and Slides, and a Photo and Library Clerk.
11. An adequate appropriation should be included in the Museum Acquisitions budget for the purchase of expensive illustrated books and fine editions to be housed and used in the Library.

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THE MUSEUM OF MODERN ART

Date June 15, 1944

To: Mr. J. E. Abbott

Re: _____

From: Production Dept. F. Siderits
(Acting for Mr. Warren in
his absence)

STAFF

Office: Production Manager Rand Warren
Assistant Frieda Siderits

Engineers : (Chief, John Bustoff)

(5)

Electricians:(Chief, Robert Faeth)

(2)

1 add'l. for relief schedules
asked for in 1944-1945 Budget

Workshop:

Carpenters (6) Foreman, Edward Swanson

Mounters (4) Foreman, Gustaf Sandstrom

Painters (2) Foreman, George Magrath

Custodians (3)

1 add'l.

4 (1½ Registrar, 1½ Circ. 1 Service
Entrance)

Guards:

(21) 1 Head Guard , Thomas Ryan
1 Assistant
9 regular guards
1 elevator operator
1 checkroom
1 usher
1 relief
4 watchmen
1 gardener
1 porter

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THE MUSEUM OF MODERN ART

Date June 15, 1944

To: Mr. J. E. Abbott

Re: _____

From: Production Dept.

FUNCTION

The function of this department consisting of engineers, electricians, guards and workshop may be divided into the following categories:

- 1- Operations and Building supplies - including cleaning, uniforms, laundry, cleaning supplies, water coolers, etc.
- 2- Maintenance
 - (a) Building
 - (b) Machinery, electrical equipment, fans, motors, heating, air conditioning, replacing worn equipment
 - (c) Garden
 - (d) Elevators
 - (e) Rug and curtain repair and replacement

- 3- The workshop including carpenters, mounters, painters installs and prepares exhibitions according to plan, including wall changes, painting, framing, mounting, lighting changes and hanging exhibition material. Also prepares circulating exhibitions and packing cases for shipment.

The workshop department also supplies labor for maintaining the building, painting throughout the museum, moving heavy sculpture, partitioning offices, and supplying storage tills. It also does all framing of

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THE MUSEUM OF MODERN ART

Date June 15, 1944

To:

Re: _____

From: _____

color reproductions for resale.

- 4- The custodian department provides one full time and one part-time man to Registrars Department, and one full time and one part-time person to Circulating Department. This department takes care of all permanent collection storage, receives all material submitted for exhibition, checks all circulating material incoming and outgoing, and stores unused circulating and other material.
- 5- Scheduling guards, coatcheck, ushers, elevator operators or watchmen for protection of exhibition material, twenty-four hours a day, seven days a week.
- 6- Office:
 - Scheduling guards for regular and special events and any overtime; computing building payroll including overtime, and allocating to project orders along with material.
 - Purchasing all materials for maintaining building as well as installation construction material, office equipment and supplies, and keeping inventories of lumber, supplies, lamps, engineering parts, etc.

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THE MUSEUM OF MODERN ART

Date June 15, 1944

To:

Re: _____

From:

PLANS FOR 1944-1945

As our department is so closely related to all other departments, and is instrumental in carrying out their projects, any increased activities or programs planned by them will have an immediate effect on this department.

With the additional outside spaces devoted to classes and storage, the demands on maintenance and operational labor will be heavier. Since the original machinery and equipment is beginning to show signs of wear, here too, allowance must be made for both time and material for maintenance and replacement.

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THE MUSEUM OF MODERN ART

Date June 16, 1944

To: Policy Committee

Re: _____

From: Ione Ulrich

REPORT OF THE OFFICE OF ASSISTANT TREASURER AND CONTROLLER

FUNCTION

As Assistant Treasurer:

Responsibility in behalf of the Treasurer for the receipt and disbursement of all funds;

Also, keeping the accounts in accordance with accepted accounting principles (audited and certified quarterly and annually)

To organize and systematize the detailed divisional bookkeeping (and supporting records) in a related fashion for appropriate consummation in the general accounting record.

Reports:

Quarterly financial reports.

Annual financial reports for certification by the auditors.

Annual report in support of charter, required by New York State Board of Education.

Annual report in continuance of income tax exemptions required by Collector of Internal Revenue.

In support of foundation grants.

