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FILM LIBRARY, INC. COMMITTEES
Correspondence

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FINANCE COMMITTEE:

Chairman, Nelson A. Rockefeller
Cornelius N. Bliss
Marshall Field
A. Conger Goodyear
Mrs. Stanley Resor
Beardsley Ruml

BUILDING COMMITTEE:

Chairman, Stephen C. Clark
A. Conger Goodyear
Nelson A. Rockefeller

AUDITING COMMITTEE:

Chairman, William S. Paley
Samuel A. Lewisohn
John Hay Whitney

WORLD'S FAIR COMMITTEE:

Chairman, Nelson A. Rockefeller
Edsel B. Ford
A. Conger Goodyear
Mrs. Stanley Resor
Beardsley Ruml

EXHIBITIONS COMMITTEE:

Chairman, A. Conger Goodyear
Stephen Clark
Miss Ethel Haven
Samuel A. Lewisohn
Mrs. John D. Rockefeller, Jr.
Edward M. M. Warburg

ACQUISITION COMMITTEE:

Chairman, Samuel A. Lewisohn
Philip Goodwin
A. Conger Goodyear

NOMINATING COMMITTEE:

Chairman, Mrs. W. Murray Crane
Stephen Clark
Philip Goodwin
Mrs. John D. Rockefeller, Jr.

FILM LIBRARY COMMITTEE: 1937

Chairman, John Hay Whitney
Mrs. William T. Emmet, Jr.
A. Conger Goodyear
Edward M. M. Warburg

ARCHITECTURE COMMITTEE:

Chairman, Philip Goodwin
Alfred H. Barr, Jr.
Miss Catherine Bauer
John Coolidge
Henry-Russell Hitchcock, Jr.
Professor Joseph Hudnut
Philip Johnson
Chauncey D. Stillman

St. John Smith, Jr.

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March 1, 1937.
January 21, 1937.

Dear Mr. Whitney:

The Executive Committee has made preliminary arrangements for the re-appointment of the Executive Committee, according to the By-laws of the Museum of Modern Art. Mr. Goodyear has asked me to inform you that you have been re-appointed to the Film Library Committee, the Advisory Committee, and the Membership Committee for the year 1937. I have enclosed a copy of the letter of appointment in writing.

Very truly yours,

The Director of the Executive Committee, who is in charge of the Museum, appreciates having such capable members on the Film Library Committee and requires action on the part of the Executive Committee in writing.

Secretary

Mrs. William T. Emmet, Jr.,
176 East 93rd St.,
New York City.

Mr. Jean Day Whitney,
176 East 93rd St.,
New York City.

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March 1, 1937.

March 21, 1937.

Dear Mr. Whitney:

The Executive Committee now meets regularly one week before each meeting of the Board of Trustees. According to the By-laws of the Museum of Modern Art, paragraph 1, - "The Executive Committee, the Finance Committee, and the Auditing Committee shall report to the Board of Trustees. All the other Regular and Special Committees shall present such reports as require action or appropriation of funds to the Executive Committee in writing."

The Chairman of the Executive Committee will therefore appreciate having such reports from the Film Library Committee as require action or appropriation of funds presented to the Executive Committee in writing.

Very truly yours,

Very truly yours,

Assistant to Executive Director

Mr. John Hay Whitney,
14 Wall St.,

Mr. John Hay Whitney,
14 Wall St.,
New York City.

TDM:lf

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Film Library

October 11, 1937

March 31, 1937.

Dear Mr. Whitney:

The Executive Committee of the Museum meets on April 8th. The Chairman has requested that any recommendations or reports of the Film Library Committee for their consideration be submitted to the Museum in writing several days in advance of April 8th.

A report on the Film Library lecture course at Columbia University has already been sent to Mrs. Sheppard and will be presented to the Executive Committee. Mrs. Sheppard would, however, like some word as to whether or not your Committee has anything further to report.

Very truly yours,

Assistant to Executive Director

Mr. John Hay Whitney,
14 Wall St.,
New York City.

IU:lf

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Parsons

Rockefeller

January 12, 1937

THE MUSEUM OF MODERN ART

October 11, 1937

The Museum of Modern Art Film Library, Inc., Committee:

Trustee Committee:

John Hay Whitney, Chairman,
A. Conger Goodyear,
Edward W. Warburg.

Dear Nelson:

Auxiliary Committee:

I am enclosing a copy of the Agenda of Thursday's meeting of the Board of Trustees together with the material which I imagine you will want to report on. You will find attached the following material to correspond with the report of the Finance Committee:

- a) Resolution re Bank account for builder
- b) Annual statement - period 9 months - October 1, 1936 to June 30, 1937
- c) Surplus to building fund as recommended by Finance Committee
- d) Report on building funds
- e) Admission fees

Very truly yours,

Dr. Erwin Panofsky,
Princeton University,
Princeton, N. J.

J. Robert Rubin,
Metro-Goldwyn Pictures,

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York, N. Y.

Dr. David H. Stevens,
Rockefeller Foundation,
West 42th Street,
New York, N. Y.

TDM:br

Ry

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January 13, 1937.

The Museum of Modern Art

11 West 44th Street New York N. Y.

Telephone Circle 1-1178

570 Lexington Avenue

THE MUSEUM OF MODERN ART

570 Lexington Avenue,

The Museum of Modern Art Film Library, Inc. Committees:

Trustee Committee: D. Rockefeller, Jr.,

John Hay Whitney, Chairman,
A. Conger Goodyear,
Edward M. M. Warburg.

Advisory Committee:

Will H. Hays, Chairman,
c/o Motion Pictures and Distributors of America,
28 West 44th Street,
New York, N. Y.

Jules E. Brulatour,
1540 Broadway,
New York, N. Y.

Stanton Griffis,
15 Broad Street,
New York, N. Y.

Dr. Erwin Panofsky,
Princeton University,
Princeton, N. J.

J. Robert Rubin,
Metro-Goldwyn Pictures,
1540 Broadway,
New York, N. Y.

Dr. David H. Stevens,
Rockefeller Foundation,
49 West 49th Street,
New York, N. Y.

I feel that there is some objection to the creation of a special membership, and possibly in the long run we would get better results by the continuation of a minimum of \$10.00 for membership and gradually building up a general membership that we could interest in the films and in the other activities of the Museum as well.

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The Museum of Modern Art

11 West 53rd Street New York N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

570 Lexington Avenue,
January 15th, 1936.

Trustees

President:

A. Conger Goodyear

1st Vice-President:

Mrs. John D. Rockefeller, Jr.

2nd Vice-President:

Stephen C. Clark

Secretary-Treasurer:

Samuel A. Lewisohn

Cornelius N. Bliss

Mrs. Robert Woods Bliss

Mrs. W. Murray Crane

The Lord Daven of Millbank

Marshall Field

Edsel Ford

Raymond B. Fosdick

Philip Goodwin

Mrs. Charles S. Payson

Mrs. Stanley Resor

Nelson A. Rockefeller

Paul J. Sachs

Mrs. John S. Sheppard

Edward M. M. Warburg

John Hay Whitney

Director:

Alfred H. Barr, Jr.

