TV Proposal

Good Design At The Table

a popular vote on favorite table settings from "Good Design", an exhibition selected by the Museum of Modern Art, New York, for the Merchandise Mart, Chicago.

Intro: What is MOMA; what is the Mart?

Cast: M.C.
Bright Housewife (?amateur)
asks questions.
Kaufmann, Director of Good Design
demonstrates

Schedule: 2 series of 6 shows each.

First series:
Your favorite informal table setting from Good Design. Write in and win eight place settings of your favorite dishes, glasses, flatware and accessories - free.

Every ?Tuesday for the next 4 weeks we will show you beautiful table wares selected by the MOMA. First dishes, then glasses, then flatware, then accessories to dress the tabel up. In each program you'll have your choice of 3 - one consevatively styled, one progressive, and one that represents a really unconventional but liveable new idea. Remember, all 3 are endorsed for Good Design by the Museum of Modern Art. Your vote, and that of other viewers all over the country, will decide the popular favorites.

To win a whole table full of these abjects, write 150 words to this station after the fourth program with:
1. Your betting on the favorites in dishes, glasses, flatware and accessories.
2. Your idea of why these will combine to make a beautiful table setting.

The essay closest to the popular vote, and with the best statement of how these pieces will combine, will win a whole table full of beautiful, practical wares - free. All essays become the property of the MOMA.

Second series:
Your favorite formal etc. - as above.

This program is devised to test:

1. Viewer interest in program
2. The drawing power of Good Design
3. The comparative drawing power of informal (inexpensive) over formal (more expensive) products.
4. The comparative drawing power of conservative design, progressive design, daring new design.

Each series can be diagrammed thus:

	Dishes		Glasses		Flatware			Accessories			
	Plates	Hlware	Stems	Tmblers	Knvs	Forks	Spns	Cvrs	Cdmts	Smkg	Ctrpiece
Conservative											
Progressive											
Inventive											

GOOD DESIGN

Through the agency of Tom Stix, of Stix and Gude, "Good Design" with Edgar Kaufman, Jr., was on the Margaret Arlen show for two weeks, five days a week, seven to ten minutes a day.

Various household objects were shown and discussed, glasses, stainless steel etc. All objects used were available in stores though this was not meant to be an advertisement in any way. The series ran from the 15th to the 26th of March.

This was a typical Museum-type program. The fact that it was done on a regular commercial sponsored program makes it slightly different. Also the fact that Miss Arlen showed real enthusiasm for the results shows that MOMA in particular can always put something on TV due to its policy of interpreting the field of art to include household things as well as paintings etc.

It was suggested that a similar spot program be put on "Home" but they were not interested as they already have a good design of their own.

(2)

PROJECT	RECORD	AIRED	MUSEUM DEP'T CONCERNED	REMARKS
Lipchitz 1/2 hour program	Film footage (in production)		Painting & Sculpture	Film of the artist giving his views, illustrated by his works in studio and in his one-man MOMA show.
Anniversary Show 1/2 hour program	Film footage (in production)		Collections	Documentary of the installation and opening of a major exhibition, from its inception. Includes publication, TV broadcast and reception etc., thus treating the show as an essay on communication. Includes President Eisenhower address, commentary and music.
Peaceable Kingdom	Story and suggested treatment		Education	Christmas story proposed to NBC, using MOMA students and associated with small exhibition in Museum of Hicks' versions of the subject.
Japanese House 1/2 hour program	Film footage (in production)		Architecture	Document of Japanese House and garden with music and commentary. Designed for Omnibus or Adventure.
Transatlantic	see "Remarks"	see "Remarks"	Architecture	Simultaneous telecast in UK and USA via BBC and American network, comparing architectural problems on both sides. Proposed to MOMA by BBC. In negotiation.
The Wall	Plan		Architecture	Weekly half-hour series on architectural work in cities, single units; treated in both professional and everyday ways.
CBS Color Tests		Oct. 15, 1953	General	CBS color TV tests for FCC were conducted in MOMA by arrangement with the publicity dept. and the television project.

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PROJECT	RECORD	AIRED	MUSEUM DEP'T CONCERNED	REMARKS
"The Enchanted Gate" 26 half-hour programs	Kinescopes	NBC 1952-53	Education	10 kinescopes circulated by Film Library addressed to children and families.
"Raoul Dufy" 12 minute animated film	Story Board Rough Reel	see "Remarks"	Education	Initiated, written, advised by MOMA as pilot in children's series "They Became Artists". Produced by UPA which is now negotiating with NBC & BBC for completion and release
"Marc Chagall"	Story		Education	Original story for pilot film in "They Became Artists" series. Story was reviewed with recommendations by Committee on Art Education. Production suspended due to legal complications.
"Good Design" 7-10 minutes on half-hour programs	2 Kinescopes	CBS 1954	Good Design Project	Ten discussions between Edgar Kaufmann and Margaret Arlen. Studio production. Addressed to morning housewife audience.
Good Design	Plan for film		Good Design Project	Scenario drafts for filmed series.
Point of View 7-12 1/2 minute programs	2 Films 1. Architectural Millinery 2. Manhole Covers	see "Remarks"	General	Two pilot films featuring Henry Morgan, for projected series. Experiment in the encouragement of esthetic vision. These may be distributed by the Television and Radio Center at Ann Arbor, and in theaters.
Anniversary Show 1/2 hour program	Kinescope	CBS 1954	Collections	Studio production with MOMA consultation and performance. Commentary of painting, sculpture, architecture and industrial design.

PROJECT	RECORD	AIRED	MUSEUM DEP'T CONCERNED	REMARKS
Publicity Misc.	see below	see "Remarks"	Publicity	From Jan. 1954 - Jan. 1955 MOMA appeared in Public Relations programs 31 times by arrangement with the Publicity Dep't and the Television Project. (This is an increase over previous corresponding periods.) Most were studio produced but many included MOMA personnel and material and some had production assistance.
				NBC carried 16, 7 locally and 9 network. Most were addressed to the housewife audience. (Morning.)
				CBS carried 9, 7 locally and 2 network. Most were addressed to a general audience. (Evening and Saturday afternoon.)
				ABC carried 1, local, addressed to housewives.
				Kinescoped programs are listed.
Ancient Art of the Andes	Kinescope	Oct. 17, 1954	Publicity & TV	Bill Leonard, 6 PM, CBS
Art and Your Child	Kinescope	June 17, 1954	" "	D'Amico on "Home", NBC
Japanese House	Kinescope	June 24, 1954	" "	Remote telecast on "Home", NBC
Good Design	Kinescope	June 24, 1954	" "	Remote telecast on "Home", from Chicago NBC

4. Financial Statement: The Museum has spent less than a third of the total first annual installment ($50,000.) of the three-year grant from the Rockefeller Brothers Foundation during the first ten months' operation.

The actual breakdown of expenditures is as follows:

EXPENSES: (as of 3/31/53)

Recording	200.00	
Kinescope	1,339.11	
Publications & moving pictures	300.00	
Prints	256.45	
Equipment	334.00	
Rent	2,625.00	
Salaries*	9,375.00	
Total Expenses		$14,429.56

INCOME: (received to date)		0
Pledged	$50,000.00	

An application for the reimbursement of these expenditures will be made as of June 1953.

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* Total salaries, proportional share of the time of four Museum Employees.

THROUGH THE ENCHANTED GATE

Several years ago, Ted Cott, then vice-president of NBC, suggested to Victor d'Amico that he present a program for children on television. Mr. d'Amico worked out a series of half-hour programs entitled "Through the Enchanted Gate." The first group ran from May 11 to August 10, 1952. It was directed at an audience of children from three to ten years old. The second series, "Art for the Family," was for the whole family rather than just the children and was on the air from February 21 to June 13, 1953.

The program had a very simple format. At the beginning the children were shown walking through an "enchanted gate" into the studio where paints and clay etc. were set up for them to work with. Each time there was a different subject, "Make a Feeling and Seeing Picture," "Easter Parade," " Paint a Picture of Sounds," "Space Designs," for the children to work out in whatever medium they preferred. The group was led by one of the teachers in the People's Art Center and Victor d'Amico would join it to discuss with the children individually what they were doing and how they felt about it.

The parents' cooperation was sought in helping to develop the children's creative growth. WNBT in cooperation with Mr. d'Amico issued a booklet, the "Children's Guide," for which 3,200 parents wrote in to the station. They also wrote in for advice and to express their appreciation of their program.

Ted Cott, Vice-President of CBS, says -

"The enthusiastic response indicates that we have made a great stride forward in TV programming...and proves that television can be a truly stimulating and creative medium."

Rene d'Harnoncourt

"THROUGH THE ENCHANTED GATE points the way to far-reaching possibilities in the Museum's constant aim to extend all its educational opportunities to wider and wider audiences."

The parents cooperation was sought in helping to develop the children's creative growth and the parents responded 3,200 strong. 3,200 parents wrote in to WNBT asking for the Children's Guide and for advice and expressing their appreciation.

John Crosby, New York Herald-Tribune, said:

"There should be more of this kind of television which makes demands on us and especially makes demands on the children whose imaginations are in danger of being throttled rather than stimulated by TV."

Jack Gould, New York Times, said:

"'Through the Enchanted Gate' on which Ben Grauer is doing one of his customary good jobs as narrator, is an important step forward in TV because it does recognize an opportunity to make the child at home a doer rather than merely a viewer."

Dorothy Barclay, New York Times, said:

"So far as parents are concerned, however, probably the program's greatest contribution to family harmony was summed up by two youngsters: 'We don't care if it rains next week-end. We are going to paint in our old-shirt smocks!'"

Robert Shayon, Saturday Review of Literature, said:

"Finally Mr. D'Amico speaks to the viewing parents, invariably giving them wise counsel on stimulating junior's adventures in creative art."

The educators welcomed it with enthusiasm:

"I am writing to express my appreciation and that of many of our students, for your new Sunday program on art for children. There have been so many poor jobs done in this type of program, and at the same time so much public interest, that it is a matter of considerable gratification to us that a major station is presenting a program which is both entertaining and educationally sound. My congratulations to you and to those others who are responsible. I hope the series will be extended.

Chairman Art Education Department
Teachers College

The parents liked it:

"Yours is a happy marriage of entertainment and education."

"This is absolutely the first meaningful show for children since the inception of television."

An outstanding and successful attempt to use the magic of TV in bringing the most modern teaching methods to the child at home. The idea was proposed by Ted Cott, Vice-President of NBC

THROUGH THE ENCHANTED GATE

We hoped but did not dare believe, that one could fascinate the child and guide him directly through the television tube; to our great satisfaction this was exactly what happened. The children were not only intrigued by the program and followed the activities through but the results sent in to the station revealed the high standard of comprehension and achievement. Further evidence of the effectiveness of teaching art through television has been given by teachers who say that children have brought in ideas gained from the television program into schools or when a teacher was to present a new experience, like making collages or mobiles... a large protion of the classes would volunteer the information that they knew all about doing these things because they had done it on THROUGH THE ENCHANTED GATE. We were not certain, however, that the children could carry through these creative projects without any previous experienceoor guidance. We therefore undertook the research project described earlier. The results confirmed our impressions. Children were able to carry on the various activities with only the help of the televised program. The tremendous implication here is that any child within range of a television set is able to receive the best art training available. Therefore, children in the cities, rural areas and out-of-the-way place can have an art education through TV. It means, too, that backward or indoctrinary teaching can be eliminated. It is not too optimistic to say that in a few years art education in America can flower into the ~~maxxxxxxxxxxxx~~ finest and most extensive art training in our history. This present a challenge to the television industry as a whole because it has within its power the ability to render one of the greatest services to childhood and to the future citizens of the United States.

Victor D'Amico

Victor d'Amico says of the program: "We hoped but did not dare believe, that one could fascinate the child and guide him directly through the television tube; to our great satisfaction this was exactly what happened. The children were not only intrigued by the program and followed the activities through but the results sent in to the station revealed the high standard of comprehension and achievement. Further evidence of the effectiveness of teaching art through television has been given by teachers who say that children have brought ideas in gained from the television program into schools or when a teacher was to present a new experience, like making collages or mobiles...a large portion of the classes would volunteer the information that they knew all about doing these things because they had done it on "Through the Enchanted Gate." We were not certain, however, that the children could carry through these creative projects without any previous experience or guidance. We therefore undertook the research project described earlier. The results confirmed our impressions. Children were able to carry on the various activities with only the help of a televised program. The tremendous implication here is that any child within the range of a television set is able to receive the best art training available. Therefore, children in the cities, rural areas and out-of-the-way places can have an art education through TV. It means, too, that backward or indoctrinary teaching can be eliminated. It is not too optimistic to say that in a few years art education in America can flower into the finest and most extensive art training in our history. This presents a challenge to the television industry as a whole because it has within its power the ability to render one of the greatest services to childhood and to the future citizens of

the United States."

There was great enthusiasm from all sides. Ted Cott, said "the enthusiastic response indicates that we have made a great stride forward in TV programming... and proves that television can be a truly stimulating and creative medium."

The press was very interested in the program.. John Crosby of the New York Herald-Tribune felt that "there should be more of this kind of television which makes demands on us and especially demands on the children whose imaginations are in danger of being throttled rather than stimulated by TV." Jack Gould of the New York Times said in his article "'Through the Enchanted Gate' on which Ben Grauer is doing one of his customary good jobs as narrator, is an important step forward in TV because it does recognize an opportunity to make the child at home a doer rather than merely a viewer."

The educators, too, were pleased with the program. Robert Iglehart of New York University wrote, "I am writing to express my appreciation and that of many of our students, for your new Sunday program on art for children. There have been so many poor jobs done in this type of program, and at the same time so much public interest, that it is a matter of considerable gratification to us that a major station is presenting a program which is both entertaining and educationally sound. My congratulations to you and to those others who are responsible. I hope the series will be extended."

And the parents liked it. "Yours is a happy marriage of entertainment and education." Another wrote, "This is absolutely the first meaningful show for children since the inception of television."

The response to the first series was heartier than that of the second because it was a new thing. There was no survey at the end of the second series but the return of the work was not as good due, probably to the fact that it was a family participation program. The first series was preferred by the family, though Victor d'Amico felt that the second series was the more important in terms of stimulation and innovation.