Qualifying conformance to requirements of government contracts upon completion of the contract. (Also for especially underwritten projects)

Other:

Review of financial detail of all contracts in relation to possible operational limitations, charter restrictions, intended function of the trustees.

Accumulating all contributions by donor for income tax advice.

Anticipate needs so arrangements can be made for operating cash.

As Controller:

To conform the spending, via the order system, to the money limitations and intention of the budget.

To relate expenditures for operation and inventories under all capital extension fund projects to the program and policy, as outlined and approved.

Establishing appropriate sales prices, etc. in ratio to costs and in relation to the intention of the Board covering any project in question.

Handling of payrolls (weekly, semi-monthly and monthly), pensions, income tax deductions, income tax notifications, war bond deductions, in accordance with the budget and the regulations required by law, etc.

Check capital income and expenditures (re Purchase, Endowment and Building Funds) in accordance with Trustees or Committee approvals.

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Expenditures under government contracts and other special projects and the preparation of appropriate billings with supporting documents according to government regulation, and/or the contract.

Establish conservative values of cost (or less) of all inventories.

Credit and collection of Receivables.

To support all records with appropriate explanation in support of receipt or disbursement.

STAFF

I. Ulrich - Assistant Treasurer and Contoller

J. McGonegal - Chief Bookkeeper or Accountant

Vera de Vries - Assistant to I. Ulrich in charge of payrolls (including pensions, income tax, hospitalization, war bonds and appropriate charging); admissions, luncheon and tea reports, and servicing the front desk.

P. Capo - payroll assistant to Miss de Vries

Hermina Doye - Secretary to I. Ulrich

H. Edwards - Accounts-payable clerk; checking orders and invoices, entering book charges and preparing for payment.

H. O'Neil - All accounts receivable other than publications (also assisting accounts payable clerk)

Request for additional typist:

Time to be shared by this office for the typing of checks and the Production Manager's Office for the typing of orders, and other general typing assistance.

Other:

S. Rubenstein, bookkeeper and N. Mellen, clerk are directly responsible to this office for publication sales and inventories. These are covered under the Publication Capital Extension Fund operation. Publication sales have increased 60% and a request has been made for an additional order clerk to begin September 1st and continue through Christmas and spring when volume is heaviest, or even longer if volume continues.

Two persons work in this office exclusively on the large government film contract and are paid out of that contract. Their supervision and approval of all orders, payrolls, etc. and detailed government billing come under the direct supervision of this office.

The purchase of materials; computation of overtime, etc. of building operation payroll (not including deductions); project order time and charges, are handled by the Assistant in the Production Manager's Office, also conforming to procedure established by this office.

Memberships are billed and recorded by the Membership Department though the receipts are assigned and returned for deposit via an established procedure set up to conform to the general accounting.

The front desk receive assignment of materials, tickets and change from this office and make daily reports in established routine to this office.

PLANS

The plans of this department follow the detailed program of all departments - the Museum as a whole, i.e., financial administration of the budget, capital extension fund, armed service program, garden operation and such other government and special projects that arise during the year; also, capital accounts.

COMMENTS AND REMARKS

The Museum has extended its own program and departments as well as taken on a great

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deal of outside work during the past few years. Financially this extra work has doubled the budget operation which was originally the basis on which the staff was organized. This expansion has necessarily dissipated the energies of the staff as well as the money available and has therefore, by virtue of the volume alone, resulted in less selectivity. Any cohesion of policy would naturally relieve all along the line. For example: Fewer exhibitions, with no attempt being made to schedule an exhibition for each department every year, but instead rotating over the years magnificent, large, well-planned exhibitions. This would allow each department in question a year or two to prepare its particular exhibition and corresponding publication without last-minute pressure and would maintain a high standard of publication as well as exhibition. This would permit the Museum to make arrangements with other museums for joint underwriting of major shows, as was done in the case of "International Architecture", etc. A small staff in each curatorial department could, in this way, make a contribution of impressive high standard and more selective than a larger staff, as in photography, with a constantly running program on a very limited department budget. I do not suggest that there be no program between major exhibitions but that such programs should not detract from that major effort but be directed specifically along supplemental but different educational lines.