Executive Director:

Thomas Dabney Mabry, Jr.

Director of Film Library:

John E. Abbott

Mrs. John D. Rockefeller, Jr.,
c/o Ritz Hotel,
Boston, Mass.

Dear Mrs. Rockefeller:

On the first two presentations of the Film Library program on January 7th and 8th, about six hundred people were in attendance. The Museum is able to seat comfortably only 250 people so that at each performance there was a surplus of fifty people who could not be accommodated in the regular seats.

Mr. Abbott estimates that in addition from one hundred to two hundred persons wished to see the presentation but had to be denied admittance. Furthermore, the ventilating conditions in the Museum are entirely unsatisfactory, and there was a great deal of complaint on this score. Under these circumstances, Mr. Abbott strongly recommends that we do not have the February presentation in the Museum.

The Board of Directors of the Center Theatre in Rockefeller Center have passed favorably on a proposal of the General Manager of the Theatre that they should turn over the theatre to us one night a month without charge, we to bear the expenses of the ushers, lighting, etc., which would amount to about \$200. a night, exclusive of the music costs.

Mr. Abbott suggests, further, that we should consider the creation of a special membership, the privileges of which would be confined to our ten film presentations, on payment of a fee of \$5.00. He estimates that we would probably attract from two thousand to three thousand special members on this basis.

I feel that there is some objection to the creation of a special membership, and possibly in the long run we would get better results by the continuation of a minimum of \$10.00 for membership and gradually building up a general membership that we could interest in the films and in the other activities of the Museum as well.

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Mr. Abbott will get together some additional facts and figures which I will have available for the Trustees' meeting on January 23rd, and in the meantime I suggest that you be giving this matter your attention.

Sincerely yours,

Wm. C. Coker
President.

Mr. Abbott
12 West 53rd St
New York City

The Trustees' letter, with the
to which he refers, was enclosed herewith. I have
daily wear the letter should be the Trustees' agreement
confirmed in the thought that the you to act in one of the
you would simply be adding an unnecessary burden. That is un-
usually true, too, in regard to the incorporation. Your discussion
with the Museum itself ought to give to all of the trustees
all the publicity you should be allowed to contribute, and cer-
tainly there is no necessity for your doing any work in either of
the positions it is suggested you should take.

The form of the agreement is very simple,
but in view of the right of the Museum to demand the return of
any money sent by the Trustees to the Museum at any time, it
is probably all that is needed. Our Bank Corporation law
chapter was revised at a meeting held, I believe, in the year last
past in which, providing for the appropriate limitations to public work,
of a similar, kind. The draft is attached in this packet.

Wm. C. Coker

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*Send copy
to Mr. Abbott
June 12*

Film Library - re policy

30 Rockefeller Plaza
New York

Room 5600

June 11, 1935.

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York City.

Dear Mrs. Rockefeller:

Mr. Abbott's letter, with the enclosures to which he refers, are returned herewith. I have been carefully over the letter itself and the trust agreement and am only confirmed in the thought that for you to act as one of the Trustees would simply be adding an unnecessary burden. That is certainly true, too, in regard to the Secretaryship. Your connection with the Museum itself ought to give to all of its enterprises all the publicity you should be expected to contribute, and certainly there is no necessity for your doing any work in either of the positions it is suggested you should take.

The form of the agreement is very simple, but in view of the right of the Museum to demand the return of the library stock by the Trustees to the Museum at any time, it is probably all that is needed. Our Stock Corporation Law limits the period of a voting trust agreement to ten years and it is common practice for the agreements themselves to recite such, or a shorter, limitation. The draft is silent on this point.

Sincerely yours,

James M. Swaine

Encs.

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The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

June 7th 1935

Trustees

President:

A. Conger Goodyear

1st Vice-President:

Mrs. John D. Rockefeller, Jr.

2nd Vice-President:

Stephen C. Clark

Secretary-Treasurer:

Samuel A. Lewisohn

William T. Aldrich

James W. Barney

Frederic C. Bartlett

Cornelius N. Bliss

Mrs. Robert Woods Bliss

Mrs. W. Murray Crane

Frank Crowninshield

The Lord Duveen of Millbank

Raymond B. Fosdick

Philip Goodwin

Mrs. Charles S. Payson

Duncan Phillips

Nelson A. Rockefeller

Paul J. Sachs

Mrs. John S. Sheppard

Edward M. M. Warburg

John Hay Whitney

Director:

Alfred H. Barr, Jr.

Executive Director

Thomas Dabney Mabry, Jr.

My dear Mrs. Rockefeller:

In accordance with our conversation last Monday, I am writing to state as clearly as possible the set-up of the Film Library of the Museum of Modern Art.

To meet the requirements of operating this department of the Museum and to maintain it as a non-profit-making unit in accordance with the expressed desire of the film industry, Mr. Gerald Donovan, the attorney for the Museum, advised the formation of a corporation, all of whose stock would be issued to the Museum of Modern Art, to hold the assets of the Film Department.

This corporation was formed with the name "Library of Cinema Art Inc." Since that time, it was decided to change the name to "Film Library of the Museum of Modern Art, Inc". which will be its permanent name. At a meeting of the Movie Committee, with Mr. Whitney, Mr. Goodyear, Mr. Barr, Mrs. Emmet, Mr. Donovan, Mrs. Abbott and myself present and with the knowledge of Mr. Warburg, Mr. Whitney was elected President, Mr. Warburg Treasurer and myself Vice-President and General Manager with Mrs. Abbott as Curator. The office of Secretary was left vacant and those present expressed the hope that this position would be accepted by you.

In order to meet certain requirements necessary for dealing with the motion picture industry and yet insure complete control of the Film Library by the Trustees of the Museum, Mr. Donovan has drawn up an agreement by which all the stock of the Film Library will be transferred from the Museum to a Trust, with three Trustees - Mr. Whitney, Mr. Warburg and, it is hoped, yourself. I am enclosing a draft of this agreement which explains itself better than I can explain it.

Under the terms of the grant from the Rockefeller Foundation, the money as received would be deposited in an account known as Museum of Modern Art, Special Account. Funds from this account will be transferred to the bank account of the Film Library of the Museum of Modern Art as they are needed.

I have conferred with Mr. Donovan about the responsibility you would assume in becoming Secretary of this Corporation. His opinion is as follows: "I find no legal responsibility except keeping the records of the corporation. This is a responsibility to the corporation and not to any third party. The By-Laws provide for an assistant-secretary who will take care of the clerical duties should the Secretary so desire." As regards the position of a Trustee of the Corporation, Mr. Donovan said:

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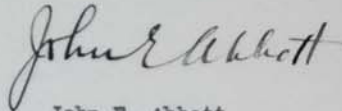
"the only responsibility is to use his or her best judgment that directors of the right type are put in office."