THE MUSEUM OF MODERN ART

Date April 18, 1955

To: DM

Re: Enchanted Gate

From: bp

The first series of the Enchanted Gate ran from:

May 11 - August 10, 1952

for children 3 - 10 years old

The second series ran from:

February 21 - June 13, 1953

entitled "Art for the Family" and was for parents and children.

Response to the first series was heartier because it was a new thing. There was no survey at the end of the second series but the return of the work was not as good due to the fact that it was a family participation program. The first series was probably preferred by the family cause it got rid of the children for a half-hour. However, Victor feels that the 2nd series was more important in terms of stimulation and innovation.

NBC was delighted with both programs. They gave them good publicity and paid for everything listing them under their public service programming. They did try to find a sponsor for them but were unsuccessful in the attempt.

2 other series were planned but, unfortunately, there was a shift in personnel at NBC, one man was changed to radio and the other man was fired so that Victor felt that he would have to sell the idea all over again to NBC and therefore the series was not continued.

Victor is looking for some other information for you. He has quotes from Jack Gould and John Crosby, also some sort of a report from or for NBC. He will send them up today if he can find them.

THE MUSEUM OF MODERN ART

Date April 26, 1955

To: Olga Gramaglia

From: Brenda Popson

Re: Screening for Mr. Watts of England

Olga:

We would like to have a screening, Friday afternoon from 3:00 to 4:30, of kinescopes of Victor D'Amico's programs THROUGH THE ENCHANTED GATE and ART FOR THE FAMILY. This will be for Mr. Watts, of Granada Television one of the four program contractors of the new commercial TV in England.

Thank you.

~~Walk a Feeling + Seeing Picture~~

~~Under the Sea - Family Portraits~~

In Touch with Your World

Easter Parade

~~Paint a Picture of Sounds~~ Space Designs

City Inspired

against methods of better teaching both home + England - Herbert Read

Mr. Watts of Granada Television (one of the 4 firms engaged to do the new commercial broadcasting in Great Britain) would like to know the following things about the ENCHANTED GATE AND ART FOR THE FAMILY:

1. Would like to see kinescopes of each. Friday 3:00-4:30
2. Could he have the right to re-enact the programs in England? - NBC.
3. Would like a list of the titles of each series. Times.
4. His station, Monday to Friday from Manchester, will do one half-hour a week children's program. Or else it will be more on the idea of ART FOR THE FAMILY. Anyway he does want an art program to stimulate painting and drawing at home.

TTEG - Sunday 12:30 - 1:00
AFTF - Saturday 4:00 - 4:30

~~Make a Fairy Story Picture~~
~~Under the Sea - Family Portraits~~
In Touch with Your World
Easter Parade
~~Paint a Picture of Sounds~~ Space Designs
City Inspired

against methods of better teaching both home + England - Herbert Read

Make a Family Picture

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copy

April 25, 1951

The Committee on Art Education sponsored by the Museum of Modern Art, with a membership of 1200 art educators, administrators and parents, at a special session on "Television and Creative Education" held on March 16, 1951, during its Ninth Annual Conference, resolved that:

Television programs of the Jon Gnagy type are destructive to the creative and mental growth of children and perpetuate outmoded and authoritatian concepts of education. Creative education is based on the development of each child's individuality, the opportunity to use his own experience and to explore new media and techniques. The program in question is based on copying and dictatorial methods of teaching which are not only obsolete, but destroy the very values necessary to the child's healthful growth.

As parents and educators, we know that children are capable of constructive thought and activity, which must be encouraged and defended if democratic, independent people are to be developed. The use of superficial tricks and formulas, found in the Jon Gnagy type of program, destroys this objective. It is especially important in a time of world crisis that the aims of education and art, to build emotionally stable children, be emphasized.

We, parents and educators, therefore protest against this type of program, and believe that any misdirected individuals should not be allowed to inhibit the artistic development of children and endanger their emotional and intellectual growth. We are especially concerned because we feel that television is potentially the greatest educative force in our time, and, therefore, should be used to the advantage, rather than the disadvantage, of its interested public.

Original sent to Mr. Ted Cott
WNBT Television Station
R.C.A. Building
New York 20, New York

THE MUSEUM OF MODERN ART

Date March 1, 1955

To: File - Ed. TV

From: BP

Re: "Through the Enchanted Gate" questionnaire

This is a very summary summary of a questionnaire sent out by the Department of Education about the viewing habits of their viewers.

Of the 475 replies compiled, the greatest number of children were in the 5-6 age level (198). A number of the children, either at home or at school, had done a certain amount of feeling and seeing of pictures and even of painting them themselves. (193) liked the part of the program most that showed "children at work". They liked least any discussion between or talking to parents or adults of any kind. The general consensus seemed to be that Sunday at 12:30 was a good hour, though earlier on Sunday would be good too. From the list of occupations of parents they seemed to be a rather well educated group.

The parents (93%) liked the talks to parents and (87%) said that they would bring their children to participate in the program if they were asked.

The age level of the children watching was from 5-10 years. 80% of the children watched the entire program.

QUESTIONNAIRE - "THROUGH THE ENCHANTED GATE"

1. AGE OF CHILD:

70% between 5 and 10 years
25% up to 5 years
5% over 10 years

15% are 6 years old

(See page 1)

2. DID THE CHILD DO ANY OF THE ART WORK SUGGESTED ON THE PROGRAM?

89% Yes
11% No

WHICH OF THE FOLLOWING DID YOUR CHILD MAKE:

18% Painting	23% Yes	26% Home	28% School
15% Animal Shapes or Head in Clay	16% "	17% "	16% "

(See page 2)

3. ABOUT HOW LONG DID THE CHILD WATCH EACH PROGRAM?

80% Entire program
13% More than half
7% Less than half

4. WHAT PART OF THE PROGRAM DID THE CHILD LIKE MOST?

50% Children at work
6% Explanation of how things were made

(See page 3)

WHAT PART OF THE PROGRAM DID THE CHILD LIKE LEAST?

22% Interviews or talks to parents
11% Adult discussions
8% Comments and description

(See page 4)

5. DID THE GUIDE HELP IN DOING THE WORK?

93% Yes
7% No

6. DID THE CHILD WORK DURING OR AFTER THE PROGRAM?

68% After
18% Both during and after
12% During

7. WOULD YOU BRING YOUR CHILD TO PARTICIPATE IN SUCH A PROGRAM AS THIS, IF IT WERE POSSIBLE?

87% Yes
13% No

8. DID YOU LIKE THE TALKS TO PARENTS?

93% Yes
7% No

9. IS THE PRESENT HOUR, 12:30 - SUNDAY, A GOOD TIME?

46% Yes
42% No

CAN YOU SUGGEST A BETTER TIME?

40% Earlier Sunday)
27% Later Sunday) 67% Sunday
22% Saturday
10% Weekday

(See page 5)

10. WHAT IS THE OCCUPATION OF:

Mother: 55% Housewives
23% Teachers

Father: 12% Salesmen
9% Teachers

(See pages 6 - 8)

Number	Age	Number	Age
81	6	35	7 1/2
67	5	9	9 1/2
50	5 1/2	8	2 1/2
48	8	8	11
45	9	6	10 1/2
40	4	6	12
39	4 1/2	5	8 1/2
35	7	5	2
32	10	4	13
27	3	3	under 2
26	3 1/2	2	14

This report is based on approximately 475 of the total number of replies
2,280 questionnaires were mailed
22% or approximately 550 replies have been received as of 9/23/52

1. AGE OF CHILD:

Number	Age	Number	Age
81	6	15	7 1/2
67	5	9	9 1/2
50	5 1/2	8	2 1/2
48	8	8	11
48	9	6	10 1/2
40	4	6	12
37	4 1/2	5	8 1/2
35	7	5	2
31	10	4	13
27	3	3	under 2
16	3 1/2	2	14
16	6 1/2	1	17

2. IF YOUR CHILD DID ANY OF THE ART WORK SUGGESTED ON THE PROGRAM, PLEASE INDICATE:

		Has the child ever done work like this before?		Where?	
		Yes	No	Home	School
119	Feeling Picture	101	162	78	50
85	Feeling and Seeing Picture	81	126	55	39
148	Painting	292	23	255	184
51	How You Feel Inside	56	114	40	25
44	Picture of Sounds	52	105	29	28
75	Paint What You Know and Imagine	164	45	135	88
123	Animal Shapes or Head in Clay	194	38	168	106
36	Imaginary Paper Animal	57	87	38	32
48	Paper Magic	64	95	74	32
56	Space Design	41	111	44	24
35	Space Design that Moves	38	109	22	14
17	Circus Party or Construction	60	74	47	40

4. WHAT PART OF THE PROGRAM DID THE CHILD LIKE MOST?

193 Children at work
40 Liked whole program
28 Explanation of how things were done
20 Explanation by children of what they made
19 Painting
9 Teacher's explanation as children worked
8 Space Designs that Move
8 Seeing finished work
7 Beginning
5 Instructions to home audience
5 Child and teacher
4 Feeling Pictures
4 Working with program
3 Children's work shown by teacher
3 Space Designs
2 Ben Grauer
2 Clay, Paper Magic, Space Designs that Move
2 Animals
2 Circus Party
2 Clay work
2 First half
2 Progress of work
1 Picture of Sounds
1 Decoration of work
1 Middle of program
1 Teachers
1 Paper Magic, Space Design, Picture of Sounds
1 Space Design, Clay, Painting
1 Interviews
1 How You Feel Inside, Animal Shapes

4. WHAT PART OF THE PROGRAM DID THE CHILD LIKE LEAST?

50	Interviews or talks to parents
38	Liked whole program
26	Adult discussions
19	Comments and description
18	Any talk to adults
9	Talk
7	When program ended
6	Others working
6	Commentator's talk
6	Didn't understand Mr. D'Amico's talk
5	Teacher talking
4	Space Design
4	Talking when work not shown
4	Teachers and Ben Grauer
4	Adult explaining children's work
3	Children marching in and out
3	Commentator
2	Views of work
2	End
2	Painting
2	Display of work sent in
2	Animals
1	Comments on identity of children
1	Imaginary Paper Animal
1	Middle of program
1	Slow pace
1	Talk about Museum
1	Asking children what they would like to do
1	Explanation of finished work - would rather guess
1	Construction
1	Clay work
1	Talk to children
1	Last program
1	Interruption by children

9. CAN YOU SUGGEST A BETTER TIME?

Sunday - A.M.

36	earlier
24	11:00
22	10:00
18	10:30
16	11:30
5	9:00
5	9:30
2	12:00

Sunday - P.M.

14	later
14	5:00
9	4:00
8	late afternoon
7	1:00
6	afternoon
6	1:30
5	early evening
4	4:30
3	2:00
3	3:00
3	6:00
2	3:30
2	5:30
1	2:30
1	7:00

Saturday

32	morning
12	10:00
5	Saturday
5	11:00
3	afternoon
3	5:00
2	12:30
2	1:00
1	11:30
1	4:00
5	9:00

Weekday

15	5:00
5	6:00
2	4:00
2	7:00
1	morning
1	afternoon
1	4:30
1	5:30
1	early evening
1	6:30
1	any day of week, 4-5:30
1	after a mealtime
1	Friday
1	" 5-7:30
1	" 6:30
5	winter

10. WHAT IS THE OCCUPATION OF:

Father		Mother	
68	Deceased or not answered	65	Deceased or not answered
55	Salesman	137	Housewives
40	Teachers	58	Teachers
37	Executives or businessmen	8	Social Service workers
37	Engineers	6	Secretaries
26	Accountants	5	Nurses
16	Lawyers	4	Artists
12	Post Office workers	4	Writers
10	Physicians	3	Dressmakers
10	Office workers	3	Actresses
10	Storekeepers	2	Interior designers
9	Bus drivers or motormen	1	Lawyer
8	Maintenance men	1	Mathemetician
8	Commercial artists	1	Bacteriologist
7	Insurance	1	Post Office clerk
7	Advertising	1	School Principal
6	Foremen	1	Public housing manager
5	Machinists	1	Editorial assistant
5	Architects	1	Sales manager
5	Dentists	1	Copywriter
5	Pharmacists	1	Translator

	Father		Mother
5	Writers	1	Bio-chemist
5	Printers	1	Musician
4	Editors	1	Domestic superintendent
4	TV workers	1	Photographer
3	Personnel workers	1	Camp director
3	Chemists	1	Factory worker
3	Public relations	1	Director - art center
3	Art directors	1	Medical technician
3	Artists	1	Drama student
3	Bank workers		
3	Optometrists		
3	Musicians		
3	Inspectors		
3	Government workers		
3	Policemen		
3	Photographers		
3	Clergymen		
2	Butchers		
2	Interior decorators		
2	Podiatrists		
2	Furriers		
2	Bakers		
2	Camera technicians		
2	Psychologists		
2	Cartoonists		
2	Shipping clerks		
2	Upholsterer		

Father

2 Cabinet workers

2 Designers

2 Importers

1 Supervisor - ladies' handbag company

1 Office manager

1 Claims adjustment clerk

1 Phonograph manufacturer

1 X-Ray technician

1 Assistant to Principal

1 Collection agent

1 TV account executive

1 Mortgager

1 Army Major

1 Poultry farmer

1 Plumber

1 Tool designer

1 Window cleaner

1 Astrologer

1 Naval Lieutenant

1 Actor

1 Oil man

1 Purchasing agent

1 Milkman

1 Patent attorney

1 Bridge and tunnel officer

1 Railroad employe

1 Internal revenue agent

1 Credit investigator

1 Navigator

1 Marine contractor

1 Telegraph operator

1 Florist

1 Wire drawer

1 Veterinarian

1 Draftsman

1 Diamond setter

1 Motion picture director

1 Clothes cutter

1 Cashier

1 Tile setter

1 Chiropodist

1---Mathematician

1 Roofer

1 Metalurgist

1 Welder

1 Laundry marker

1 Principal

1 Sales engineer

1 Air Force S/Sgt.

1 Economist

1 Dairy manager

1 Accountant

1 Hardware retailer

1 Broker

1 None

Notes Towards a Backgound Sketch for the film: FORTY YEARS

The following pages list references to incidents of the past forty years which might have some bearing on the location and organization of material to be considered for the short film survey of modern art in the United States (or New York) from 1913 to the present.

The list merely begins the sketch for a background, depending as it does on few sources (some of which supply information subject to confirmation), but it is offered here as a glimpse of scattered details throughout the period which might assist in leading to a preliminary idea of the form in which the film might be cast.