For a good many years the budgeted program has been supplemented by exhibitions and other projects which could well be a part of the predetermined program for the year and which are not only because of special underwrite supplementing the budget. These specially contributed underwrites are limited to "out of pocket" expenditures without consideration of the staff time and operational expenses which they require and which are included in the budget. Frequently these underwrites preclude support of the budget. Such underwrites should be attracted to the programs within the budget; or, if these new suggestions are so suitable and desirable, they should be substituted for something in the program (assuming that it could not be planned as a part of the succeeding year's budget). This would aid in the financing of the budget and at the same time again unburden the staff which has been formulated to operate the budgeted program only.

As an institution that deliberately and according to its charter operates not at a profit but at a deficit which is made up by private contribution, it seems essential to be as conservative as is possible in the Financial operation. Inventories should be carried at cost or less, which, instead of providing any advantage currently, simply provides that advantage (if any) subsequently.

The majority of the Museum's spending (aside from apportionate payrolls) is concentrated in the nine months from September first to June thirtieth, which corresponds to the educational season. Two trustees have, in the past, made generous contributions during the first six months of the fiscal year, which, along with the earnings, almost fully cover the expenditures for that period. Assuming, therefore, that this situation obtains in the future, it is apparent that the majority of contributions are needed from January to June and many donors are accustomed to making their contributions late in the fiscal year. This presents two difficulties: firstly, the need to operate on borrowed money until the contributions come in; and secondly, the inability to judge the actual amount of contributions, should the expectancy be less than the previous year. Of course when the new budget is approved as of July first, the "new" money required to operate that budget is calculated, and would only be subject to amendment during the year by additions, deletions or savings in the budget. Obviously it is essential to devise ways of obtaining this new money regularly during the fiscal year. It is also desirable to confirm in writing renewal of contributions, particularly for the second six months.

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As I have suggested previously, I think it desirable that the staff Administrative Council be apprised periodically of the financial status and needs of the budget. This small group deals with the majority of the disbursements under this budget. In considering additions of special projects or additions or changes to the budget they would be encouraged to consider with their recommendation the relation of the fiscal problem as well as perhaps make suggestions from time to time as to possible new money.

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THE MUSEUM OF MODERN ART

MUSEUM OF MODERN ART

Date June 14th, 1944

JUN 15 1944

To: Mr. Abbott

Re: Report of the Front Desk

From: Mrs. Clark

NOTED

1. People in Department: 6

Definition of job within Department: First and foremost, the Front Desk must be covered seven days a week, including Saturdays, Sundays and holidays throughout the Summer and Winter. For the Desk to work smoothly and efficiently, each of the six people employed at the Desk must be able to do each other's jobs. This consists of selling tickets and making change rapidly in order not to have delays during the rush hours, such as the movies and at lunch and tea time, as well as the steady stream of visitors during the day. They must all be able to close out the different reports at night and see that all the funds and accounts check properly. The stock must be thoroughly familiar to them in every detail, - ranging from the price of postcards, reproductions and books, - to accurate information on all past publications and their contents. They must be familiar with the membership privileges and be conversant with the various types of memberships. They must use judgment in making appointments for the business offices and protect the Department heads as much as possible from unnecessary interruptions. They must be able to answer questions of all kinds both civilly and intelligently.

2. Definition of the work of the Department as a whole: This can be summed up by saying that the American public, which is becoming more art minded every year, will - to a certain extent - judge the sincerity and usefulness of the Museum by the reception at the Front Desk. I am perfectly serious when I say that I feel that our duties involve that of a courteous, dignified and patient hostess. I have many times seen bewildered, would-be art lovers come to the Desk for explanations and advice and one of our greatest services is to have them turn away with satisfaction and reassurance.
3. Current plans for operation for the fiscal year, 1944-45: Due to the greatly increased attendance of the past few years, the constantly enlarging scope of the Museum's activities, such as the opening of the Garden and Member's room for lunch and tea, the Children's Circus, lectures and special events, I feel that it is absolutely necessary to have extra help during certain times of the year. This is true during the Summer, when the Garden is open making necessary the second booth for selling tickets. Also there are vacation schedules to be considered at that time. Again at Christmas, our staff should have extra help. Our Desk sales are very large, the attendance heavy and we have the Children's circus with it's many inquiries and disappointments to contend with. This, plus the large amount of bookkeeping that is necessary, makes me feel that the present recommendation is a minimum necessity.