As regards the selection of films, we all agree that there should be a Selection Committee, to include Mr. Barr and whoever else it seems most useful to appoint. The material we hope to include in our first four circulating programs would principally be well-known films such as have already in the past enjoyed wide circulation. The international character of the programs will, I think, prevent any complaint about the inclusion of certain films with a marked national or political flavor - such as some Russian or German ones - which if shown singly might possibly provoke comment. Also the program notes which are to be circulated with the films should do much to prevent any occasion for hostile criticism. As an example of the sort of thing we plan, I enclose the program notes used last year with one of the series of films arranged by Mrs. Abbott for the Wadsworth Athenaeum. As for the very few films which alone among all those of any real interest could be considered objectionable - such as the Bunuel-Dali "L'Age d'Or" - while we might perhaps wish ultimately to have a copy of them stored in our library we should very definitely be opposed to any idea of circulating them as part of our programs.

I hope this letter will furnish you with the information you desired, but if I have omitted anything please let me know. You know that I am entirely as your disposal if you wish any additional information for your attorney.

The complete Report as sent to the Rockefeller Foundation comes to you with this letter. It is not a very immaculate copy but I thought you might wish to have it over the weekend.

Yours sincerely,



John E. Abbott

Mrs. John D. Rockefeller Jr.,

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Library Cinema Art, Inc

May 1935

CERTIFICATE OF INCORPORATION

OF

THE MUSEUM OF MODERN ART FILM LIBRARY

PURSUANT TO ARTICLE TWO OF THE STOCK CORPORATION LAW

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CERTIFICATE OF INCORPORATION

-of-

LIBRARY CINEMA ART, INC.

PURSUANT TO ARTICLE TWO OF THE STOCK CORPORATION LAW.

* * * * *

WE, THE UNDERSIGNED, desiring to form a stock corporation pursuant to the provisions of Article Two of the Stock Corporation Law of the State of New York, DO HEREBY CERTIFY AS FOLLOWS:-

FIRST:- That the name of the corporation is:

LIBRARY CINEMA ART, INC.

SECOND:- That the purposes for which it is to be formed are to do any and all of the things hereafter set forth to the same extent as natural persons might or could do in any part of the world, namely:-

To make, buy, sell, lease and generally deal in motion picture films and negatives, motion picture projecting machines, and the parts thereof and all things incidental and necessary to the projecting of motion pictures; to buy, or hire written scenarios for motion pictures; to acquire and equip the

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necessary studio or studios wherein or whereat to make motion pictures; to make and deal in lantern and stereopticon slides and lanterns or machines for projecting the same; to acquire the necessary real estate, and plant or plants to carry out the above objects.

To engage in the business of furnishing amusement, entertainment and diversion to the public either indoors or out of doors and to that end, to purchase or lease amusement parks, outdoor theatres, indoor theatres, motion picture theatres and other places, and to manage and conduct the same as places of public amusement and diversion, and to grant concessions to individuals, companies or corporations to conduct at such places of amusement particular businesses for the amusement and entertainment of the public.

To carry on, in all of its departments and branches, the business of producing theatrical, musical, operatic, moving picture and other entertainments, including lectures, pantomimes, ballets, pageants, spectacular effects, tableaux, exhibitions, cabarets, and amusements devices, features and ideas of all kinds. To acquire copyrights, licenses, or other rights to or in plays, films, dramas, dramatizations, musical compositions and intellectual properties of all kinds. To purchase, lease or otherwise acquire, to let and sell real estate. To acquire, erect, furnish and equip, maintain and operate, theatres and other buildings or structures. To manufacture or otherwise acquire scenery, costumes and stage properties of all

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kinds. To acquire, fit up, maintain and operate studios, laboratories, photographic and other equipment for the making and production of moving pictures of all kinds. To make all contracts and do all things suitable and conducive to the accomplishment of the foregoing objects.

To purchase, acquire, hold, mortgage, pledge, hypothecate, exchange, sell, deal in and dispose of, alone or in syndicates or otherwise in conjunction with others, commodities and other personal property and real property of every kind, character and description whatsoever and wheresoever situated, and any interest therein.

To engage in any mercantile, manufacturing or trading business of any kind or character whatsoever, within or without the State of New York, and to do all things incidental to any such business; to cause to be formed, merged or reorganized or liquidated, and to promote, take charge of and aid in any way permitted by law the formation, merger, reorganization or liquidation of, any corporation, association or entity in the United States of America or abroad.

To enter into any lawful arrangements for sharing profits, union of interest, reciprocal concession or cooperation, with any corporation, association, partnership, syndicate, entity, person or governmental, municipal or public authority, domestic or foreign, in the carrying on of any business which the corporation is authorized to carry on or any business or transaction deemed necessary, convenient or incidental to carrying out any of the purposes of the corporation.

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To act in any and all parts of the world in any capacity whatsoever as financial, commercial or business agent or representative, general or special, for domestic and foreign corporations, associations, partnerships, syndicates, entities, persons, governments, municipalities and other public bodies.

To make, enter into and carry out any arrangements with any domestic or foreign governmental, municipal or public authority or with any corporation, association, partnership, syndicate, entity or person, domestic or foreign, to obtain therefrom or otherwise to acquire by purchase, lease, assignment or otherwise any powers, rights, privileges, immunities, franchises, guaranties, grants and concessions; to acquire, hold, own, exercise, exploit, dispose of and realize upon the same, and to undertake and prosecute any business dependent thereon; and to promote, cause to be formed and aid in any way any corporation, association, partnership, syndicate or entity for any such purposes.

This corporation may, pursuant to Section 18 of the Stock Corporation Law, purchase, acquire, hold and dispose of the stocks, bonds and other evidences of indebtedness of any corporation, domestic or foreign, and issue in exchange therefor its stock, bonds, or other obligations.

To purchase, sell and manufacture and deal in building materials and goods, wares and merchandise and to carry on any other lawful trade or business incident to or proper in connection with the purchase, sale ownership, construction, maintenance and management of real property.

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To borrow money for its corporate purposes, and to make, accept, endorse, execute and issue promissory notes, bills of exchange, bonds, debentures or other obligations from time to time, for the purchase of property, or for any purpose in or about the business of the company, and, if deemed proper, to secure the payment of any such obligations by mortgage, pledge, deed of trust or otherwise.

To acquire and take over as a going concern, and thereafter to carry on the business of any person, firm or corporation engaged in any business which this corporation is authorized to carry on, and in connection therewith, to acquire the good-will and all or any of the assets and to assume or otherwise provide for all or any of the liabilities of any such business.

To sell, improve, manage, develop, lease, mortgage, dispose of or otherwise turn to account or deal with all or any part of the property of the company.