The few sources are keyed to the notes as follows:

Source	Key
The Museum of Modern Art -- The First Ten Years (Goodyear)	MMA
Collection of the Societe Anonyme (Dreier, etc.: Yale)	CSA
The Armory Show (Walt Kuhn)(pub. by Kuhn 1938)	AS
Museum of Living Art (Gallatin, etc.)	MLA
Abstract and Surrealist Art in America (Janis)	ASA
Art of This Century (Guggenheim, etc.)	ATC

Note: Apart from the obviously necessary research into proper literary sources, the form of the picture will depend in part on interviews with leading figures of the period (and on the willingness and ability of some of them to perform in the picture), on available pictorial material -- including stock and otherwise accessible film footage, on technical resources, etc. Some of this material is not apt to be found in the usual haunts of art resources, especially that which might be used as topical identification for audiences either too young to remember at first hand or else which are not acquainted with personalities or events commonly associated with the field of art in this country.

YEAR	PERSONALITY OR TAG	EVENT, ETC.	SOURCE & PAGE
- 1911	MRS. GERTRUDE V. WHITNEY MRS. CLARA POTTER DAVIDGE	free shows for young artists: scene of Armory Show planning, 305 Madison	AS - 5
- 1912	MAX WEBER, JOHN MARIN & STIEGLITZ	bring European avant-garde to to US	AS - 12, 13
- 1913 - 1912	JAMES HUNEKER: HENRY McBRIDE	press champions of modern art	ASA - 31
	WALT KUHN: COLONEL CONLEY	Armory at Lexington & 25th (Old 69th Regiment NGNY -- the Irish Regiment) leased	AS - 6,7
1912	KUHN SEARCH IN EUROPE	Espec. Redon -- entire room in show, from which Bliss Redons, now MMA, came	AS - 8-11
1912	WALTER PACH	made European agent for A. Show lectured in Chicago	AS - 10 AS - 21
1912	DAVIES, KUHN MEET DUCHAMP BROS. VIA PACH	also see "Nude Descending...	AS - 11
1912	GUY PENE DU BOIS	publicity man for A. S.	AS - 14
1912	ARTHUR B. DAVIES	role in A. S. plus organzer	AS - 15
- 1913	STIEGLITZ, 291	tribute	ASA - 30
1913	STORM AT SEA	ship w. ptgs for A. S. 2 weeks late (fateful time for what turned out to be course of American art)	AS - 16
1913	FLAG -- SHOW EMBLEM	pine tree flag of the Amer. Revolution chosen as emblem of A. S.	AS - 16
1913	PRESIDENT, GOVERNOR, MAYOR	invited to opening -- regrets (cf. Theodore Roosevelt, also, perhaps, FDR at MMA opening??)	AS - 16
1913	HENRY McBRIDE & VISITORS	McBride champions show in press (cf, his latest remarks on MMA show, below); Lillie Bliss, A.P. Ryder, Crowninshield, Caruso, etc.	AS - 17
1913	THEODORE ROOSEVELT	Ex-President visits A. S. with Kuhn, March 4, day of Wilson's Inauguration (qv the "Outlook" for TR's remarks on show)	AS - 18

YEAR	PERSONALITY OR TAG	EVENTS, ETC.	SOURCE & PAGE
1913	QUINN AND EDDY	Quinn buys 5 or 6 thousand $ worth at A.S.; Eddy buys some of most radical works	AS - 19
1913	MET BUYS CEZANNE	Bryson Burroghs encourages purchase: first Cezanne owned by an American Museum	AS - 19
1913	FIFE & DRUM CLOSE A. S.	last night Putnam Brinley, in busby & w. baton, led parade of artists through galleries, saluting conferes rep. in each	AS - 19
1913	IRISH BAND SALUTES	Regimental band, in morning-after salute (St. Pat's Day) play "Garry Owen" on cleared floor in honor of show	AS - 20
1913	A. S. IN CHICAGO	art students try to burn Matisse and Brancusi in effigy, etc.	AS - 20, 21
1913	A. S. IN BOSTON	unpopular	AS - 21,22
NOTE	SELECTION A. S. in SAN FRANCISCO '14-'15	check	
1913	A. S. ASSOCIATION	membership listed	AS - 23
1913	A.S. EXHIBITORS LIST	incl. Dasburg, Stuart Davis, Du Bois, (Duchamp), Edward Hopper, Bernard Karfiol, Leon Kroll, John Marin, David B. Milne, Pach, Sheeler, Walkowitz, Wm. & M. Zorach	AS - last pp
1913	A. S. figures	est. attendance over quarter million in 3 cities; 1090 works by 300 artists	ASA - 30
1913 -	KUHN, BLISS & MMA	K's story of his role in MMA org.	AS - 25
1913 -	SHOWS & GALLERIES	Montross, Daniel, Bourgeois, 291, de Zayas' Modern Gallery (1916)	ASA - 31
1915	DUCHAMP ARRIVES	followed by Picabia & Gliezes	ASA - 31
1916	S. S. VAN DINE	W. H. Wright orgs. Forum Show of American Painters (book & articles)	ASA - 31
1916 --	WHITNEY STUDIO CLUB, GALLERY, MUSEUM	career jotted	ASA - 47
1917 -	SOCIETY OF IND. ARTISTS	formed & continuing	ASA - 31

YEAR	PERSONALITY OR TAG	EVENTS, ETC.	SOURCE & PAGE
1920	SOCIETE ANONYME	formed "with gaiety" by Dreier, Duchamp and Man Ray	CSA - XIII
1920	SOCIETE ANONYME	activities curtailed in few yrs, MMA takes over	ASA - 46
1920 -	DREIER ON INTER* NATIONALISM	"not the influence of one country on another but an inner convisction that a new civilization was forming"	CSA XIV
		Theodor Dreier, enlightened immigrant, etc.	CSA - XV
1920 -	JOHN COVERT	starts SA collection by contributting 6 of his own pictures when he entered busniness	CSA - XIV
1921	LILLIE BLISS & MET	member of committee which org. modern art show at Met	MMA - 143
1920s	STIEGLITZ & DANIEL	consolidation & promise	ASA - 46
1920s	FERDINAND HOWALD	European moderns & American pioneers (now H. Coll'n at Columbus)	ASA - 47
1920s	ARTS CLUB, CHICAGO	lively program, continues	ASA - 49
1925-28	DAVIES, BLISS & SULLIVAN	talk about organizing a modern art museum	MMA - 13,14
1926	BROOKLYN MUSEUM	Interntional Exhibition -- tribute to Dr. Wm. Henry Fox	CSA - XVI
1926	KIESLER*DREIER-TV	"TV" room in Brooklyn show (called harbinger by Dreier)	CSA - XVII
1927	ALBRIGHT ART GALLERY	Int'l. Ex from Brooklyn -- trib. to Dr. Wm. M. Hekking	CSA - XVI, XVII
1927	ART GALLERY TORONTO	Int'l Ex., trib to Lawren Harris	CSA - XVII
1927 -	A. E. GALLATIN	Museum of Living Art founded, coll'n begun 1922	MLA - first page
		1927-42 at NYU, now at Phila.	ASA - 49
1929	MMA OPENS	sketch	ASA - 47,48
1929	BLISS, MRS. JDR, Jr, MRS SULLIVAN, GOODYEAR SACHS, CROWNINSHIELD, MRS. W. MURRAY CRANE	committee on MMA organization	MMA - 14
1929	BARR	A. H. B., Jr. chosen	MMA - 15

YEAR	PERSONALITY OR TAG	EVENT, ETC.	SOURCE & PAGE
1929-30	HENRY McBRIDE	3rd show "Painting in Paris"-- "... even more important than the Armory Show. That was a promise; this is fulfillment."	MMA - 21
1929-30	FORBES WATSON	"In the season of 1929-30, there is not the slightest doubt what was the most important event. It was, of course, the opening of the Museum of Modern Art in New York."	MMA - 23
1930	the old LIFE	issue of May 30 called the Modern Art Number -- travesties on Modart (cf. present LIFE handling of ")	MMA - 23
	N Y Sun call's the Paris show "the fulfillment of which the Armory show was the promise"		
1920s-30s	COLLECTIONS	Gallatin, Phillips, Barnes; briefly	ASA - 49
1931	BLISS DEATH & BEQUEST	Armory Show -- first purchases -- all included in MMA bequest: Renoir "Fog at Guernsey"; Degas "Race Horses" (since sold); 2 Redons, "Roger and Angelica" and "Silence."	MMA - 31
1931	SURREALIST SHOW	Wadsworth Athenaeum (first exclusively Surrealist show in a museum)	ASA - 87
1931	BLISS' FATHER	Lillie Bliss daughter Cornelius Newton Bliss -- a leader for more than a generation in Republican national politics.	MMA - 143
1931 -	CIRCULATING EXHIBITIONS	account & tribute	MMA - 92, 93 131, 132
1932	SHOW BEFORE MOVE	first architecture show: last show in first MMA building	MMA - 36
1932	MURAL SHOW	"Murals by Americans" -- (cf. Craven, etc., and coming FAP of WPA)	MMA - 38-39
1932	CAHILL & AMERICAN FOLK ART	"unconventional side of the American tradition..." house painters, sign painters, portrait limners, carpenters, shipwrights, stonecutters, sailors, sailors, farmers, business men and girls in boarding schools.	MMA - 41, 42
1932	PRESS ON NEW MMA BLDG. (International theme)	NY Times: "In three seasons the Museum has won for itself a commanding position in the US. It is known everywhere in the world where the subject of art is discussed, and has developed in its comparatively short life international connections which are not only of value to itself, but also of immense value to the United States in general as national propaganda of the highest type."	MMA - 37

YEAR	PERSONALITY OR TAG	EVENTS, ETC.	SOURCE & PAGE
1932	WILLIAM SLOANE COFFIN then President of the Metropolitan Museum	"If this museum will always remain modern, retaining faithfully the pioneer spirit of faith and adventure, you will have found what the ages have sought -- the fountain of perpetual youth, whence shall well forever the spontaneous creative art of the future."	MMA - 39
1932	WHISTLER'S MOTHER	most famous painting by an American; one of 6 most popular pictures in the world; brought over by MMA (50 years before, when last shown in America, failed to find purchaser, then French bought it for $400. -- 1932 Louvre wanted to have it insured for $1 million, etc.) Chicago Fair's subsequent use of it.	MMA - 43
1934	MACHINE ART	Philip Johnson's show. humorous drawings in two successive nos. of New Yorker.	MMA - 46 MMA - 112
1934	LAGUARDIA	"American Can't Have Housing?" opened with broadcast in which Mayor was one of 7 speakers.	MMA - 112
1935	WHITNEY ABSTRACT SHOW	"Abstract Painting in America" year before MMA abstract show (which was European only)	ASA - 49
1935	VAN GOGH	national statistics, publicity, etc.	MMA - 55, 56, 94
1934-38	WALTER P. CHRYSLER	Chairman Library Committee MMA, gift of Surrealist books...	MMA - 92
1930s	GALLERIES	Downtown, Artists', etc. Julien Levy, etc.	ASA - 49-50 ASA - 86-87
1935-38	PACKARD REPORT	on MMA & its function in contemp. society; also quotes Carnegie Corp.: "A well established tradition of broad hospitality to all points of view which are currently respected by intelligent men..."	MMA - 94-95
1930s	CARNEGIE "ANNUALS" CHICAGO ART INSTITUTE SAN FRANCISCO MUSEUM ALBRIGHT ART GALLERY BOSTON, ETC.	brief reference to ~~its~~ THEIR (& colleges') activities	ASA - 49

YEAR	PERSONALITY OR TAG	EVENTS, ETC.	SOURCE & PAGE
1936	JOHN MARIN	Mumford (on MMA show) in New Yorker: "Marin grew up in our brittle American world, and his art has both expressed and transcended the environment in which he was placed... lead back into society."	MMA - 61, 62
1936	MOVIES	circulation of films begins at MMA	MMA - 119, 120, 120, 122, 123, 124
1937	MMA MOVE TO ROCKEFELLER CENTER	temporary quarters	MMA - 65
1938	"Adventures of Tom Sawyer," etc. MOVIES		MMA - 67
1938	POPULAR PAINTING	paintings by international assembly of printer, postal clerk, blacksmith, stevedore, acrobat, strong-man, etc. (and then compared with preachers, carpenters, etc. of American history of popular painting)	MMA - 68
1939	S. R. GUGGENHEIM FOUNDATION	opens	ASA - 48
1939	MMA PRESENT BLDG.	tributes and descriptions (query: no info here on Italian show; including Primavera, etc.)	MMA - 131
MMA - 1939	MOVIES, PUBLICATIONS	over million feet available for distribution; some 50 volumes	MMA - 132
1939	BROOKLYN PHOTOGRAPHY	Brokklyn Museum in 1939 only museum in country with Dept. of Photography	MMA - 134
1930s-40s	ARTISTS IN EXILE	full chapter	ASA - 123 et seq
1942	PEGGY GUGGENHEIM	in Foreword to Art of This Century, says: "I wish especially to acknowledge my indebtedness to Alfred H. Barr, Jr., whose work has been my great inspiration."	ATC - 9
		Art of This Century 1942-	ASA - 87
over the 40 years	AMERICAN COLLECTORS	Gallatin lists: Fabbri, the Steins, Cone, Quinn, Dreier, Arensberg, Horter, Howald, Barnes, Morris	MLA page four

Postscript For the moment's record, here are a few thoughts of ways in which the foregoing material might be woven into sequences in the film.

1. Although it probably smacks too much of the gimmick, the following suggestion at least might illustrate a way in which topical material of a popular sort may be worked into the historical scheme -- in this case introducing well known figures (under the legal interpretation of "news" and thus sidestepping problems of clearance) and using them to establish dates in the film's calendar.

   The picture could open with a newsreel shot of the Eisenhower Inauguration, showing the new President, ex-President Truman, and former President Hoover in the background. The scene shifts to the Inauguration forty years before, with a newsreel shot of ex-President Taft and the new President Wilson. The question is posed: where was the former President? The answer is that Theodore Roosevelt was, on that Inauguration Day, not in Washington, but being piloted through the Armory Show by Walt Kuhn...

2. The Kiesler-Dreier "TV" room at the Brooklyn Museum show in 1926, in which, by pressing a button the gallery visitor could summon a European masterpiece (from say, the Louvre or the National Gallery) to the screen, might be used to illustrate, not modern TV, but the ways in which works of art are brought to the local community. For example, in 1932 the MMA brought Whistler's Mother to New York, etc. This could be followed by the tremendous business of the MMA Van Gogh show touring the country in 1935, and then to the widespread activities of the MMA circulating exhibition program, etc.