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THE MUSEUM OF MODERN ART

Date June 14th, 1944

To: Mr. Abbott

Re: Report of the Front Desk

From: Mrs. Clark

continued

4. Comments, remarks about things that the Department would like to do in the future.

Our chief hopes for the future are to keep ahead of the demands of the public. As the demands of the Museum and interest in the Museum grow, so must our Department. I feel that we can no longer accept young girls of little or no experience or background or those that feel they just want to work in a Museum. They should have a good art background, some business experience if possible and a keen sense of the responsibility and duties of this position. In other words, I think the caliber of the people who are to be employed at the Front Desk of the Museum of Modern Art must be raised in accordance with the ever increasing importance and influence of the Museum of Modern Art.

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THE MUSEUM OF MODERN ART

JUN 16 1944 **Date** June 15th, 1944

To: Mr. Abbott **NOTED** **Re:** Personnel at the Front Desk
From: Mrs. Clark

The following is the list of names of the people employed at the Front Desk which I omitted to give you in my report of yesterday.

Miss Helene Tiranoff
Miss Elizabeth Sharp
Miss Frances Beck
Miss Elizabeth Newton
Miss Marion Mullican
Mrs. Lillian W. Clark.

There will be two additional Summer workers, Mrs. Eames and Mrs. Carol Waynard Snell. Mrs. Snell will only be here for July and August. I trust that Mrs. Eames can be with us through September.

Work shop:

Carpenters (6) Foreman, Edward Swanson
Mounters (4) Foreman, Gustaf Sandstrom
Painters (2) Foreman, George Magrath
Custodians (3)
1 add'l.
4 (1 $\frac{1}{2}$ Registrar, 1 $\frac{1}{2}$ Circ. 1 Service Entrance)

Guards:

(21) 1 Head Guard, Thomas Ryan
1 Assistant
9 regular guards
1 elevator operator
1 checkroom
1 usher
1 relief
4 watchmen
1 gardener
1 porter

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THE MUSEUM OF MODERN ART

Date June 15, 1944

To: Mr. J.E. Abbott

Re: _____

From: Production Dept.-F. Siderits
(Acting for Mr. Warren in
his absence)

STAFF

Office: Production Manager Rand Warren
Assistant Frieda Siderits

Engineers: (Chief, John Bustoff)

(5)

Electricians: (Chief, Robert Faeth)

(2)

1 add'l. for relief schedules
asked for in 1944-1945 Budget

Workshop:

Carpenters (6) Foreman, Edward Swanson

Mounters (4) Foreman, Gustaf Sandstrom

Painters (2) Foreman, George Magrath

Custodians (3)

1 add'l.

4 (1½ Registrar, 1½ Circ. 1 Service
Entrance)

Guards:

(21) 1 Head Guard, Thomas Ryan
1 Assistant
9 regular guards
1 elevator operator
1 checkroom
1 usher
1 relief
4 watchmen
1 gardener
1 porter

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THE MUSEUM OF MODERN ART

Date June 15, 1944

To: Mr. J. E. Abbott

Re: _____

From: Production Dept.

FUNCTION

The function of this department consisting of engineers, electricians, guards and workshop may be divided into the following categories:

- 1- Operations and Building supplies - including cleaning, uniforms, laundry, cleaning supplies, water coolers, etc.
- 2- Maintenance
 - (a) Building
 - (b) Machinery, electrical equipment, fans, motors, heating, air-conditioning, replacing worn equipment
 - (c) Garden
 - (d) Elevators
 - (e) Rug and curtain repair and replacement
- 3- The workshop including carpenters, mounters, painters, installs and prepares exhibitions, according to plan, including wall changes, painting, framing, mounting, lighting changes and hanging exhibition material. Also prepares circulating exhibition and packing cases for shipment.

The workshop department also supplies labor for maintaining the building, painting throughout the museum, moving heavy sculpture, partitioning offices, and supplying storage tills. It also does all framing of

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THE MUSEUM OF MODERN ART

Date June 15, 1944

To: Mr. J. E. Abbott

Re: _____

From: Production Dept.

color reproductions for resale.

- 4- The custodian department provides one full time and one part-time man to Registrars Department, and one full time and one part-time person to Circulating Department. This department takes care of all permanent collection storage, receives all material submitted for exhibition, checks all circulating material incoming and outgoing, and stores unused circulating and other material.
- 5- Scheduling guards, coat-check, ushers, elevator operators or watchmen for protection of exhibition material, twenty-four hours a day, seven days a week.
- 6- Office:
 - Scheduling guards for regular and special events and any overtime; computing building payroll including overtime, and allocating to project orders along with material.
 - Purchasing all materials for maintaining building as well as installation construction material, office equipment and supplies, and keeping inventories of lumber, supplies, lamps, engineering parts, etc.