To carry on business at any place or places within the jurisdiction of the United States, and in any and all foreign countries, and to purchase, hold, mortgage, convey, lease or otherwise dispose of and deal with real and personal property at any such place or places.

To enter into, make, perform and carry out contracts of every sort and kind which may be necessary or convenient for the business of this company or business of a similar nature, with any person, firm, corporation, private, public or municipal, body politic under the government of the United States, or any

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state, territory, or colony thereof, of any foreign government, so far as, and to the extent that, the same may be done and performed by corporations organized under the Stock Corporation Law.

To do all and everything necessary, suitable or proper for the accomplishment of any of the purposes, the attainment of any of the objects, or the furtherance of any of the powers hereinbefore set forth, either alone or in connection with other corporations, firms or individuals, and either as principals or agents, and to do every other act or acts, thing or things, incidental or appurtenant to or growing out of or connected with the aforesaid objects, purposes or powers or any of them.

The foregoing enumeration of specific powers shall not be deemed to limit or restrict in any manner the general powers of the corporation, and the enjoyment and exercise thereof, as conferred by the laws of the State of New York upon corporations organized under the provisions of the Stock Corporation Law.

THIRD:- That the total number of shares that may be issued by the corporation is Two hundred (200) all of which are to be without par value.

FOURTH:- The capital of the corporation shall be at least equal to the sum of the aggregate par value of all issued shares having par value, plus the aggregate amount of consideration received by the corporation for the issuance of shares without par value, plus such amounts as from time to time, by resolution of the board of directors, may be transferred thereto.

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FIFTH:- The corporation may issue and may sell its authorized shares without par value whether now or hereafter authorized from time to time for such consideration as shall be the fair market value of such shares, and in the absence of fraud in the transaction, the judgment of the board of directors as to such value shall be conclusive, or, in the absence of fraud in the transaction, for such consideration as, from time to time, may be fixed by the board of directors, or for such consideration as shall be consented to or approved by the holders of a majority of the shares entitled to vote at a meeting called in the manner prescribed by the by-laws, provided the call for such meeting shall contain notice of such purpose, any and all shares so issued shall be fully paid and non-assessable and the holder of such shares shall not be liable to the corporation or to its creditors in respect thereto.

SIXTH:- That the office of the corporation shall be located in the Borough of Manhattan, in the City, County and State of New York.

SEVENTH:- The duration of the corporation is to be perpetual.

EIGHTH:- The number of its directors is to be three who need not be stockholders.

NINTH:- The names and post office addresses of the directors, until the first annual meeting of the stockholders, are as follows:

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<u>NAMES</u>	<u>POST OFFICE ADDRESS</u>
ERNEST L. WEILER	83 West Brookside Drive, Larchmont, New York
HOWARD H. WALLACE, JR.	504-13th Street, Brooklyn, New York
CORNELIUS E. O'NEIL	400 East Mosholu Pkway, New York, N. Y.

TENTH:- That the names and post-office addresses of each subscriber to this certificate and the number of shares of stock which each agrees to take are as follows:

<u>NAMES</u>	<u>POST OFFICE ADDRESS</u>	<u>NUMBER OF SHARES</u>
ERNEST L. WEILER	83 W. Brookside Drive, Larchmont, New York	1
HOWARD H. WALLACE, JR.	504-13th Street, Brooklyn, New York	1
CORNELIUS E. O'NEIL	400 East Mosholu Pkway New York, N. Y.	1

ELEVENTH:- That all of the subscribers of this certificate of incorporation are of full age, at least two-thirds of them are citizens of the United States of America, and at least one of them is a resident of the State of New York, and that at least one of the persons named as a director is a citizen of the United States of America and a resident of the State of New York.

TWELFTH:- This corporation hereby designates the Secretary of the State of New York as its agent upon whom process in any action or proceeding against it may be served within the State of New York.

The address to which the Secretary of State shall

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mail a copy of any process against the corporation which may be served upon him pursuant to law is Ernest L. Weiler, No. 14 Wall Street, Borough of Manhattan, City of New York.

THIRTEENTH:- The following provisions are inserted for the regulation and conduct of the affairs of the corporation and it is expressly provided that they are intended to be in furtherance and not in limitation or exclusion of the powers conferred by statute.

(a) Meetings of the stockholders and directors of the corporation for all purposes may be held at places in the State of New York, other than the principal office, or at the principal office of the corporation as herein designated, and meetings of the directors may be held outside of the State of New York at such place or places as may from time to time be designated in the by-laws or by resolution of the board of directors.

(b) The Board of Directors shall have power from time to time to fix and determine and vary the amount of the working capital of the corporation and to direct and determine the use and disposition of any surplus or net profits over and above the capital stock paid in, and in its discretion the board of directors may use and apply any such surplus or accumulated profits in purchasing or acquiring bonds or other obligations of the corporation or shares of its own capital stock, to such extent, and in such manner and upon such terms as the board of directors shall deem expedient, but any shares

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of such capital stock so purchased or acquired may be resold.

(c) Any one or more or all of the directors may be removed either with or without cause, at any time, by the vote of the stockholders holding a majority of the stock of the corporation, at any special meeting, and thereupon the term of each director or directors, who shall have been so removed shall forthwith terminate, and there shall be a vacancy or vacancies in the board of directors, to be filled as provided by the by-laws.

(d) No contract or other transaction between the corporation and any other corporation shall be affected or invalidated by the fact that any one or more of the directors of this corporation is or are interested in or is a director or officer, or are directors or officers of such other corporation, and any director or directors, individually or jointly may be a party or parties to or may be interested in any contract or transaction of this corporation or in which this corporation is interested, and no contract, act or transaction of this corporation with any person or persons, firms or corporations, shall be affected or invalidated by the fact that any director or directors of this corporation is a party, or are parties to, or interested in, such contract, act or transaction or in any way connected with such person or persons, firm or association, and each and every person who may become a director of this corporation is hereby relieved from any liability that might otherwise exist, from contracting with

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the corporation for the benefit of himself or any firm, or corporation in which he may be in any wise interested.

Subject always to by-laws made by the stockholders, the board of directors may make by-laws and from time to time may alter, amend or repeal any by-laws, but any by-laws made by the board of directors may be altered or repealed by the stockholders.

IN WITNESS WHEREOF we have made, signed and acknowledged this certificate of incorporation this 21st day of May, 1935.

ERNEST L. WEILER

HOWARD H. WALLACE, JR.

CORNELIUS E. O'NEIL

STATE OF NEW YORK)
) SS.:
COUNTY OF NEW YORK)

On this 21st day of May, 1935, before me personally came ERNEST L. WEILER, CORNELIUS E. O'NEIL and HOWARD H. WALLACE, JR., to me known and known to me to be the persons described in and who executed the foregoing certificate, and they duly acknowledged to me that they executed the same.