3. The 1938 show of Popular Painting, including works by clerks, smiths, acrobats, etc., might be illustrated by newsreel shots of Eisenhower and Churchill (but probably not Hitler) at work on canvases (preferably without the painting in view). This could lead to the Cahill American Folk Art show of 1932, which included works made by a similar variety of life-walkers, here emphasizing handicraft, and from this Museum representation of handwork, a contrasting shift into twentieth century manufacture might be introduced by reference to the Machine Art show of 1934.

THE MUSEUM OF MODERN ART

Date Oct 20, 1953

To:

From:

Re: Documentary film

Armory Show to 25th Anniversary

In response to letters (two) from Dick Griffith, Louis de Rochemont sent his son, associated with the de Rochemont firm in a number of capacities, to the Museum. The project was laid out for him in a very general way. The ground was cleared at least to the extent that an understanding was established that the usual client-commercialfilm relationship would not do in this case ("Give us an idea of what you want and we'll do a preliminary treatment and of course we will have to have the final say as to cutting etc."). It was impossible to determine from this meeting the possible extent of de Rochemont interest. The son is returning to the fold to mull the matter over with his father. Griffith is writing to indicate that the interview was satisfactory as far as it went and that what is indicated now is another meeting with some of de Rochemont's people. Such a meeting should reveal a little more about whether they are the people to do the job. Nothing transpired at this first meeting to indicate that they weren't.

Newsreels on the Museum of Modern Art

MOVIES MARCH ON - Museum material and odds and bobs of movie props, etc.

ART LETS ITSELF GO - Old MOMA building.

ART IN OUR TIME - Paramount - Mrs. Roosevelt visits children's exhibition.

1. Mrs. James Roosevelt unveils Whistler's Mother (Paramount, Universal, Fox, Metrotone) Middle of May, 1934.

2. Van Gogh Exhibition (Paramount) November, 1936.

3. World Honors Photography's 100th Birthday (Paramount) March, 1937.

4. Sculpture by William Edmondson (Pathe) October, 1937.

5. Italian Masters (Pathe) Late Jan. early Feb., 1940.

6. Britain at War opening by Lord Halifax and Museum officials, etc. (Pathe, MGM, Paramount) used week of June 2, 1941.

7. Museum acquisitions and Surrealist art, incl. Guernica and Temptation of St. Anthony (Pathe and Paramount) July, 1941.

8. Ceremony of LaGuardia putting first three cent tax payment in Museum retort. Speech by Mayor and J. H. Whitney (Universal) October 29, 1941.

9. Artist for Victory National war poster competition exhibition & winners (Pathe) November, 1942.

10. Children's Holiday Circus of Modern Art (Pathe) no date; unreleased at date above.

11. bel Geddes (Pathe) no date given.

12. Cubism and Abstract art (origin?) February, 1936.

May 26, 1954

Mr. Robert Saudek
Television Radio Workshop Director
Ford Foundation
655 Madison Avenue
New York, N. Y.

Dear Mr. Saudek:

Before the dinner which preceded the opening of the Ancient Art of the Andes Show here, I believe I mentioned the exploration of the role art museums might play in television that we are making under a three-year grant from the Rockefeller Brothers Fund.

We are now about to enter the third year of the grant -- which is also the 25th anniversary of the Museum -- and would like very much to produce a commemorative film, perhaps in collaboration with Omnibus.

What we have in mind is an episodic survey, not only of the Museum's quarter century, but of highlights of the Museum's career in relation to modern art activities in New York over a forty year period. Here, as they might fit the continuity, we could introduce leading figures of the earlier days -- at least those who will have survived, and perhaps existing film clips of others now dead. This sounds a bit like Cavalcade, but I am not all sure that we shall find that type of treatment the one we want. Quite a lot of research on the subject has already been done, and this will continue through the summer. When the final returns are in, we shall have a better idea of how the general picture may be shaped.

I bring up the subject now because I know that, should you be interested in the general idea even as given here, you would need to think about it in relation to your winter schedule as early as possible.

This Saturday I am going to California for a three weeks' vacation, after which I plan to stop at Aspen, when we may have a chance to talk a little more about the subject. In the meantime my associate, Mr. Sidney Peterson, will speak to Mr. Kaplan. Peterson also expects to be at Aspen.

If you should be going to the UNESCO seminar on educational TV at London in July, maybe we can continue to knock some ideas about the show around.

Please give my best regards to Mrs. Saudek.

Yours sincerely,

Douglas MacAgy
Consultant to the Director

DM/lb

FORTY YEARS

Thought of as an hour film on the last forty years of modern art in the United States, beginning with the Armory Show in 1913 and coming to the present day.

The form of the picture was to depend in part on interviews with with leading figures of the period, on available pictorial material i.e. newsreels and other documentary films, on technical resources etc.

Various sources were tapped:

The First Ten Years (Goodyear)

Collection of the Societe Anonyme (Dreier, etc.: Yale)

The Armory Show * Walt Kuhn

Museum of Living Art (Gallatin,etc.)

Abstract and Surrealist Art in America (Janis)

Art of This Century (Guggenheim, etc.)

Rudi Blesh was added to the staff to do research on this project. After several weeks he found it advisable to turn the forty years into fifty, on which he wrote a book that Knopf is interested in publishing.

The film got no further than the research done on it.

The de Rochemonts were approached about producing the film in December of 1953. The were to charge $6,000 for a draft of a detailed treatment to use as a basic plan this $6,000 to be deducted from the total cost of the production if they produced the picture. This was not carried any further.

food
fashions
beauty
home decoration
how-to-do-it
family affairs
architecture
gardening
shopping

HOME

NBC TELEVISION 11-12 NOON EST, 10-11 CST

August 23, 1954

Mr. Sidney Peterson
Museum of Modern Art
11 West 53 Street
New York, New York

Dear Pete:

I am still interested--what's up?

Cordially,

Dick

Richard L. Linkroum

RLL:cs

THEY BECAME ARTISTS

"They Became Artists" was to be a series of animated cartoons with the purpose of introducing children to art through the artist rather than through his paintings. The film was to attract children by presenting the artist through some incident in his childhood, or some incident in his adult life that would catch the attention and imagination of the child and awaken his interest, or even as having been a child himself.

Art was, in this way, to be lifted out of the range of the historian and adult, and presented to the child. The paintings of the artist then became an integral part of him with this humanistic approach. This concept, however, necessarily limited the number of suitable subjects and though research was done on a great many artists it was decided to begin the series with Marc Chagall and Raoul Dufy.

Sidney Peterson wrote a story based on the writings of Marc Chagall (MA VIE. Librairie Stock. Paris. 1931) which he called "The Cow is Me." This was presented to the TV Committee for comment and criticism in Nov. of 1953. The Committee was made up of six people: Roger Tilton, Marion Johnson, F. Wilson, Betty Spiro, Harry Grier and Victor D'Amico. The comments were very favorable, the one criticism being that it was perhaps a bit too difficult for children aged 6-9.

The story was then sent to UPA in December initiating a series of contracts that were not agreed upon until June 10, 1954.

At the same time negotiations were started to obtain a release from Mr. Chagall. On December 12, 1953, Mr. Chagall wrote that he was sure that any film made by the project would be made with the Museum's habitual "tact and restraint" and therefore he granted his permission. On February 19 Mr. Peterson sent him a contract to be signed with UPA. This agreement

was sent by Mr. Chagall to Mr. Reis, his lawyer in New York. Mr. Reis objected strenuously to the contract. "I don't think the Museum should become a party to the UPA plan. I don't think it will further the cause of modern art but it is, in my opinion, a scheme to take advantage of the prestige of the Museum and the artists. The worst features of the contract are those which relate to the commercial exploitation of the film. What would prevent UPA, a profit making organization, from using the Chagall film to advertise chicken feed or some patent medicine..." Due to the objections of Mr. Reis which the Museum and the Project found to be valid the Chagall film was not continued.

Sidney Peterson then wrote a story about the life of Raoul Dufy entitled "The Invisible Moustache". Dufy did not present the problem that was encountered with Chagall because as he was no longer living there no longer existed the legal problem of the "right to privacy." The story about Dufy was submitted to Mr. Barr, Mr. Ritchie and Mr. Wheeler on June 3, 1954, to see if there were any violation of Museum standards.

Meanwhile a series of contracts were being sent from California to New York in an attempt to amalgamate the Museum interests with those of a commercial enterprise (namely UPA). The final agreement was signed June 10, 1954. This provided for the Dufy film as a trial film for a series of animated film shorts to be made by UPA in conjunction with the Museum. The Museum put up an initial $5,000. The cost of production was not to exceed $15,000.

The story board and rough reel were delivered to the Museum in December of 1954. At this time the film was shown to the Museum staff and directors and received a mixed response. The staff was enthusiastic, the Museum directors felt that it did not further the cause of modern art, and though Dufy transparencies were used they could not see that there was enough about art in it to warrant giving it a Museum label.

The film was also shown to representatives from Doubleday who showed great interest in the story for a children's book, with illustrations from the film. It was agreed in the basic contract that if possible the whole series would become books as well as films. As yet there has been no final word on the book.

As the Museum decided that it did not want its name associated with "The Invisible Moustache", the rough reel was sent back to California to be finished by UPA alone and to be produced under their signature only.

THE MUSEUM OF MODERN ART

Date November 16, 1953

To: Douglas MacAgy
Sidney Peterson

Re:

From: Victor D'Amico

I am enclosing the remarks made by members of the TV Committee to whom we sent your script. I am giving you the titles of these people so you will know their background and that they are worthy of consideration.

It seems to me that the same general points are mentioned again and again and you will recognize them. They seem to be the points that I made about the first script. One was that there was a misconception that the paintings were made by Chagall when he was a child. The other was that there seemed to be no lapse of time showing that Chagall was growing up.

Of all the criticisms made, I think that Harry Grier's is probably the most perceptive. It would seem to me that his major criticism was really based on language and that by simplifying the language the matter could be corrected. I think that still can be done but it had occurred to me that the major concept was based on adult fantasy rather than the child's. This is worth careful study and it is one that might be corrected before it is analyzed by a writer of children's stories. It is, of course, possible to write a child's story which has deeper meaning for adults - the classic example being "Alice" but I think that the child must first be served.

I'm leaving these suggestions with you and will be glad to help in the next steps. I am a little hesitant about my own activity in regard to this and other work because I do not want to seem to be meddling or to be officious. Also, this is probably an unconscious escape from responsibility on my part. If you would like me to, I would be glad to go over the script, weighing ideas and words carefully. I am giving you as thorough a job as I can do. This would take more time than I have given it already but I will be happy to do whatever I can if you want.

Victor

THE MUSEUM OF MODERN ART

Date November 13, 1953

To: Douglas MacAgy
Sidney Peterson

From: Victor D'Amico

Re: script for "The Cow Is Me"

Harry Grier is unable to come to the TV meeting to give his reactions to the script because of a family problem and gave me the following reactions over the telephone.

The script is delightful but it seemed to indicate the writer knew more about art than about children. He felt that it was too sophisticated in its language and concepts. He also felt that a child of the age of Chagall at the point expressed in the script should know what the word 'artist' means. According to reading development such words come into the vocabulary before fifth grade. He also finds difficulty with the continuity of the script because there seems to be no clear statement as to the fact that Chagall was growing up. One might think that he did all of the paintings when he was a child.

In regard to the place where the class bully brings in the painting and you say it was a great social success, Grier thinks that is a sophisticated concept for that age level. In reference to the place in my letter where the object of the show is to encourage the child's creativeness and increase his knowledge he believes that it does stimulate the child's creativeness but doesn't enlarge his knowledge very much.

He thinks that the script is delightful but not convincing to the child. He feels, too, that some teachers would get very good results out of it because they would understand what is sophisticated and get something out of it while others would have difficulty in explaining the sophistication to children.

The surprise ending is very effective but not good for the age level. For example, "the cow is me" is too tricky and difficult. He thinks, furthermore, that the title not being explained until the end, if it is understood even then, must be very perplexing to children.

He says he would be glad to talk about it more but in view of the fact that the family situation made it necessary for him to change his plans he gave the script as much attention as time would permit.

Victor

KEY:

A - Roger Tillton

B - Marion Johnson

C - F. Wilson

D - Betty Spiro

E - Harry Grier

F - Victor D'Amico

Me"

n the clock on the wall. - And, he liked
nes who lived in back of his house and

Mark's world emerge in child's conception
charm and simplicity as child sees. Hu-
interest connects "self" with others ver-
ploratory sense."

artist!" - "same objection as to word
'talent' on p. 4."

79. B - refers to "talent" - "is an artist? don't like."

C - "Questionable use of word "talent" - obviously he was different - but connotation that you can tell so early - would imagination or some other word substitute?"

81. B - rewrites "You can be an artist but wouldn't etc."

89. A - queries "do children think of brides or of sisters, girls, etc., as brides??"

B - "As he grew older? Suggestion as to when he began?"

C - rewrites "'Years passed. He remembered a bride dancing. He painted her with two faces.'" "What about the lifetime of work - practice before becoming mature painter?"

91 - 95. A - refers to "cows" "(Audience needs preparation for this) See first suggestion."

B - "When he was in 5th grade? Story of little boy though pictures are by the grown man - when did he paint them?"

C - "He painted violinists."

D - "Could it be more clearly explained how old the painter was and how young the child became a painter? This now gives the feeling of a child who painted and no idea that this is the work of a mature man. Other children will not be able to relate their work to his as Child Art."

good

Marion Johnson vs. Harry Grier

def. of making hist. conf. to ed. theory.

15 alt.!

yes.

what alt.?

why rep.?

point. that nature of alt.

that of pting.

this review should not use ~~not~~ C's works

some review of ed dwp. for?

not work to work so much as one world to another - the miracle to be accomplished - the content of the work.

Criticisms of "The Cow Is Me"

Line:

28. A - adds "or ticks in the clock on the wall. - And, he liked cows, like the ones who lived in back of his house and ate grass." ← good

B - "All people in Mark's world emerge in child's conception - written with charm and simplicity as child sees. Humour and human interest connects "self" with others verbally and in exploratory sense." Marion Johnson vs. Harry Gries

53. B - refers to "real artist!" - "same objection as to word 'talent' on p. 4."

79. B - refers to "talent" - "is an artist? don't like." def. of making

C - "Questionable use of word "talent" - obviously he was different - but connotation that you can tell so early - would imagination or some other word substitute?" hist. conf. to Ed. theory. 15 alt.!