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THE MUSEUM OF MODERN ART

Date June 15, 1944

To:

Re: _____

From:

PLANS FOR 1944-1945

As our department is so closely related to all other departments, and is instrumental in carrying out their projects, any increased activities or programs planned by them will have an immediate effect on this department.

With the additional outside spaces devoted to classes and storage, the demands on maintenance and operational labor will be heavier. Since the original machinery and equipment is beginning to show signs of wear, here too, allowance must be made for both time and material for maintenance and replacement.

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BRIEF DESCRIPTION OF THE WORK OF THE DEPARTMENT OF PAINTING AND SCULPTURE

DEPARTMENT OF PAINTING AND SCULPTURE

I. THE MUSEUM COLLECTION

Scope: Since no Print Department has as yet been set up, this Department is concerned with the Print and Poster Collections, as well as with works of art in the following media: oil painting, watercolor, drawing, collage, sculpture, constructions, etc.

Personnel

Director, Curator, Assistant to Curator, two secretaries.

The duties of members of this Department overlap a great deal, possibly more than in other departments. For instance, the Director, Curator, and Assistant to Curator all work continuously on loan exhibitions, installation of the Museum Collection, publications, research, interviewing artists, visiting studios and galleries, etc. In regard to the Museum Collection, the Director takes care of work outlined under the heading ACQUISITIONS, the Curator that under CARE OF THE COLLECTION. The Assistant to Curator keeps artist and reference files up-to-date, takes care of photographing the Museum Collection, and handles the bulk of the miscellaneous inquiries from the public.

3. Carry out decisions of the Committee on Painting and Sculpture and the Committee on the Museum Collections, such as actual purchasing, acceptance or rejection of gifts, and return of rejected works to owners. Interim letters of thanks to donors before formal receipts are sent.

(Note: There is at present no established procedure whereby the Departments of Architecture, Photography, Industrial Design, Manual Industry, and Dance and Theatre Design can have their acquisitions heard, except through the Department of Painting and Sculpture which prepares the lists and presents the material for meetings of the Committee on the Museum Collections. There obviously must be a central clearing house for all acquisitions material so that it can be properly handled and recorded. A clarification of this situation is urgently needed.)

4. Disposal of Works from the Collection. Prepare lists of works of art to be disposed of, whether by sale, gift or exchange, for ratification by the Trustees.

5. Care of the Collection

1. Curatorial work, in collaboration with Registrar, on inspection and care of the Museum Collection.

a. Restoration and other repairs in case of damage or deterioration.

b. Designing frames and sculptural pedestals, etc.

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BRIEF DEFINITION OF THE WORK OF THE DEPARTMENT OF PAINTING AND SCULPTURE

I. THE MUSEUM COLLECTION

A. Acquisitions*

1. Select from artists, galleries or private owners works of art available for addition to the Museum Collection.
2. Present works of art to regular monthly meetings of the Committee on Painting and Sculpture and/or the Committee on the Museum Collection.
 - a. Assemble works of art, or photographs of them, including works submitted by the Department and works submitted by members of the two Committees (above).
 - b. Prepare lists of all works brought before both Committees for Committee members and for Registrar.
 - c. Prepare reports on meetings of the Committee of the Museum Collections for Trustees meetings, and lists of works accepted by both Committees for inclusion in minutes of Trustees meetings.
3. Carry out decisions of the Committee on Painting and Sculpture and the Committee on the Museum Collections, such as actual purchasing, acceptance or rejection of gifts, and return of rejected works to owners. Interim letters of thanks to donors before formal receipts are sent.

* (Note: There is at present no established procedure whereby the Departments of Architecture, Photography, Industrial Design, Manual Industry, and Dance and Theatre Design can have their acquisitions cleared except through the Department of Painting and Sculpture which prepares the lists and presents the material for meetings of the Committee on the Museum Collections. There obviously must be a central clearing house for all acquisitions material so that it can be properly handled and recorded. A clarification of this situation is urgently needed.)

B. Disposal of Works from the Collection. Prepare lists of works of art to be disposed of, whether by sale, gift or exchange, for ratification by the Trustees.