HERMINA C. HOLL
Notary Public, Bronx County No. 79
Certificate filed in N.Y. Co, No. 339
N. Y. County Register's No. 7H195
Commission expires March 30th, 1937

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OUTLINE OF THE HISTORY OF THE MUSEUM OF MODERN ART

Film

Library

File No. ^F
195

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AN OUTLINE OF A PROJECT
FOR FOUNDING THE
FILM LIBRARY OF THE MUSEUM OF MODERN ART

Prepared by: JOHN E. ABBOTT
Secretary, Motion Picture Department

IRIS BARRY
Librarian

Approved by: ALFRED H. BARR, Jr.
Director

THOMAS D. MABRY, Jr.
Executive Director

Dated: April 17, 1935

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C O N T E N T S

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SUMMARY

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I. GENERAL STATEMENT

This report embodies a project for making possible for the first time a comprehensive study of the film as a living art. There exists a widespread demand on the part of colleges and museums for the means and material for such study, which are now lacking.

The Charter of the Museum of Modern Art states that it is "established and maintained for the purpose of encouraging and developing a study of modern art and the application of such art to manufacture and practical life, and furnishing popular instruction."

Modern art is not confined to painting and sculpture.
The Trustees and the Director of the Museum of Modern Art have planned, since the foundation of the institution in 1928, to develop a department of motion pictures.

The art of the motion picture is the only great art peculiar to the twentieth century. It is practically unknown as such to the American public, and as such almost wholly unstudied. People who are well acquainted with modern painting and literature, the drama and architecture, are almost wholly ignorant of the work of such great directors as Pabst, Sennett, Clair, Eisenstein, Pudovkin, Griffith, Chaplin or Seastrom. Yet the films which these and other men have made have had an immeasurably great influence on the life and thought of the present generation.

This new and living form of expression, a vital force in our time, is such a young art that it can be studied from its beginnings: the primitives among movies are only forty years old. Yet the bulk of all films, whether foreign or domestic, new or old, which are of importance historically or aesthetically, are not merely invisible under existing circumstances but are in serious danger of being permanently lost or

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destroyed.

Much has been written and much said during the past ten years both about the cultural influence of the film and about its inherent aesthetic qualities. Little has been done to treat the motion picture as though it actually possessed aesthetic qualities and nothing has been done to make possible any consistent study of its content, style, history, development or aesthetics. The considerable number of individuals interested in the film as art rather than merely as a current distraction, have been able to view the material only haphazardly as isolated films, while from year to year it is more and more difficult to see old films of importance.

70,000,000 people are said to attend cinemas each week in the United States. The very great influence of the motion picture in forming the taste and affecting the life of the large bulk of the population is well-known. This influence has both been deplored and, occasionally, lauded. Little has been done to arouse a critical, selective attitude toward the film in that part of the public which is usually considered as most educable - students, visitors to museums and art galleries and the active group in each community which is readily responsive to the arts. The situation is very much as though no novels were available to the public excepting the current year's output. It is difficult to avoid the conclusion that had the novel since Defoe and Behn been known under circumstances similar to those under which the film is known, the repute of the novel and the level of creation in novel-writing would both have remained considerably lower than they are. To draw an even closer analogy, the situation is as though there existed a great interest in painting on the part of the public, but that almost no paintings were ever exhibited save those executed within the previous twelve months.

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The purpose of the Film Library of the Museum of Modern Art is therefore to trace, catalog, assemble, preserve, exhibit and circulate to museums and colleges single films or programs of all types of films * in exactly the same manner in which ^{The Museum} it traces, catalogs, exhibits and circulates paintings, sculpture, models and photographs of architectural buildings, or reproductions of works of art, so that the film may be studied and enjoyed as any other one of the arts is studied and enjoyed.

There are definite indications that activity along these lines, innovation though it be, is in demand and that the Museum of Modern Art is regarded as the logical center for such an undertaking.

Because of the peculiar constitution of this art-industry, the bulk and inaccessibility of the films themselves, the international character of the motion picture and the work necessary before programs of films can be circulated, a considerable expense is involved in setting this enterprise in operation. Ultimately the circulation of motion pictures for such study would become a self-sustaining activity.

* Note: Among the many types of film, the following are included: - narrative, documentary, spectacular, Western, slapstick, comedy-drama, musical, animated cartoon, abstract, scientific, educational, dramatic and news-reel.

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II. THE PLAN

The plan of the Museum of Modern Art is to develop an active Film Library whose activities would be, as follows:

1. To compile and annotate a card index of all films of interest or merit of all kinds produced since 1889, both American and foreign.
2. To trace, secure and preserve the important films, both American and foreign, of each period since 1889.
3. To edit and assemble these films into programs for exhibitions in New York and throughout the country by colleges, museums and local organizations.
4. To circulate projection machines to colleges and museums lacking this facility until such time as they secure their own equipment.
5. To compose program notes on each exhibition, which would include a critical appraisal of the films and aid the student in appreciation of the medium.
6. To assemble a library of books and periodicals on the film, and of other historical and critical material including the vast amount of unrecorded data which is still in the minds of men who developed the film. If the history of the formative period is to be preserved, it is necessary to secure this information at once for otherwise it will be irrecoverably lost at the death of these men.
7. To assemble and catalogue a collection of film "Stills". (Photographs made during production).
8. To preserve and circulate the musical scores which were originally issued with the silent films and to arrange musical scores (sheet music or phonograph records) to be circulated with the silent programs when needed.
9. To act as a clearing house for information on all aspects of the film, and to maintain contacts with all interested groups, both in America and abroad.
10. To make available the sources of technical information to amateur makers of film.
11. To publish a Bulletin with articles and illustrations to make known the Film Library's activities and to further the appreciation and study of the motion picture.

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III. THERE IS A LIVELY DEMAND FOR MATERIAL TO MAKE POSSIBLE A
SERIOUS STUDY OF THE MOTION PICTURE

The Museum of Modern Art has made an enquiry as to whether a real demand exists for the development of its motion picture department.

Last winter, the Museum semi-officially and experimentally arranged a program of ten showings of films entitled "The Motion Picture, 1914-1934" for the Wadsworth Atheneum and Morgan Memorial, Hartford, Connecticut. This work was carried out by Miss Iris Barry, the librarian of the Museum of Modern Art and co-founder with Mr. Ivor Montagu of the Film Society of London in 1925. Critical and informative notes on the films in each of the ten programs were provided for the audiences.

On February 16th last the Museum sent out a letter to presidents of colleges, heads of art departments in colleges, directors of museums and art galleries throughout the country, asking if their institutions would be interested in programs of films somewhat similar to the one arranged for Hartford, which would show the development and render possible a study of the film. The response was striking. Of 179 replies received to date, 84.3% expressed a desire to exhibit such programs. It is also of note that in some cases where the first reply was guarded or even discouraging, if afterwards some personal contact was established with members of the faculty or staff of the institution, it became clear that a great amount of local interest and enthusiasm does nevertheless exist. Several of the refusals were on the score of lack of equipment only.