81. B - rewrites "You can be an artist but wouldn't etc."

89. A - queries "do children think of brides or of sisters, girls, etc., as brides??" yes.

B - "As he grew older? Suggestion as to when he began?"

C - rewrites "'Years passed. He remembered a bride dancing. He painted her with two faces.'" "What about the lifetime of work - practice before becoming mature painter?" what art it?

91 - 95. A - refers to "cows" "(Audience needs preparation for this) See first suggestion." why rep.?

B - "When he was in 5th grade? Story of little boy though pictures are by the grown man - when did he paint them?" point. that nature of art.

C - "He painted violinists." that of pting.

D - "Could it be more clearly explained how old the painter was and how young the child became a painter? This now gives the feeling of a child who painted and no idea that this is the work of a mature man. Other children will not be ~~not~~ relate their work to his as Child Art."

this preview should not use ~~not~~ C's works some preview of the drawings!

not work to work so much as one world to another - the miracle to the accomplishment - the content of the work.

E - "finds difficulty with the continuity of the script because there seems to be no clear statement as to the fact that Chagall was growing up. One might think that he did all of the paintings when he was a child."

123. A - Rewrites "The cows ate the green grass."

200-205. E - "The surprise ending is very effective but not good for the age level. For example, "the cow is me" is too tricky and difficult. ... Furthermore, the title not being explained until the end, if it is understood even then, must be very perplexing to children."

GENERAL:

A - "Terrific! Good narration. Needless to say, this is not a script. Most will depend upon the imagination with which the visuals are worked out. How will this be done? I would like very much to work in on this phase if possible. I feel it would be easiest to go astray here and end up with very ordinary visuals - which would be too bad, considering the great possibilities!!"

E - "The script is delightful but it seemed to indicate the writer knew more about art than about children. (He) felt that it was too sophisticated in its language and concepts. ... It does stimulate the child's creativeness but doesn't enlarge his knowledge very much. ... Not very convincing to the child. ... Some teachers would get very good results out of it because they would understand what is sophisticated and get something out of it while others would have difficulty in explaining the sophistication to children."

F - "It had occurred to me that the major concept was based on adult fantasy rather than the child's."

how?

emphasize concern with cows so that end is "answer" - recement

THE MUSEUM OF MODERN ART

cc: Dorothy Miller
Sidney Petersen

Date December 4, 1953

To: Alfred H. Barr, Jr.

Re: TV EXPERIMENTS IN REPRODUCTION

From: Douglas MacAgy

In connection with the Television Project we are hoping to conduct certain experiments to test qualities of reproduction. And we hope you will agree that the first tests may deal with paintings. It would be planned so that black and white reproduction would be studied through the facilities of ABC, and color reproduction -- when that field is stabilized by FCC -- at CBS. With your permission and cooperation, we are prepared to go ahead with the black and white phase now. The plans call for the use of a photographer and a cinematographer, and we wonder whether we might employ Sunami as the former, charging his services to the TV fund. He would prepare certain reproductions to be used in the experiments, and also make a photographic record of the screen images as the tests are made.

The original subjects, it is suggested, would be three paintings (small for the sake of convenience) -- perhaps a landscape, a portrait and a still life -- chosen for easily observable qualities of light and dark, texture, color, spatial treatment, etc. The choice of at least one of these should also be determined by its having been reproduced in color in a print that would be available to us as well.

We should have 8 x 10 photographs of each of these in a varied set of prints to include a light print, a dark print, and both in glossy and mat surfaces.

Two slides of each -- one black and white, the other in color -- would also be required.

In addition, we should also like to have two film clips (16 mm and 35 mm) of each in black and white, and one clip (16 mm) in color, of each. (If Sunami doesn't use a camera, we could hire a man for this purpose.)

And finally, we might find a blow-up of at least one of the paintings, to size or larger, useful.

(We are also considering the use of non-photographic reproductive material -- engravings, lithographs, etc. -- and where possible this material should be comparable with samples of the originals thus reproduced.)

The tests would be conducted through the television system on a closed circuit which, though it doesn't allow for aberrations due to reception conditions when an image is transmitted by air, would at least give us an idea of the quality of reproduction under optimum circumstances. They should also help us to determine the controls best suited to our interests in the use of the medium to this end.

We should be very grateful to have your assistance in the above respects, and, if possible, your advice.

THE MUSEUM OF MODERN ART

Date December 4, 1953

To: Douglas MacAgy

From: Sidney Peterson

Re: ABC - Technical Experiments

For the ABC tests invloving 3 small original paintings, I suggest one landscape, a portrait and possibly a still life. We should provide ourselves with a series of 8 x 10 photographic reproductions of these, using a variety of films in the interest of possibly discovering some as yet unknown compensatory factor.

We might also have a color slide of each, sized to suit a projector, and black and white slides. Likewise, at least one blowup, either as large or larger than the original. Also, we might have film clips - 16 mm color and B/W and 35 mm B/W clips - to be long enough to permit taking photographs of the image on a monitor screen.

We should come out of this experiment with adequate photographic evidence of the different value of different procedures.

In the interest of providing a larger framework within which to evaluate these tests, we might well include some non-photographic reproductive material - engravings, lithographs and the like. If possible, this material should be comparable to the original material.

The sooner we get at this, the sooner we are going to be able to make the arrangements with ABC.

380 Riverside Dr.
New York 25, N.Y. Apt 5FX
November 9, 1953

Dear Mr D'Amico -

The proposed TV series "They Became Artists" being planned for younger children sounds exciting and the book idea to supplement the TV program a good one. A guide for teachers could prove to be a valuable aid and perhaps helpful to parents too.

In my teacher training work, this is the age group I have worked with most. I've helped them plan so many programs and give so many plays that I kept visualizing these youngsters as I read the enclosed script. I also tried to imagine a suitable visual accompaniment.

Since you sent this to the TV group for study, I'm sure you want frank reactions. Without a chance to relate the text and the visual, I may disapprove of the text in various aspects & yet would feel differently in the visualized form.

My first impression was that children 6-9 would not find the text lively enough, but again with good visual & suitable background & interpretive music, it might become lively. It surely is important to think of the nature of the book that would accompany the TV series and I have the feeling that the enclosed narration is well adapted to a children's picture book in which illustrations are limited so that word descriptions must aid the child to create his own visual images. Can it be equally suitable for the TV program -

Jack Gould's article on color TV in the Nov. 8th Times was excellent I thought & surely was a challenge to art people who have been longing for the potentials of color TV. I especially liked the following "But in the new medium, the color itself can hold the audience's interest. The loveliness and beauty of a picture is a treat on its own. More than ever the craftsman of TV will have to think with their eyes and in new dimensions."

I realize you are considering the extensive use of the films in black & white too & yet I'm wondering if there couldn't be less verbalization, putting the visual in first place wherever possible. From my experience in helping to plan TV programs I have found that it seems natural for people to expect that the English & Speech departments should be the natural people to take the initiative in planning TV programs. It is difficult for word conscious people to begin with the visual - the first impulse is to add pictures to good radio scripts.

I surely would agree that narration can be used effectively if it points up the visual - can be made attractive to children. I'm sure you'd agree that children normally like dialogue better. I shall look forward to hearing the committee's discussion of the enclosed script. I'm sure we will find the plan as a whole a most constructive one. I appreciate being consulted on this projected series.

Sincerely,

Mildred M Dagnon

P.S.

Dear Mr. D'Amico -

We tried a format for a TV program last spring based upon a limited Italian theme. It was a joint venture of the College High art students and the college High 7th grade in cooperation with students in the Montclair college TV workshop. Since your plans for your first films are well along and the format no doubt set, our experiment may not have value in relation to your "They Became Artists". If the series becomes extended and you should decide to have variety in the format, our experience might prove helpful.

The narrator carried on direct conversation with the boy puppet representing the young American traveler as they proceeded from country to country. We used actual posters and large photographs from the various countries. The background music was also representative of the countries being visited. The camera panned about these large pictures as the conversation pointed up characteristics of the given country. The narrator's puppet sometimes tacked to the stick puppets. To give personal interpretation and action, elaborate, fabric dressed stick puppets (created by my advanced art students) were moved about the posters or photographs. Sometimes a dance with the stick puppets was shown against a plain dark batik drop. Choreography can give even groups of stick puppets a feeling of considerable movement. Their limits and potentialities have some feeling of kinship with the "Gerald MacBoing, Boing" type of animation. A hand, arm or head could be given special articulation & could be moved with an invisible wire, similar to the Oriental Shadow puppets, when special action is required.

While watching the TV rehearsals, I was impressed with the amount of movement that was obtained with panning over the pictures. The feeling of life & the colorful, rich visual qualities of the stick puppets was more exciting than I had dared hope. I am looking forward to trying this format again in the spring - including some of the students own backgrounds as well as their stick puppets. I sincerely believe we can evolve a truly sensitive, artistic production, full of life & movement when we try this type of TV format again.

Altho we did the program with the TV cameras, I think it could be an equally stimulating plan for the film.

Am looking forward to our Saturday night meeting.

Sincerely,

Mildred M. Lagard

SHOT LIST LIPCHITZ

Some Museum identification and poster outside

Garden from Balcony - 2 shots

Miscellaneous early work, formative years.

11. Bather

5'

12. Figure

15' 15' (a)

13. Standing Personage

14. Man with Guitar

10'

5' other Man with Guitar

15. Man with Mandolin

from geometric reduction to agitation conflicting with the static mass

16. Portrait (Madsen Hartley)

7'

17. Portrait (Gertrude Stein)

5'

realistic

23. The Harpists

8'

24. Song of the Vowels

15'

10'

10' (b)

transparants small to the heroic

26. Prometheus and Vulture

    8' (two takes with drawing)

    7'

    5' cu

27. Rape of Europa

    6 seconds

    7 seconds (full shot)

28. Bull and Condor

    7 seconds

    5 seconds

    6 seconds (cu neck)

29. Flight and Arrival

    7 seconds

29a. Flight

    6 seconds (cu)

30. Arrival

    6 seconds (cu)

    5 seconds (m pan up)

31. Return of the child

32. Mother and child

    7' (with water, etc.)

33. Benediction

    8'

    7' 7' (a)

    7' (b) (pan up cu)

    20' (c) (pan)

transparants
small to heroic

34. Barbara

7'

7' (cu)

35. Spring

5' erotic botany

10'

36. The Promise

6'

37. Blossoming

6'

6' A (cu)

38. The Pilgrim

20' (pan cu)

7' (distance)

39. Prayer

10'

15' (b)

15'

8' (cu) "somber" subjects

40. Sacrifice

10' ABC 4 closeups

41. Prometheus and the vulture

15'

5' (a)

5' (b) to D.

42. 5 sketches for Notre Dame de Liesse

47. Virgin in Flames

10' (dolly A - 2 takes)

48. 3 variations on a chisel

49. Hands 1933

5 seconds

5 seconds (cu - garden background)

50. Hands to outside

5'

51. The Embrace 1934

5'

7' (64 frames per second)

52. Embrace #2 (no label)

7'

6' (reverse)

6' (b)

3' (c) closeups

53. General shot from Erotic Botany Gallery

15' (1" lens)

53a. Pan of same with 2" lens

45' (two takes)

54. Family Album

10' (erotic botany)

55. Woman Leaning on Elbows

10'

10' (cu)

56. Hagar 1948

    12' (Virgin, background)

    5' (cu)

57. Study for Virgin

    7' (full shot)

    7' (cu)

58. Miracle #2

    10'

59. Mother and child 1949

    10'

60. Reclining Woman with Guitar 1925

    6'

61. Musical instruments 1925

    5'

62. Song of the Vowels and model

    6'? (2 takes)

63. Melancholy 1930

General Addenda to Lipchitz shot list.

1. Get more portraits.
2. Redo the transparencies.
3. Concentrate on camera movement in the studio.
4. The cock piece is not long enough.
5. Redo the entire Virgin in Flames.
6. Remember to cut in chisels with the chisel figures.
7. Add to the Flight and Arrival material.

LIPCHITZ

The exhibition "The Sculpture of Jacques Lipchitz" was held at the Museum of Modern Art from May 18 to August 1, 1954. It was recommended by the Coordination Committee that a permanent record of this exhibition be made by the Television Project.

This was to be a half-hour program on film for television. Rather than making it an ordinary gallery tour program S.P. took film footage at Lipchitz' studio to be combined with the exhibition footage. It was to be a statement by one of the greatest sculptors of today about the moral and ethical problems that concern him as an artist. The narration was to be in the form of a conversation between Lipchitz and two other people (not chosen).

"Rather a document than a documentary. Different in form but not too remote in intention from the so-called wise men series." (Conversations or Camera Three)

The work on this film was stopped in November of 1954 as other films took precedence over it. The film was not finished but the footage was offered to Henry Hope with the suggestion that a narration be prepared from Hope's introduction to the exhibition rather than the elaborate script formerly planned. It was also suggested that students at the University of Indiana complete the film thereby cutting down the expense. Henry Hope expressed interest and said that he would discuss the idea further when he came to New York.

file TV

Experiments in immediate prospect

1. They Became Artists (Chagall unit) UPA -- with Victor D'Amico's cooperation
2. Art of the Andes -- organizing and installing an exhibition, etc. (R. d'H.)
3. Everyday Design Clinic -- Edgar Kaufmann
4. Reproduction (ABC tests) -- Alfred Barr & Dorothy Miller

Secondary

5. Forty Years (film on the Museum's role in USA modern art history)
6. The Wall (building and architecture) -- Philip Johnson
7. The Skyscraper (ICE show adapted for Ed TV) -- Porter McCray
8. Everyday Museum -- Dick Griffith, et al.

Tertiary

9. Movie Panel (quiz panel on old films; film clips from coll'n.) -- Griffith
10. Peaceable Kingdom (Christmas show; 1954) -- Victor D'Amico
11. Word & Image -- Mildred Constantine

Continuous: Assembly of relevant data on TV activities and developments here and throughout Europe, in preparation for final report to R. Bros. Fund.

Fuller project?