C. Care of the Collection

1. Curatorial work, in collaboration with Registrar, on inspection and care of the Museum Collection.
 - a. Restoration and other repairs in case of damage or deterioration.
 - b. Designing frames and sculpture pedestals, etc.

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c. Storage: work with Registrar on special problems.

D. Installation of the Collection

1. Permanent exhibition of the Museum Collection on 3rd floor. (until opening of 15th Anniversary Exhibition). Frequent changes in this exhibition, some made to keep it fresh and timely, some occasioned by the loan of works on view to other exhibitions.
2. Exhibitions of New Acquisitions to the Collection. 20 of these shows, varying in size from one room to half a floor, have been held since the opening of the Museum building.
3. Exhibition of works of art on 6th floor with frequent changes for special events. Hanging pictures in staff offices, Library, Auditorium Lounge, halls.

E. Cataloguing and Research. The Department is responsible for the cataloguing of the Collection and assembling of routine data on the objects and artists. This would include new editions of the published catalogs, and information supplied to Registrar's files.

F. Loans from the Collection. All loans from the Collection of Painting, Sculpture, Drawings, Prints, must be approved by the Director and Curator of the Department.

(Note: the question of who should approve loans from the collections of other departments has not been decided.)

II. LOAN EXHIBITIONS

A. Direction of Exhibitions. Members of the Department direct a good percentage of the Museum's loan exhibitions, preparation of which includes:

1. Research on subject of the exhibition.
2. Research on quality, ownership, and availability of works of art to be borrowed.
3. Secure loans from owners.
4. Supply full information to Registrar, including ownership of loans, method of shipment, insurance; also lists of works in Museum Collection to be reserved for inclusion in loan exhibition.
5. Prepare, edit and proofread catalogue of exhibition (see III A).
6. Supply photographs and information to Publicity Department.
7. Direct installation of exhibition, including floor plan, wall colors, arrangement of works of art, labels, signs, diagrams, etc.

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~~colers, arrangement of works of art, labels, signs, diagrams, etc.~~

8. Letters of acknowledgment to lenders upon return of loans.
9. In case of damage to loans arrange with owner and Registrar for repair and insurance claim.
3. Work with Non-Staff Directors of Exhibitions. When an outside director is responsible for an exhibition of painting or sculpture, the Department has frequently worked closely on the exhibition and catalogue (above 1-9) and had final responsibility for the installation.
- C. Circulating Exhibitions.
 1. The Department of Painting and Sculpture supervises circulating shows made up from Museum exhibitions for which it has been responsible.
 - a. Selection for circulation. Supply information about lenders.
 - b. Secure substitutes for works which cannot be borrowed for circulation.
 2. The Department has not prepared or supervised other circulating exhibitions during the past year although it has organized shows previously. Advice and suggestions are given upon request.

III. PUBLICATIONS

A. Catalogues of loan exhibitions

1. For exhibitions for which the Department is responsible: prepare and edit contents of catalog, including text, complete set of photographs, catalog list with full data on each item, biographical data on artists, special lists such as past exhibitions, chronologies, etc. (Bibliographies are now supplied by Library.) Proofread whole catalogue, including checking of color and black-and-white plates.
2. For some exhibitions of painting and sculpture done by an outside director; the Department has in the past often been responsible for editing the catalogue, supplying research on works of art, etc.
- B. Publication of the Museum Collection. Three catalogues have been published to date: "The Lillie F. Bliss Collection," "Painting and Sculpture in the Museum of Modern Art," and "The Latin-American Collection of the Museum of Modern Art."
- C. Bulletin: Supply copy and illustrations on exhibitions, acquisitions, and special subjects.
- D. The New York Art Calendar: proofread each issue.

IV. EXTENDED LOANS TO THE MUSEUM

Select and Secure extended loans to the Museum Collection, including sculpture for the garden.

V. PHOTOGRAPHS OF WORKS OF ART

- A. Exhibitions: assemble complete master sets of photographs, with sources,

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for exhibitions directed by the Department. These are later turned over to Library for permanent record of exhibitions. This includes having loans to exhibitions photographed when necessary.

- B. Museum Collection: Photograph works in Collections. Keep master sets of photographs of Collection up-to-date for Library and Registrar's office.

V. PUBLICITY

- A. Photographs: for each exhibition directed by the Department, supply master set of photographs for ordering publicity photographs.
- B. Releases: supply information and check copy.