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In the few communities where local activities along the lines indicated by the Museum's letter had already in a degree been initiated, the desire for cooperation and the urgent demand for assistance were marked.

It is clear from the response to the Museum's preliminary enquiry that there does exist a widespread interest in the film as art and a great and growing demand for programs of films and other material for the serious study and proper appreciation of the motion picture.

The Museum of Modern Art, already identified with educational and cultural undertakings in other contemporary fields of art, is the appropriate institution to meet this demand.

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IV. THE WORK TO BE DONE

There is an urgent need for (1) tracing, preserving and making available the many films of importance now lost to sight, (2) the formation of a library or clearing house for films of merit for non-commercial exhibition, (3) an organized non-commercial distributing medium for films for study, (4) a library and repository, with international contacts, for literature, information and historical data relative to the motion picture.

At the present time it is virtually impossible for any film group in this country to see:

any of Chaplin's comedies made since 1918, or in other words any of his great work

any of D. W. Griffith's films, except "The Birth of A Nation" in part and "Way Down East". None of Griffith's vitally important contribution to the screen between 1910-1914 can be studied, nor his "Intolerance."

any of the historically important American films other than those of Chaplin and Griffith, and notably the early "Westerns", of the great creative period of 1909-1917

most other American films of importance made prior to 1932, including excellent work by directors such as Vidor, von Sternberg and other men who have contributed to the development of the medium

any of the German films of the great period of 1919 to 1926 except "Caligari", and that only in garbled form, and a few others of which badly worn prints are available. None of the great German films like "Variety" or "The Last Laugh" can be seen

any of the important French or Italian pre-war films like "Cabiria", "Les Miserables" or "Queen Elizabeth" or any of the early "trick" films of Méliès

any of the great Swedish films

most of the outstanding avant-garde films and interesting experimental films now being made in France

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any of the excellent films made for or by English government departments, such as "Drifters", and hardly any of the beautiful and scientifically irreproachable nature-study films made in England, such as Julian Huxley's "Private life of the gannets".

Only the productions of the USSR are easily obtainable by film societies and student groups.

As a consequence of the inaccessibility of most of the material, whatever aesthetic standards and creative vitality have been achieved by the motion picture are, at present, known to the student by word of mouth only, seldom - and in many localities never - by observation. There is no body of reference available, no "sources" to inspire, no heritage other than the most accidental and fragmentary. Makers of films and audiences alike should be enabled to formulate a constructively critical point of view, and to discriminate between what is valid and what is shoddy and corrupt. Since to date there has been no attempt to collect or preserve the body of films qualitatively, this needed approach to the film is barred. There is a repressive influence exercised by censorship and by organizations critical of or even hostile to the current film: there is no constructive criticism and small opportunity for a well-grounded knowledge or a well-grounded judgment of the film at its best.

Good and bad films will perish alike if action is not taken speedily. The film industry collectively has no interest or visible profit either in discriminating among the films it manufactures or in making available again those which have been withdrawn from circulation.

The preservation of the representative films of the past is of paramount importance. Although at this time it is still possible to restore and preserve most of them, some have already been destroyed by time and prompt action is necessary to save the others. The material of the film itself, because it is subject to a comparatively rapid chemical

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disintegration, cannot survive permanently without considerable care. After a certain period it becomes necessary to make a new negative to prevent the total loss of the film. Even now in order to revive outstanding films of the past it will often be necessary to "dupe" new negatives from the existing positive prints of films, since the original negatives have "granulated". New copies of the films thus secured for the library of the Museum would be carefully preserved and the negatives could be renewed indefinitely. Unless this is done the whole body of past films will be lost to future generations of students.

A comprehensive film library or any library of films at all must become invaluable historically, and of major importance in raising both the level of production and of appreciation. Unless the better films of the past are preserved no standards are possible.

There is every indication that students of all ages, most of whom have been conditioned by the film and most of whom are at least tentatively interested in it as a vital contemporary form of expression, are more than ready to take up a considered study of the medium as a whole. Moreover, all but a few unenlightened members of the teaching profession are eager to encourage this wish for they, more than any one else, realize the important role which the film plays in daily life and consequently tend to sponsor any movement that will bring about a greater degree of discrimination among moviegoers.

Although the bulk of the films necessary for a comprehensive library are in existence, it is clear that in order to secure the use of them a tremendous amount of personal contact, tracing, research and establishing goodwill must be done. The establishment of such a circulating library is an entirely new enterprise and it is needful to proceed with considerable tact and caution. A very friendly

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relationship with the owners of the films is vital, since it would be impossible to make outright purchases of the material, which in most cases is not for sale. The films must largely be secured as gifts, permanent loans and rights-to-exhibit with no title to the film. To establish and maintain this goodwill must be the first consideration of the motion picture department.

... can be traced. For example, the Secretary has discovered a collection of early films and documents in the possession of an elderly woman now living in New York in very reduced circumstances. This material includes films made between 1895 and 1911; a considerable amount of old records and a number of the earliest entertainment films.

A great deal of other material is known to exist in the hands of various individuals. Still further "primitive" material can be traced only by talking to men still living who were associated with the industry in this early period. A collection of some of the earliest "actual films" is other made by the Sturtevant White before 1900 has been offered to the Museum.

FILMS MADE BETWEEN 1900 AND 1910

The films of this vitally important period in the development of the American motion picture are still in existence. Many of them have been acquired by individuals as a part of some business transaction. Others are the property of wealthy film-producing companies who acquired them as a consequence of mergers. Their owners have stated that they will relinquish and neglected, since they have no commercial value. It is the primary object of this department to secure such material as early as possible. It will trace the ownership and acquire it as early as possible. Some of the material is in the hands of individuals who are now deceased, and the material is being traced through their families.

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V. THE SOURCE OF SUPPLY

Most of the films needed for study, though in existence, are not at present available.

FILMS MADE BEFORE 1909

Many of these can be traced. For example, the Secretary has discovered a collection of early films and documents in the possession of an elderly woman now living in New York in very reduced circumstances. This material includes films made between 1889 and 1914, a considerable amount of old newsreel and a number of the earliest entertainment films.

A great deal of other material is known to exist in the hands of various individuals. Still further "primitive" material can be traced only by talking to men still living who were connected with the industry in this early period. A collection of nine of the noted "trick" films in color made by the Frenchman Méliès before 1900 has been offered to the Museum.

FILMS MADE BETWEEN 1909 AND 1918

The films of this vitally important period in the development of the American motion picture are still in existence. Many of them have been acquired by individuals as a part of some business transaction. Others are the property of existing film-producing companies who acquired them as a consequence of mergers. Their owners have stored them away, uncatalogued and neglected, since they have no commercial value for exhibition in the ordinary cinemas. They are never shown, except when occasionally odd fragments of old film have now and then been assembled and exhibited as "screen souvenirs". In such cases the quaintness and antiquity of the fragments have been stressed, never the historical or technical importance.