THE MUSEUM OF MODERN ART

Date

To: D MacAgy

Re:

From: S Peterson

By way of reminder of what seems to be in hand:

Unseen Audience
Forty Years
What makes you modern?
They Became artists
What makes art Modern?
Peaceable Kingdom (Omnibus)
International Program
Art of the Andes
Toy Opening CBS Color
Experiments in relation to reproduction to be outlined
Architecture project.

Both the Toy opening idea and the Peaceable Kingdom represent, it seems to me, the kind of thing that is going to happen in a sufficiently fluid situation in cooperating with the Industry. Such "experiments" may well, in the issue, tend to supplant some of things that we dreamed up in the comparative vacume of the westcoast.

June 25, 1953

MUSEUM OF MODERN ART

REPORT ON MUSEUM'S TELEVISION ACTIVITIES SINCE JANUARY 1, 1952.

1. Program Appearances: The Museum's appearances, in various capacities, have about doubled the number made during the previous corresponding period (an average of more than one a week).

The chief cause of this increase was Victor D'Amico's NBC series Through the Enchanted Gate (13 weeks in the spring 1952; 13 weeks this spring); although the number of spot appearances, interviews, etc., is also larger.

Through the Enchanted Gate is the first series the Museum has produced. (To date it has been entirely a "live" show, but an occasional use of film in future series is now being considered.)

For other shows, the Museum has arranged interviews, supplied personnel, material for display, research, and publicity items.

These programs have directly promoted public interest in Museum activities and exhibitions, or have represented Museum interests in the exposition of modern art.

2. Municipal Cooperation: The Museum is participating in the conferences of the Metropolitan New York Educational Agencies Committee on Television.

In a statement submitted to the Committee, the Museum declared that "it is prepared, within the limits of its resources, to undertake the responsibility for the planning and the execution of television programs to be especially designed as suitable for educational channels."

2. Municipal Cooperation (Cont.)

The Museum expressed its belief to the Committee that there is need for the tupes of program in question on both commercial and educational channels, signifying its own intention of presenting programs on both.

3. Study of the Medium: Both formal and informal studies of television production, current and potential, have been undertaken in the Museum during the past year.

(a) Educational television was a major topic considered by the Committee on Art Education in its sessions of 1952 and 1953.

(A copy of the 1953 program "Seminar on Television in Art Education" is attached to this report.)

As a consequence of this seminar, the Committee on Art Education has set up a sub-committee charged with the pooling critical opinion and information of program resources throughout the country.

(b) Kinescope of programs in the Through the Enchanted Gate series are being made for purposes of study by staff members of the Museum and by educators outside. Selected examples of these are abailable (except for re-telecast) on a rental basis through the Film Library.

(Five kinescopes of programs presented in the spring, 1952, were introduced for the first time in the Film Library roster this April. Although it was late in the season to offer new material, five bookings of prints from this set have already been scheduled, and further engagements are in process. Five more from the current series will be added this fall; and

3. Study of the Medium: (Cont.)

both sets will be listed in the Documentary Film Catalogue to be issued in September.)

(c) Studies of production techniques have been carried on by staff members through practice, observation and consultation. Major commercial and educational programs have been observed in rehearsal and (from the studio control booth) in direct presentation. Selected programs have been monitored outside to determine characteristics of reception. Notable achievements in the production of art programs by museums elsewhere (especially in San Francisco) have been studied at first hand. Company executives, producers, directors, technicians and script writers of major studios have been consulted, and first hand experience through performance before the cameras has been of some assistance in appraising techniques.

Preliminary Considerations Towards Final Report

THE MUSEUM

1. The Museum public
2. Attitudes and purposes of Museums towards the public
3. The subject matter of the Museum
4. Standard Methods of Museum Presentation (Exhibition types; lectures; publications; etc.)
5. MOMA, its public, attitudes and purposes, subject matter, methods etc.

THE MEDIUM

6. The television public
7. Attitudes and purposes
8. Subjects, material etc.
9. Methods of presentation on television
10. The live show
11. Film
12. Film vs. live
13. Documentary
14. Programming (incl. serial vs. singles, etc.)
15. Sponsorship
16. Educational television
17. Commercial vs. educational Channels (incl. Public Service & Sustaining Programs)

THE MUSEUM AND THE MEDIUM

18. Entertainment vs. Informational/Educational Programs (& Publicity Only?)
19. Adaptability of Museum Subject Matter and Presentational Methods to Television
20. Reproduction
21. Financing; Promotion; Legal Hurdles & Precautions; Unions (incl. "residues")
22. Network, Syndication & Local Distribution
23. Foreign Production, Distribution & Exchange
24. Case Studies of MOMA Experiments

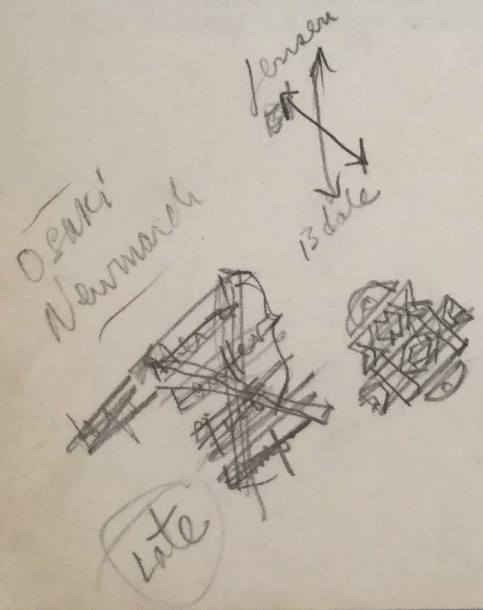
GENERAL CONSIDERATIONS

Basic problem of communication etc.

Budget For Proposed Series Of TV Films On The Subject Of "Good Design"

Submitted To: The Museum Of Modern Art

By: Leo Trachtenberg, Films
727 Avenue Of The Americas
New York 10, N.Y.



Budget For "Good Design" TV Films

Cameras:	2 16mm Mitchell Cameras with blimps and accessories, dollies, etc.	2250.00
	1 Cine Kodak Special Outfit with blimp, accessories, and dolly	750.00
Sound Equipment:	Maurer film recorder, mike boom, etc.	500.00
Lighting Equipment:		400.00
Editing Equipment:	Moviola, accessories.	650.00
Misc:	Transportation, fares, unforseen.	500.00
Crew:	3 Cameramen	2500.00
	3 Asst. Cameramen	1200.00
	1 Unit Mgr.	600.00
	2 Electricians	750.00
	1 Sound man	600.00
	1 Boom man	375.00
	1 Editor (8 weeks)	1000.00
Film Costs:	Raw stock, Work print, Masters, Track, Answer prints.	6700.00
Lab. Costs:	Developing fees	2200.00
Unforseen:	Expenses which might develop, over and above those enumerated	2000.00
Producer and Director:		8000.00
	Total	$30975.00

The above figures are for black-and-white production. To produce the film package in color would require an additional $8,500.

Submitted herein is a budget covering the costs of a package of 13 films being considered for production by the Museum of Modern Art. The figures have been arrived at with the following assumptions in mind: (a) that the films are to be shot as a unit over a period of several weeks, at the Museum of Modern Art; (b) that the films are to simulate, as far as possible, the intimacy and spontaneity of a "live" TV show; (c) that each film will develop around a specific idea (or ideas) connected with the general theme of "Good Design".

All estimated costs in this budget are based upon a production schedule which would break down into three main periods: preparation, shooting, and editing. An outline of what would occur suring these periods, as well as suggestions for production, follows.

Preparation: A period of 4 weeks would be needed to prepare for the shooting. This time would be spent in going over the story material with the museum staff, working out camera placements and movements as far in advance as possible, planning all lighting setups, arranging for equipment rental, and the hiring of a crew. Of particular importance, would be the discussion and development of story lines, for while the films under consideration would have no plot in the accepted sense of the word, a prior and clear understanding of the line of action and speech in each film would save considerable time during the shooting. Other matters to be considered during such discussions are the soundproofing of the shooting area, provision for adaquate power lines, arrangements for possible structural changes in the room setup, and clearance with the musuem on all shooting schedules so that these do not interfere with the normal course of museum activities.

Shooting: About three weeks of shooting time would be needed to yield the footage for the films. This period, on the basis of the average work

week, would break down into a little over a day for the shooting of each film. The three week estimate is based on the fact that all preliminary problems will have been solved during the previous time given to preparation, that nothing will have been left to chance as far as story line, equipment, and clearances are concerned.

Editing: It should take about eight weeks for the complete film package to be edited. During this time, it would be advisable for the Museum to assign a responsible staff member familiar with the nature and requirements of the films, to act as a consultant and advisor to the producer on all matters involving last minute changes, questions of emphasis in the editing, approval of answer prints, etc.

General Comment: I believe that the necessity for careful planning before shooting is of particular importance in this kind of film project, since the shooting schedule is, of necessity, a tight one, and because costs are a rather crucial factor in non-commercial ventures.

Since the films under consideration are, essentially, lecture films with not much chance for wide-ranging movement, a special effort should be made to vary the shot compositions and editing arrangement to such a degree as to heighten interest in what is being shown and said. The two main cameras specified in the budget would handle the bulk of the shooting. A smaller and more mobile unit has been planned for, so that it can more easily "roam" the set during the shooting, picking out significant and spontaneous bits of detail which can be cut into the final print.

The above comments are based on the prelimenary and necessarily sketchy talks so far held on the subject of a film package about "Good Design". I am prepared to more exhaustively investigate the subject for story material, development of production, etc., when the Museum of Modern Art deems this desirable.

March 17, 1954

Broadcast Text:

Margaret Arlen at 8:55 A.M. over WCBS-TV (N.Y.):

"And here is the Director of Good Design at the Museum of Modern Art, Mr. Edgar Kaufmann, who has been sort of briefing us for the past few days. Oh, excuse me - I almost ran into a boa constrictor! I'm not kidding! Have you ever seen such a situation as a boa constrictor just sitting on a table in a living room?"

KAUFMANN: "He looks very much at home."

ARLEN: "Well, I wish I felt as at home with him as he looks with us. Edgar Kaufmann, as I said a moment ago, is Director of Good Design for the Museum of Modern Art. Now here is an interesting thing. Have you ever seen this before?"

KAUFMANN: "Never seen it before. It's very charming."

ARLEN: "I can't tell whether this is the bloom or the foliage."

KAUFMANN: "Well, I think it's almost impossible to tell. It looks a little bit like ... the way the veins run ...."

ARLEN: "Yes. Well, you know you don't see many green blossoms - especially ...."

KAUFMANN: "No. It's a lovely shade of green."

ARLEN: "And I wonder if these are the same things that they call blue bells up in Scotland."

KAUFMANN: "Well, that would be very tricky, wouldn't it?"

ARLEN: "It certainly would."

KAUFMANN: "Who knows what they call them in Wales?"

ARLEN: "I don't know."

KAUFMANN: "You know, we could put them right there next to those glasses and people would remember that they're green, just like those beautiful glasses."

ARLEN: "Well now, there's a good idea and, of course, I forgot to tell you that Crew 13 brought these nice carnations for everybody - except that Edgar Kaufmann didn't get one. There. I'll put it right there in your pocket."

KAUFMANN: "All right. Very good."

ARLEN: "Now we're certainly wearing the green. Let's talk about our green glasses."

KAUFMANN: "Surely."

ARLEN: "They must represent something as far as design is concerned - something that you can tell us about."

KAUFMANN: "Fine. Shall we sit down? I'm going to turn this around."

ARLEN: "Oh, isn't that wonderful."

KAUFMANN: "It does make it easier. I thought today, Miss Arlen, we'd talked so much about how useful the table was and how useful the chairs were, that maybe it would be fun to talk not about the people who use these things but the people who design them. This morning we have two designers to think about. One of them is a lady, an American designer named Freda Diamond, who did these glasses for Libby."

ARLEN: "I think, as a matter of fact, that Freda was on our program."

KAUFMANN: "Was she?"

ARLEN: "At the time that she started doing these particular ones for Libby. She was telling us about some of the aspects of designing glasses - most of which I must admit I've forgotten."

KAUFMANN: "Well, I don't know how much I remember, but I know that I do remember what impressed us at the Museum about the style of these glasses. It was the fact that somebody like Freda Diamond, who was one of the really leading commercial designers in America, had been able to work with a very large factory - after all Libby Glass not only make table glasses but window glass and even light bulbs. And you know lightbulbs are just produced by the millions really. So these glasses represent the maximum mass production. Nothing could be done in bigger quantities; nothing could be done more by machine than they are."

ARLEN: "And isn't it true, Edgar Kaufmann, that for a long, long time things which were turned out in that quantity, I mean in mass, that people just sort of turned them out? You know, they were glasses; they had bottoms and cylindrical sides and there theywere and you got them at the dime store."

KAUFMANN: "That's perfectly right. People did tend to accept the fact that because things could be turned out quickly and in quantity and cheaply, that they didn't have to include that wonderful value that looks bring to anything. But Freda Diamond was called on by Libbys to give them just that extra quality and for 15 or 16 cents a glass you now have not only the fantastic advantage of mass production but also the skill of really good and considered design."

ARLEN: "You know, the thing that interests me about anything which has to be handled and held or carried to the mouth in drinking is this - it's this business of balance. Now, I don't know how people would arrive at this sort of thing, but this is a tall glass; you would expect it to be unduly heavy. It's not."

KAUFMANN: "That's right."

ARLEN: "It's a large glass at the top. If it were that large all the way down, forinstance if you had to hold it like this, your hand would get terribly tired. It would be impossible to handle."

KAUFMANN: "Very true."

ARLEN: "But, tapering as it does, and having not too thick a bottom, but reasonably thick and smaller, there's just room for that little finger to go under the glass and to sort of balance it. And you hold it almost as if you would hold a feather. And yet, what is it? A 10-ounce glass?"

KAUFMANN: "I have no idea in ounces. It's the normal size glass for iced tea or a drink. However, of course, when Freda Diamond did this design she not only had to think of the balance which, of course, is the first thing one does have to think of, but also about Libby's rather well-known safety edge. You know this little rim does prevent the glass from chipping and very often from breaking, and it is a feature of all Libby glassware and she had to handle that in her sense of design. She had to assimilate that thickening to this thickening and the proportion of the whole piece and I think she did it so unobtrusively that we have to agree that it's extremely good design. The interesting thing that maybe you've never heard about thesafety edge is that there isn't a single glass in the world that doesn't come in the factory with a safety edge. And that for centuries people cut them away because they thought this little thickening was ugly."