VI. INTERVIEWS WITH ARTISTS

Artists and artists' agents applying to the Museum are referred to this Department. This means a probably average of eight to twelve a day, either coming in person, telephing or writing.

VIII. GENERAL INFORMATION SERVICE

- A. Inquiries from the public on all sorts of matters, such as buying and selling art, artists' addresses, art schools, private teachers, lecturers, where to exhibit, etc.
- B. Special inquiries from within the Museum, from other museums and from the public for lists of artists for commissions, exhibitions, teaching posts, etc. Lists of works of art for reproduction, exhibitions, etc.

IX. REFERENCE FILES AND LISTS

- A. Artist file: only complete one kept in Museum, giving addresses and dealers, to supplement and keep up-to-date the inadequate list in Who's Who in American Art.
- B. Collectors' file: works of art in public and private collections, filed both by collector and by artist.
- C. Reference file of photographs: photos submitted by little-known artists, supplementing artist reference file in Library.
- D. Invitation file: supply lists of artists to Secretary's office and Reception Committee to invite to previews, parties, etc.
- E. Private collections: prepare lists of collections to which visits are arranged for members by the Advisory Committee. A member of the Department is on duty to answer questions at the time of these visits.

X. GENERAL STUDY AND RESEARCH

- A. Read important reference books, current books, periodical literature.
- B. Cover exhibitions at dealers' galleries, other museums, etc.

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C. Visit artists' studios.

D. Attend important lectures and conferences.

LABOR ACTIVITIES. MEMBERSHIP IN SOCIETIES AND ASSOCIATIONS. 1944-45

LABOR ACTIVITIES:

James Turrell, various shows, various, 1944.

Various artists, various, 1944

James Turrell, various shows, various, 1944-45

Various artists, various, 1944

MEMBERSHIP:

catalogues for shows exhibitions
Articles and reviews for various magazines

WORKING TOGETHER:

Installation of the Museum collection, various, 1944 and summer, 1945 (see folder), under Mr. MoMA's direction

Applications, monthly meetings of the Committee on Printing and Exhibitions and the Committee on the Museum Collections; preparing material for news, lists, reports to trustees, carrying out special commissions, etc.

Inventory, annual (see outline of current activities of the Museum)

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PLANNED ACTIVITIES, DEPARTMENT OF PAINTING AND SCULPTURE, 1944-45

LOAN EXHIBITIONS:

Lyonel Faininger, one-man show, autumn, 1944
Miss Miller

American Battle Art, autumn, 1944
Mr. Soly

Georges Rouault, one-man show, winter, 1944-45
Mr. Soly

American Group Exhibition, spring, 1945
Miss Miller

PUBLICATIONS:

Catalogues for above exhibitions
Articles and reviews for various magazines

MUSEUM COLLECTIONS:

Installation of the Museum Collection, autumn, 1944 and summer, 1945 (two floors), under Mr. Barr's direction.

Acquisitions, monthly meetings of the Committee on Painting and Sculpture and the Committee on the Museum Collections: preparing material for same, lists, reports to Trustees, carrying out actual transactions, etc.

Curatorial, normal (see outline of current activities of the Department.)

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NOTES ON IDEAL PLAN FOR DEPARTMENT

- I. That the schedule be so arranged that one full day or two half days a week be given to visiting galleries and artists' studios. Under the pressure of the present schedule it is impossible for the Director and Curator to visit artists and galleries except on Saturday afternoon and during an occasional lunch hour.
- II. That a substantial amount of time each year be set aside for general research into contemporary art - reading, attending lectures, visiting other museums, etc. This work will not show on the surface, but it is essential that the Department increase its fund of knowledge each year through systematic research. At present we learn primarily from exhibitions on which we work. This is not enough. The visiting of other museums is especially important, and some member of the Department should periodically go to see private collections in other cities.
- III. That loan exhibitions be scheduled farther ahead - the large ones preferably a year in advance. This would enable Department members, when called upon to direct loan shows, to work slowly and carefully on both exhibitions and catalogues. It would also allow time to see more of the works to be included in a given show. The present average advance warning of three to six months means that many of the exhibitions must be done under pressure of time and many pictures chosen from photographs only.

Note: The three suggestions made above to be effective would presuppose a change in the psychological atmosphere of the Museum. If, as recently suggested by Mr. Clark, the Museum should now commit itself to a general easing of the pressure of its activities and to a recemphasis on quality in whatever it does, then all three suggestions could be carried out without much difficulty.