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The sole commercial value of these old films lies in their basic scenarios or stories, which can be and are sold again and again for the making of new films on the old stories. The Museum would wish to obtain permission only to re-exhibit carefully chosen examples of these films non-commercially, and not to obtain any rights over the basic story or scenario, or to exploit the films themselves commercially.

There are exceptions to the general rule that the pre-1918 film is never exhibited. Certain famous films such as the comedies of Chaplin made prior to 1918 are revived commercially from time to time. It should be noted, however, that the copies of Chaplin's early comedies so revived and now obtainable are ones which have been re-edited, cut and synchronised with music and sound-effects. They are thus mere travesties of themselves and give a poor and inaccurate idea of the originals. New and accurate copies would have to be made before they could be shown for serious study or true appreciation.

The most important collection of American films made between 1909 and 1918 consists of some 3000 films of one or two reels each, including much of the work of D. W. Griffith, Thomas Ince and Mack Sennett from 1911 to 1918. These have been stored away for many years in a New York warehouse. The ownership of the films is in dispute and for the past months the Secretary of the department has been negotiating for permission to exhibit non-commercially a selected group of these films. There are indications that permission may be granted.

FILMS MADE SINCE 1918

Films made by the American producers since 1918 are almost without exception preserved in the vaults of the various producing firms. They are almost never shown. No local film student-groups or film societies

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here or in Europe who have tried to obtain copies of such films - as for example, Chaplin's "Woman of Paris", von Stroheim's "Greed" or Nazimova's "Salome" - have succeeded. It is not profitable to any producing concern to take out of storage a print or negative of an old film or arrange for its release for a single showing.

Cooperation of the Industry

It is obvious from the foregoing that the goodwill and assistance of the industry is essential to the carrying out of the Museum's program.

General Will H. Hays, the President of the Motion Picture Producers and Distributors Association, has promised the Secretary of the Department that he will cooperate in every way in obtaining the films needed by the Museum from the various producing companies. The Secretary has also been given to understand indirectly that if the films are made available, it will be on condition of their not being distributed and circulated from point to point by any of the existing agencies and that the Museum would have to set up distributing offices of its own.

FOREIGN FILMS

Although, with the exception of films from the USSR, the large proportion of outstanding foreign films are not at the moment available in this country, it is possible to trace them.

The situation with foreign films is largely similar to that which obtains with the domestic film, save that in most foreign countries, and especially in Germany and ^{Italy} England, film production is wholly or partly under Government control.

A certain number of films of considerable interest have been made by amateurs, both in Europe and the United States. These can readily be secured.

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VI. THE SCOPE OF INTEREST

From time to time attempts have been made to remedy the lack of means for the study and preservation of the film. Efforts have been made in many communities both here and abroad to show new films of merit which are not exhibited commercially and to revive old films of interest. In most cases success has only been partial and the activity of short duration, since under existing circumstances it is virtually impossible for any single group to obtain the necessary films.

Notable efforts have also been made to form organizations for the furtherance of the use of film in education and almost all of these organizations have made known their interest, also, in the film (as a whole) as a cultural and artistic medium.

Both types of organizations may be summarized as follows:

1. In the U. S. A.

In New York, Chicago, Cleveland, Worcester, Hartford, Cambridge, Columbus, Philadelphia, Nashville, Los Angeles, Detroit, Denver and Seattle individuals or small groups of enthusiasts have labored to make visible films of importance otherwise not to be seen. Each of these has had to work independently and in the dark, often not knowing save by hearsay which films are worth showing, not knowing where such films may be found and unable singly to obtain those they have traced. Many of these independent groups have performed valuable services to their communities, but all too many of them have been compelled to cease activities from sheer discouragement. No one group can make its need felt sufficiently strongly, and no one can afford the heavy expense of making new prints of the films required even if they are able to obtain permission to show them. In every case, the groups of this type still active have asked our assistance and

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enthusiastically welcomed the participation of the Museum of Modern Art in this new field of endeavor.

Since most of these film societies and groups in this country are able to learn about and to obtain foreign films far more readily than American films, they show foreign films almost exclusively. Such study as has therefore been possible has created an entirely wrong impression about the history, development and tendency of the film because students of the film in the United States have come to consider the foreign film with disproportionate respect and to disregard or underestimate the domestic product, especially the older and all-important American films of 1903-1925 from which most of the admired foreign films stem.

When the Secretary saw General Will Hays and Governor Milliken of the Motion Picture Producers and Distributors Association, he brought this aspect of the present situation to their notice. Americans generally underrate this peculiarly American contribution to the arts, and the prestige of the American film as a whole is disproportionately low in America for exactly these reasons. This undoubtedly influenced him markedly towards promising the cooperation of his organization to the Museum's project. This cooperation is essential. The Secretary suggests that a proper appreciation of this peculiarly native expression and a proper understanding of and pride in it on the part of intelligent movie-goers would ultimately influence the quality of films to be produced.

Among the groups in New York which have within recent years attempted to present films of merit for serious consideration the Film Forum and the New York Film Society were typical. Each of them set out with a number of paying members and each of them showed a few films, mostly foreign, of considerable interest. Neither of them survived for a second season, in the main because of the impossibility of securing American films and the unwarranted expense of importing hitherto unseen foreign films for a single performance. The New York Film Society though now inoperative is still in existence and its council has approached the director of the Museum of Modern Art to see whether the Museum would take over the Society's

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obligations, activities, and remaining funds. This proposal is under consideration.

In Cambridge, some eight years ago, members of the faculty of Harvard University headed by Professor Paul J. Sachs, director of the Fogg Art Museum, and Professor Chandler R. Post became actively interested in the preservation of the film. The University Film Foundation was formed, and the film producers loaned to the Foundation single prints of certain films of interest which are still in its care. Professor Post, who was the active spirit in the organization eventually found himself unable to devote further time to the Foundation and its activities lapsed. Its library of films is stored in the vaults of the Harvard Film Service, a unit of Harvard University (Biological Laboratories) actively concerned in the production and distribution of scientific class-room films. This library of films has never been in use.

Universities and colleges. A number of colleges exhibit foreign language films from time to time in connection with language courses, and students interested in the film as art then have the opportunity to see these. Only a few of the best current foreign films are at present available for this purpose.

Some colleges, including New York University, Los Angeles Junior College, University of Indiana, University of Pittsburgh, Brigham Young University, University of Minnesota and Bennington College have recently given courses on the motion picture itself as art. The material available for study in connection with these courses has been very inadequate.

All of these and doubtless many other institutions would welcome, as Dr. Thrasher of New York University in his letter specifically

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does, the development of the Museum's motion picture department which would provide full study material for use in connection with such courses.