ARLEN: "They wanted that sharp edge."

KAUFMANN: "They wanted that sharp, clean edge and suddenly at Libbys someone discovered that this had so many advantages - just leaving it the way it came after the manufacturing process - that they've taught us that it's not only desirable but even good-looking."

ARLEN: "How often do you think they let this sort of happen?"

KAUFMANN: ".... But it took a little common sense to find it."

ARLEN: "This has many of the same qualities."

KAUFMANN: "I think that these three represent the fact that a simple shape cannot simply be cut down. You couldn't take this shape and cut it to this height or to this height and have a satisfactory glass. Each one has to be redesigned to its own proportions and its own sense of balance - to get back to your point."

ARLEN: "Yes. Now that's an interesting thing. I hadn't thought about that."

KAUFMANN: "Now our other designer, you know, is quite a different sort of a creature. First of all he's a man instead of a woman. Second he's a German instead of an American. And he is perhaps one of the most famous teachers in Europe. His name is Wilhelm Wagenfeld. And I suppose that those jigglings are not particularly happy on the camera. I don't know."

ARLEN: "I think they're all right."

KAUFMANN: "Wagenfeld has been designing glassware in Germany for many years, but after the war some American distributors came to him and asked him to do that which Americans were beginning to appreciate for their table - stainless steel - and you know I'm sure that stainless steel is helpful because it looks like silver and it acts like silver but you don't have to polish it. All you have to do is wash it."

ARLEN: "And the thing I think that's surprising to a lot of people is the fact that - I mean you think of steel as being a big and sturdy It'll-hold-up-the-building sort of metal. You don't think of it as being turned in such a fine way as this and producing something that looks as light and lovely - something that a woman who feels that her own sense of taste and her own personality is indicated so many times by her choice of flatware."

KAUFMANN: "That's right."

ARLEN: "It wouldn't occur to her, off hand, that steel would supply all of those things."

KAUFMANN: "Well, I think Mr. Wagenfeld has tried very hard to supply them, and succeeded. I don't know whether all the details of this can come through, but I believe they can. One of the features of this set is the fact that the back of the handle has a little ridge so that when it sets on your finger you feel the thing moulded so that it will fit. And the same is true on the top surface. It's slightly concave."

ARLEN: "Yes."

KAUFMANN: "You can actually grip it with the muscles of your finger or thumb. And beyond even that, there's a little ~~slit (?)~~ tilt at the end of the handle that shows you that he's thought about the fact that everything must have a beginning and an end if it's to look like a good design."

ARLEN: "Yes. Well, that is quite remarkable and very beautiful. Now we mentioned price on the Libby glasses. How does this compare in price with silver?"

KAUFMANN: "Well, in stainless I think it's only a little over $8.00 a place setting."

ARLEN: "Now your sterling, I think, would run around $26 or $27."

KAUFMANN: "That's right."

ARLEN: "And I think your other would run maybe around $10 to $12 - your plate - your better quality plate. So you see there's a price advantage as well as a certain comparative advantage as far as material is concerned. So far that has been one of the things about this series that we have been doing on Good Design, Edgar Kaufmann, that has impressed me very much, and that is the fact that Good Design is something that is available to everybody - at every price."

KAUFMANN: "Surely." Right across the board."

ARLEN: "I think that the Museum of Modern Art and the organization of Good Design, of which Edgar Kaufmann is director, are doing a marvelous job of evaluating things which come from the manufacturers from all over the world and putting their stamp of Good Design upon them - or exploring Good Design in relation to these things and telling us about them gives us a clue as to what design is and how it can serve us from a standpoint of function as well as beauty and, so far, as far as economy. Thank you so much Edgar Kaufmann."

KAUFMANN: "Thank you."

ARLEN: "And I shall see you again tomorrow?"

KAUFMANN: "Right you are."

return to: Joyce Miller

Proposal for TV

GOOD DESIGN

Spring 1953

Thirteen one-half hour programs
once weekly, national network
directed for the Museum of Modern Art
by Edgar Kaufmann, Jr.

Selecting and explaining good design in things people buy and use in their homes.

All the selections are available in stores or on order.

Such surveys of art in everyday life have been regular features at the Museum of Modern Art for the last fourteen years. No other Museum activity has been so much in demand for TV programs up to now, and hence Museum TV experience is greatest in the design field.

The program director, Edgar Kaufmann, Jr., has been closely associated with this work at the Museum from the start, and has directed a majority of the Museum's exhibitions in this field, and most of the Museum's TV programs on design. In connection with this work he has made numerous talks to general audiences all over the country, lectured at universities and professional schools of design, written for many American and European publications. He has written a popular dollar booklet for the Museum of Modern Art called "What Is Modern Design," which has sold widely; currently a second booklet extending the first is being prepared by him.

In preparing the TV program Mr. Kaufmann would be assisted by a Selection Committee to endorse the design qualities of the products presented. Mr. Kaufmann would be responsible for the market research, preparing a group of products for the Committee to cull. The Committee would consist of Rene d'Harnoncourt, Director of the Museum of Modern Art, and Philip C. Johnson, Director of the Department of Architecture and Design at the Museum, and Mr. Kaufmann, chairman. The Committee would select six products for each program (78 objects for the spring season).

In the programs themselves Mr. Kaufmann would be assisted by guests, eminent designers, business authorities, teachers and critics, a number of whom have appeared on TV shows for the Museum or otherwise. One guest would appear on each show. The guest and the director would discuss the six products of the day and bring out their good points, artistic and practical, giving the TV audience an inside story on how to find full value in the things people buy and live with. No final authoritative judgments will be made on beauty or performance in the products, but a friendly exploration and discussion will be presented.

It is important that the programs be focused on products not personalities. The Selection Committee must remain the only, and clearly non-commercial, agency for determining the products for discussion.

The spring series should be televised in April, May, and June for thirteen weeks. Preparation should be in February, the first week, receiving and recording; second week, selecting, preparing for filming; third and fourth weeks, filming programs. Research and soliciting entries, inviting guest performers, etc., to be done gradually, beforehand.

Possibility of products given to best letter received about it?

April 1 Good Design - Introduction - Committee - Six objects
8 Good design in stainless steel flatware
15 Good design in drinking glasses
22 Good design in table pottery
29 Good design in serving pieces
May 6 Good Design in dining chairs and tables
13 Good Design in lounge furniture
20 Good design in occasional furniture
27 Good design in terrace furniture
June 3 Good design in pots and pans
10 Good design in household gadgets
17 Good design in flower vases and bowls
24 Good design in smoking and drinking accessories

April 1 Good Design - Introduction to Series

General explanation of program with camera travelling through Museum exhibition (filmed this fall). "Now this is brought to you in your home, on a national network." Selection Committee shown sitting on lounge with six superb objects from last show on low table. Brief introduction of each member. Female influence brought in at this point, homey type. Three or four objects discussed and availability stressed. Announcement of next program and whole series.

April 8 Good Design in Stainless Steel

Guest: Henrietta Granville (Head decorator, Bloomingdale's)
Miss Granville and Mr. Kaufmann introduced after basic announcement. Steel flatware scanned by camera. Why steel, discussed, new trend stressed. Some steel polished, some satin finish. Finishes compared. Balance important in flatware. Knife most actively used, hence balance specially desirable. Handle and blade, separate or in one? Hollow handles may be weighted. Short blades vs. long ones. Compare various shapes. Forks and spoons similarly: how are handles and implements joined? Forging vs. stamping. No kidding the consumer in good design, no encouraging of fake values or social attitudes - light touch here. Butter spreaders really spatulas? Explain. Each person picks a favorite item. Goodbye till next week.

Dear Douglas

Under Separate Cover I have Airmailed Today 100 ft of Shots around S.F. I Somehow felt The roll Weldon Sent didnt have enough on it:

Included on This roll are: Legion of Hon GG Bridge, Mile Lite, Embarcadero, Telegraph Hill + Cable Cars. Hope This will fill The Need

Bestregs JS
Bill Heil

THE MUSEUM OF MODERN ART

Date June 29, 1954

April 15 Good Design in Table Glasses

Glasses ... for Libbey.
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nowaday... ...ing
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Mr. Douglas MacAgy
Museum of Modern Art
New York, New York

THE MUSEUM OF MODERN ART

Date June 29, 1953

April 15 Good Design in Table Glasses

Guest: Freda Diamond, famous designer, who has done fine glasses for Libbey. Miss Diamond and Mr. Kaufmann introduced after basic announcement. Glasses scanned by camera. Tumblers vs. stemware - or is there a more modern in-between form? Formality and informality in modern home life. Dishwashing nowadays. Is a "best set" of glasses needed? Storage. Lightness vs. heaviness. Ring. Color vs. clear. Formality means clear color and line. Informality is equivalent to casual form, mixed color effect. Is cutting or colored surface ornament a real added beauty or a memory of other ages and ways of life? Compare tumbler shapes. Compare stemware shapes. Have place settings for better appreciation. Each person pick favorites. Goodbye till next week.

THE MUSEUM OF MODERN ART

Date June 29, 1948

To: Nelson A. Rockefeller

Re: Television Meeting

From: Tom Braden

Dear Nelson:

Yesterday afternoon we had a session of the Television Committee of the Museum. Messrs. Paley, Whitney and Goodyear were there (Mr. Goodyear filling in for Mr. Harrison) and Mr. Paley brought over four members of his Television Department. We saw a program of early films to which the Museum has what appears to be clear title, a Calder film which the Museum made, and adjourned to lunch at CBS, where, if you will permit the use of the vernacular in inter-office communications, we had one hell of a good time.

Paley was wonderful. So was Jock and so was Mr. Goodyear. In fact the main job, which was to convince the television experts at CBS that any aspect of the Museum other than motion pictures wouldn't put the whole town to sleep, was carried almost entirely by these three gentlemen, and even if I'd thought of better arguments than they had I couldn't have gotten a word in edgewise. Mr. Paley, I think, was somewhat moved by the knowledge that Mr. Huntington Hartford had made the Museum a firm offer for television rights, and that Mr. Selznick had followed suit, but Jock had no axes to grind, and if you had heard him talk about the Museum you might have wondered whether it wasn't unfair of the Trustees not to pay him a regular salary.

Obviously a lot of the ideas we discussed were fuzzy. Television is almost completely untried in this field, and when the group came down to a recommendation in the matter, the original basis for discussion, --the idea of building a year's series of programs around the Twentieth Anniversary show, had to be chiseled down somewhat for even from the most optimistic standpoint, such a program would involve all of us betting money and time on a very dark horse indeed. But we may yet come to something as big as that for what the group recommended to you is in the nature of a trial, and I think a logical one.

We recommend that the Museum permit CBS to produce this summer a half-hour or forty-five minute show based on the Museum's entire program and built around a personality preferably, but not necessarily, from within the Museum, Monroe perhaps or Jim Soby. The show would go out over CBS and would serve as an experiment for future policy.

It would require a great deal of hard work and time from all of us but I've talked to Monroe and Iris and they're excited and willing to do it. Our CBS man will probably be Jerry Danzig, an old friend of mine whom you may remember from Dartmouth days. I went to him the first week I was here with some television ideas but they kicked around his desk until today when Mr. Paley called him back from St. Louis to attend our meeting.

Jock thinks that the three of us should confer briefly on your next trip to New York, or that at least you should call him so that he can know your reaction.

From a museum point of view there are a number of things wrong. The basic thing, as you will see, is the way in which the objects do not come across. A newsreel crew, too simple lighting, all things that have to do with haste and a small budget ... This is an orthodox situation. The producer was given the sort of material normally provided the press and it received the normal television treatment within the format provided. The second film is an answer print of a pilot film for a series. The general idea is to try to cope with the problem of using TV as, in effect, an additional gallery, with the problem of the mass audience and with the programming requirements of the commercial medium. What you will be seeing is, in effect, a kind of first state, before, as it were, the inevitable shakedown through which this sort of thing must inevitably go. It's the uncensored and uncorrected version. We are trying to find an approach to the city as itself a work of art. Lewis Mumford called it, with language, the greatest work of art, "holding within its communal framework many simpler and more personal forms of art. Through," Mr. Mumford has told us," its concrete, visable command over space the city lends itself, not only to the practical offices of production, but to the daily communion of its citizens - it is a collective work of art." So of course is a movie, even a movie for TV.

In this case, our collection has included Henry Morgan. Some of you are doubtless familiar with Mr. Morgan. At least as familiar as the woman was who came into a bar the other evening, a bar at which Morgan was. She looked at him quizzically and he said: "Yes, Madame, I am Henry Morgan," and the woman moved along and asked somebody further down the bar: "Who is the man who says he is Henry Morgan?" In using Morgan, the attempt has been to commence to arrive at a kind of commentary somewhat less didactic than is the case in the usual documentary. The concept used is an old one and obvious enough - hats and roofs. The topical and conceptual character is emphasized by its relation to the spiritual climate of the moment. Thus we used a shot of a bubble hat. The shot was made a couple of weeks ago and this week's New Yorker has a piece about bubblehats. Sunday's Times carried a Bonwit Teller ad representing hats as being rooftops and the Meyer Berger column the next morning carried a story about brownstones and how people don't look up at them. All this after the movie was shot but before it was completed. In relation to the brownstones: an artist named Daniel De Koven. Mr. De Koven had acquired what Mr. Berger describes as a fairly common urban characteristic: he walked with his eyes barely lifted above the store-front level. In impulse reform, a couple of years ago, he lifted his sights, so to speak, and his eyes began to take in things he had never noticed before - specifically quaint carvings on old brownstone fronts - discovered a whole new school of new stoneage carvings. He kept running into people who had lived for twenty years or more in brownstones with carved images on their facing and had never noticed them until Mr. De Koven started taking pictures. Our initial aim with this series is extremely simple: we want to start people looking at things and in ways in which they have not been looking before. The problem has been and still is to find a form of presentation which will serve this purpose and do it within the programming requirements of the medium - not, that is, with one show, or one spot, but weekly, on and on, until the thing begins to accumulate. The subject is obviously inexhaustible. But then so, if one may judge by the kind of thing it is putting up with on television, is the patience of the audience. We will commence with the kineoscope - and Bill Leonard. And, I think, beer. Mr. Leonard's sponsor manufactures beer.

September 1, 1950

Mr. Louis Goodenough
Retailing
7 East 12 St.
New York, N.Y.