The National Board of Review was organized in 1909 by the People's Institute of New York "as a medium for reflecting intelligent public opinion regarding a growing art and entertainment". The Board's work consists in disseminating information about motion pictures, and in furthering community cooperation all over the country for the advancement and uses of the motion picture. This institution performs notable work by endorsing all outstanding pictures through its many Better Film Councils throughout the country and by its monthly magazine. It places emphasis upon support for better films and is opposed to legal censorship. While the work that it does is invaluable, the National Board cannot or does not do more than support the current films of merit as they pass briefly through the cinemas: it has developed no means for reviving or making better known past films of merit or for making possible any well-grounded critical approach to the motion picture as a whole.

The Better Film Councils of the National Board of Review all over this country will lend their support locally to any exhibitions of films which the Museum arranges.

American Film Institute. The American Council on Education has begun active work on the establishment of an American Film Institute. The purpose of such an Institute will be to serve the various agencies that are actively interested in the development of the educational or teaching film. The Council will sponsor this project until such time as the Institute is able to function, after which it will be entirely independent.

The following objectives have been tentatively approved as setting forth the aims of the Institute and as being flexible enough to include all its proposed activities:

1. To develop a national appreciation of the potential contribution of the motion picture to the cultural life of America.
2. To collect and distribute significant information concerning motion pictures in education at home and abroad.
3. To stimulate the production and use of motion pictures for educational purposes.
4. To promote the cooperation of agencies interested in the production and use of motion pictures in education.
5. To initiate and promote research pertaining to motion pictures and allied visual and auditory aids in education.

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The American Film Institute will be primarily interested in the teaching and classroom film and will in no way duplicate the services rendered by the Museum. Dr. George F. Zook, Director of the American Council on Education, has expressed his desire to cooperate with the Museum in the development of its Motion Picture Department. The Secretary has on two occasions conferred with Dr. Cline M. Koon, of the United States office of Education, Department of the Interior, who is assisting Dr. Zook in forming the Institute. He agrees that the Museum should develop and continue its activities with the assistance and cooperation of the Institute.

The United States Government National Archives. By an act (Public No. 432) of the 73d Congress a National Archives of the United States Government was established. Section 7 of the act provided that the National Archives "may also accept, store, and preserve motion-picture films and sound recordings pertaining to and illustrative of historical activities of the United States, and in connection therewith maintain a projecting room for showing such films and reproducing such sound recordings for historical purposes and study."

The Secretary saw Mr. Bradley, head of the film department of the National Archives, when he was recently in New York. Mr. Bradley promised, both verbally and afterwards by letter, the fullest assistance to and cooperation with the Museum's film department.

2. In England

The Film Society of London, founded in 1925, is widely regarded as the most noteworthy attempt to make the motion picture known not as an ephemeral entertainment but as a living art. Founded as a company not for profit, organized on a paid membership basis, the Film Society has shown to its members on eight Sunday afternoon performances each year both old films of merit and new films of merit not otherwise, or not in their complete form, seen in England. The programs distributed at each performance to the Society's members, with authoritative notes on the films exhibited, form the most valuable existing source of reference to the development of the motion picture. The influence of the Film Society has been considerable, since it has had a creative as well as an academic effect. The marked improvement in British film production in recent years can, in no small part, be attributed to the fact that a number of the men now actively engaged in film production in England had their first schooling with the Society.

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It is important to note, however, that the Film Society itself, wishful though it be to show again films which it exhibited some years ago, cannot do so for lack of the means to trace them now, or of justification for the outlay of money necessary to recondition or make a new print where the old one has been worn out, of such films for one performance alone.

No organization has hitherto existed in England or elsewhere for preserving films of merit or for organizing their continued distribution.

The British Film Institute was founded in October 1932 with semi-official status as a means of furthering cooperation between those who make, distribute and exhibit films on the one hand, and all who are interested in the artistic, educational and cultural possibilities of films on the other. The Institute was founded as a result of a proposal made by a commission, established by the unanimous vote of a conference of some one hundred educational and scientific bodies, who recognized the film as a powerful instrument for good or for evil in national life. Although the British Film Institute is almost wholly occupied with the educational film, nevertheless among its objects are: To act as a clearing house for information on all matters affecting films; to influence public opinion to appreciate the value of films as entertainment; to provide a descriptive and critical catalogue of films. It has also established an Entertainment Panel which has under consideration: encouragement to the repertory theatre movement and methods to be adopted whereby public support may be given to films containing some unusual merit. Otherwise, there is little parallel to be drawn between its present principal activities and the activities projected by the Museum of Modern Art. This undoubtedly is largely explained by the existence in England of the Film Society and its branches.

3. Other Countries

In France, even earlier than the Film Society in London, the Studio des Ursulines in Paris did valuable work in reviving outstanding old films and exhibiting unusual ones otherwise not to be seen. The interest generally in Paris in the film as art is lively and students and amateurs of the film there regret that so little study of the American film is possible, because the American films of interest are mostly unobtainable. As it is difficult or impossible to obtain at present in America many valuable French films, an exchange between the Museum's motion picture department and the Studio des Ursulines and kindred organizations in France is highly

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desirable and will be attempted.

Organizations with official or semi-official status, similar to the British Film Institute, exist in Japan, Austria, Italy, Germany, Belgium, Czecho-Slovakia, Holland, Poland and the USSR. These organizations are primarily concerned with the teaching film, or the use of films for education, but almost all of them are also interested in the cultural and artistic aspects of the film. Contact with them must be established both individually and also centrally through the International Institute of Cinematography in Rome with which the Museum is already in touch.

The International Institute of Cinematography in Rome, while primarily concerned with the international uses and circulation of educational or teaching films, is keenly interested also in the wider aspect of the cultural and artistic uses of the film. Dr. de Feo, the head of the Institute, has promised the Museum his full assistance.

Commercial organizations interested in the film as art, the National Exhibition is primarily interested in this aspect of cinematography and some artists for furthering the study of the film or for giving assistance to student groups the material for study. The film library, representing the combined output of many small groups throughout the country, would be more readily available than films which the individual groups themselves have found difficult to obtain.

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SUMMARY

The necessity for the development of this Department of the Museum of Modern Art, whose activities will rightly and needfully be international in scope, lies in the already expressed demand for a more comprehensive knowledge of all types of film. The peculiar problem of meeting this demand can only be solved by a centralized and coordinated film library of the films themselves, augmented by a library of books and other material as well as a clearing house of reference and service. While there do exist, both nationally and internationally, many non-commercial organizations interested in the film as art, no central organization is primarily interested in this aspect of cinematography and none exists for furthering the study of the film or for making accessible to student groups the material for study. The Film Library, representing the combined demand of many small groups throughout the country, hopes to secure and make easily available those films which the individual groups everywhere have found difficult to obtain.