Dear Louis,

Here is a list of television programs for your possible interest - which I understand you and Earl manifested.

NBC-TV series at 9:30 a.m.:

August 28 - Edgar Kaufmann interviewing Eva Zeisel, on Dishes.

August 29 - Edgar and Lilly van Ameringen, on Living with Modern.

August 30 - Edgar and Dorothy Noyes, on Lamps.

August 31 - Edgar and Frieda Diamond, on Glassware.

September 1 - Edgar solo, on Kitchenware.

September 4 - Mr. Robert Cutler of Skidmore, Owings and Merrill, on Architecture of Bellevue and Fort Hamilton Hospitals (from our exhibition to open September 27).

September 5 - Mildred Constantin of the Museum of Modern Art, on Polio Posters, competition conducted by the Museum of Modern Art.

September 6 - Philip Johnson, on the new Museum annex he designed.

September 7 - Ada Louise Huxtable of the Museum of Modern Art, on City Planning, a forthcoming Circulating Exhibition.

September 8 - Natalie Hoyt of the Museum of Modern Art, on the Ain House in the Garden.

Also:

August 31 - WJZ-TV, at 2 p.m.
Mr. Robert Cutler of Skidmore, Owings and Merrill, on all their New York architecture.

September 6 - WJZ-TV, at about 1:30 p.m.
Greta Daniel of the Museum of Modern Art, on fabrics from the Ain House.

September 13- WJZ-TV, at about 1:30 p.m.
Peter Blake, on Modern Chairs, a forthcoming Circulating Exhibition he organized (tentative).

Late September - CBS-TV, "Vanity Fair" afternoon program - Edgar Kaufmann, on the European Home Furnishings Exhibition.

These are just some subjects I thought might interest you. Of course there are lots of others on painting, photography, art materials for children, finding your creative aptitude, etc. In other words I wouldn't want you to get the impression that the Museum's television programs are all one-sidedly just in your fields!

I will try to keep you posted on these TVs as they come along, if you still find them of interest.

Very sincerely,

Betty Chamberlain
Publicity Director

BC:ib

THE MUSEUM OF MODERN ART

Date 4/29/52

To: Rene d'Harnoncourt
Edgar Kaufmann

Re: ~~Film costs for 13 programs~~

From: Betty Chamberlain

I talked with Richard de Rochemont, who is pretty much out of a job now and would love to do some film for television, about costs for filming 13 ½-hour programs. The following are the figures he came up with on a purely tentative estimate basis: these are predicated on our having everything on hand and ready to shoot here, with no overtime and no delays, but allowing time for camera study work and rehearsal. He felt the most possible would be 2 ½-hour programs a day, that the best and cheapest way to get these is by hiring the whole union crew by the week, doing them all at one stretch. The following figures are costs, roughly, per week. This would take approximately a week and a half, possibly 2 weeks.

3 cameramen	@ $250	$750
3 assistant cameramen	@ 125	375
3 sound men	@ 150	450
lighting equipment		300
rental of tape recorder with sound		600
prop man (required by union)		125
2 electricians	@ 110	220
rental of 3 cameras	@ 250	750
Director		250
Assistant director		150
Raw stock (Note: 35mm. takes 9,000 ft. / ½ hr.; 16mm. 4,000 ft. / ½ hr. Black & white 16mm. is 10¢ / ft.; color 16mm. is 15¢. de R. strongly recommends color as it comes out better on television than black & white and would be more useful to circulate as film.) Color 16mm. film for 13 ½-hour programs		6,000 / week (Total for 13 programs = $7,800)
22% overhead charges		2,193.40
editing		500
		$12,663.40 per week

Thus de Rochemont figures he could do the 13 programs for about $20,000, but thinks it safer to figure $25,000

Before or after making films for whole programs, de Rochemont says he could make some short strips, much cheaper because with smaller crew, of things or activities that might be used along with live programs on television. A series of these could be stored up and used in connection with live programs on various subjects, giving additional scope to them by showing sequences taken in the Museum and outside.

THE MUSEUM OF MODERN ART

Date November 20, 1953

To: Rene d'Harnoncourt

From: Sidney Peterson

Re: ~~TV Projects Under Way~~

1. They Became Artists - series for children.
The plan is for a series of 13-26 or more short animated color films dealing largely with the childhoods of contemporary artists - how, in effect they became artists, the child world and the world of art etc. Narrations and treatments are being prepared. The films will be made for TV (B/W print), for release as film (color) for schoolroom and possibly for theatrical use, and the narrations will be embodied in book form. On the TV side, several important purposes are served by the package form of this project: the basic need for spreading production costs; the coordination of the Museum use of the mass media; the need for experiments with film for TV purposes; the most economic possible use of material. UPA wants to undertake the project. They have proposed, among other things, making the first, pilot, film for us at the expense of, and for televising by, Omnibus. There are many other possibilities on the financial side. A sponsor is going to be rquired for the televising part and steps have been taken in that direction. Doubleday has expressed interest in undertaking the subsequent publication of some part of the series. Simon and Schuster will naturally be consulted. This project belongs essentially to the Education Department.

2. An idea for a half hour weekly program, to run indefinitely, about Building USA, tentatively conceived as "The Wall", is being prepared and will be taken to ~~CBS~~ NBC. This will be some combination of live and film. The idea is being developed with the active participation of the Architecture Department.

3. The preparation of a full length documentary for both TV and theatrical release (dealing with the history of modern art in America from, roughly, the Armory Show to the twenty-fifth anniversary) is in the stage of negotiation with the de Rochemont Company. Aside from the need of reaching the largest possible audience with the sort of statement envisaged, there is the further need, specifically in relation to television and the special interests of the Museum, for certain nondidactic departures from the existing forms of documentary. In general the rhetoric of documentary on TV is rapidly becoming so monotonous that it is almost impossible to see the different subjects for the sameness of their treatment. It's an extension of the problem of the same voice selling the toothpaste and telling the news.

probably 20 mins. perhaps using animation

4. NBC?

THE MUSEUM OF MODERN ART

Date ~~November 20, 1953~~

To: Rene d'Harnoncourt

From: Sidney Peterson

Re: ~~TV Projects Under Way~~

cancelled by Film Library Committee

5. A plan for a movie panel show is being formulated. A kind of Information Please program about film, using clips and experts. The film material to be used need not be limited to Museum material and this should solve some of the problems which have been nagging the Film Department in relation to its participation in film programs for some years. The program will be about film and the intention is to make it entertaining, witty, civilized and sympathetic. Three experts, remarkable for their memories about film. On each program two guests, one a star, old or new, the other a critic or what-have-you, would identify things in the film clips, which would be extremely short. Odds and bobbs of gossip, etc. The basic assumption of the program would be that the average member of a TV audience carries around with him a sodden memory of a life long experience with moviegoing, experience for the most part almost beyond recall, and that relief, tinged with pleasant feelings of nostalgia and self-interest, should accompany an intelligent dip into that memory.

in production now

6. The problem, television wise, of the art of the Andes show, is being seriously investigated, both in relation to the possibilities for a live telecast (limited) and the preparation of a film by way of experimenting with the problem of film (or TV) and gallery installation.

7. Technical experiments are being formulated and conducted with ABC engineers.

These are the things most in hand at the moment.

THE MUSEUM OF MODERN ART

Date 4/11/52

To: Rene d'Harnoncourt

Re: Television

From: Betty Chamberlain

Dear Rene,

At the moment it seems to me that our TV approaches fall into 3 major categories - this is just a preliminary idea for further thought.

1. Technical research and laboratory work. This requires some direct channels to TV's engineers, etc., and more work on their part than on ours, but we must be the catalyst.

2. Curatorial and historical;library. Whether or not such a depository would stimulate industry funds, this seems to me an important and needed function, if only as background material for our own future programs. It should of course be expanded if possible to be useful to others in all fields. Dick Griffith says the film people, much as they hate TV, could not possibly raise any serious objection to our operating such a TV department as long as it is not the same dept. as the film library. This, he says, is particularly true due to our offer to put on a TV film program, which they are going to turn down, hence they are in no position to take any retaliatory steps against us for setting up a TV library in other than film fields. Full-time curator desirable, but part-time could do limited job.
3. Programming:
   Departmental planning
   Kinescope - union contracts
   - establishment of channels of effective distribution throughout the country
   Rehearsals, camera studies, technical developments for most advantageous ways of presenting art, etc. This is an important category in which to get time and money co-operation from the stations.

Note: Within the next 10 days, the FCC is expected to make final the proposed TV allocation to education plan. As no new TV stations have been authorized since Sept. 1948, the lifting of the freeze will make news. My feeling is that we should not release our TV plans in conjunction with this, or tied up with it at any time, because we should not let it be thought that we are planning our programs just for the educational channels only. I would like to discuss when and how best we should release it - we can't wait too long with all the Trustees knowing it.

I'm sure you will be interested in a plan for 26 annual Good Design TV shows that Edgar & I started working out last night, he promises to return from Pittsburgh on Tuesday with full-scale plans. This would completely replace and eliminate the Mart. I think it very exciting.

THE MUSEUM OF MODERN ART

C
O
P
Y

Date March 2, 1954

To: Richard Griffith

Re: WORKS OF CALDER

From: Margareta Akermark

In 36 months WORKS OF CALDER has grossed $8376.00

participate in all expenses, excluding Museum ~~personnel~~ salaries,; and beyond this, they would be expected to go much further than is their usual practice in allowing experimentation, careful preparation and rehearsal time for each program as well as providing specially executed sets. Studios would also be responsible for insurance and transportation and fees for participating guests. It is expected that the experimental side of these programs will bring up a number of basic problems in television presentation technique which would be taken up separately ~~with~~ and developed by the studios in their research laboratories.

A special illustrated book will be published each year by the Museum presenting dramatically the development of television as an educational medium in the arts, with particular emphasis on new, effective methods of bringing art in a stimulating form to a new audience, not only for the Museum but also for the studio.

PROPOSAL FOR INTEGRATED TELEVISION PROGRAM UNDER THE MUSEUM OF MODERN ART

6 series of 13 programs each, weekly

26 on Education
26 on Good Design
26 on Art, Architecture, Photography

Total - 78 programs per year

The Museum to organize programs, including the necessary scripts, materials, and personnel. The Museum will also circulate the programs, in film or kinescpoe, thus reaching a far wider audience throughout the country, and making programs available for future use.

In order to implement the programs, the studios would participate in all expenses, excluding Museum ~~personnel~~ salaries,; and beyond this, they would be expected to go much further than is their usual practice in allowing experimentation, careful preparation and rehearsal time for each program as well as providing specially executed sets. Studios would also be responsible for insurance and transportation and fees for participating guests. It is expected that the experimental side of these programs will bring up a number of basic problems in television presentation technique which would be taken up separately and developed by the studios in their research laboratories.

A special illustrated book will be published each year by the Museum presenting dramatically the development of television as an educational medium in the arts, with particular emphasis on new, effective methods of bringing art in a stimulating form to a new audience, not only for the Museum but also for the studio.

TV BUDGET

	MUSEUM	STUDIO	
Kinescope @ $225 per negative, for 52 programs, ½ hr. each Total - $11,000	⅓ $3,666	$7,333	—
Film @ $2,000 per ½ hr. for 26 programs Total - $52,000	⅓ 17,333	34,666	—
TV Librarian: Circulation & booking of TV film & kinescope (working with Circ. Exh. Dept.)		20,000	Script & Production
inspection & maintenance of film, kinescope, etc. (working with Film Library)	5,000	4,000	Participants (actors)
Assistant for program planning & execution (working with Publicity Dept.)	4,500	2,500	Insurance & transportation
Clerk in Publicity Dept. for publicity work (due to greater amount of time devoted to TV by Publicity Director	3,500	20,000	Experimentation incl. extra rehearsal time, directly related to programs
3 prints each of film or kinescope for circulation @ $50	11,700	10,000	Sets
Publication Subsidy 3700 ⅓	1,250	2,500	
Extra clerical work	2,500		
	$ 49,449	$100,999	

17

225
52
450
1125

3) 11700 (3,
9
27

26
150
1300
26

52
150
2600
52
7800

Anniversary film - rough cut

1. Opening - from titles through to moving partition - 2¼ min.

   Introductory remarks

2. Walls, pictures, and installation - 11 minutes

   General remarks to

3. Book - 1 minute

   Rene's preface

4. Garden - 6 minutes

   President's speech (1 3/4 minutes)

5. Pictures - 3 minutes

6. TV - 7 minutes

   Possibly some of kinescope (Barr sequence?)

7. Conclusion - with book - 1 3/4 minutes

SECOND FLOOR

(memo from S.P. to R.d'H.) May 28, 1954. In this Mr. Peterson said that steps had been taken to interest OMNIBUS in an Anniversary Year Program. ~~(can't find what steps! bp~~) This show was to be concerned with reflecting the Museum as a whole and as it sees itself. (Boris) Jan Kaplin

The core of the film was to be the Museum's Anniversary exhibition of its collections of painting and sculpture. It was to include shots from the Anniversary ceremonies in the Museum Garden plus tape recording of excerpts from the speech by President Eisenhower. In addition it was to have footage from the CBS program commemorating our 25th Anniversary entitled DIMENSIONS. ~~It~~ It was to be "a documentary, in effect, about several kinds of pictorial communication: mural, verbal and electronic" as well as a film honoring the Museum on the occasion of its 25th year.

The idea of a film on the Museum was suggested by the Coordination Committee in September of 1954. The footage was begun on September 10 and completed Novemberl. The work print was received from Movielab on November 5, 1954 and the rough cut completed November 30, 1954. The script was started by Sidney Peterson and several conferences were had with Monroe Wheeler concerning it. Work was stopped in December of 1954 so that the Japanese House film could be speeded up. There have been no provisions made for finishing the film.

THE WALL

Planned as a half-hour weekly TV program, to run indefinitely, sponsored and built around a personality.

Sample program conceived of as being divided into three parts:

1) U.S. building in various cities
2) A fairly complete treatment of a single project with statement by its architect
3) A final section devoted to The Wall in its most human aspects, as belonging to someone, this someone to be interviewed. (Injecting human interest into the program.)

(memo to Miss Constantine, Jan. 15, 1953). To be largely or entirely film.

(answering memo from Arthur Drexler - April 8, 1954) Lists 5 kinds of programs: Personalities, Building Types, Current Issues, Historical and Great Buildings, with a list of subjects which would fall into each category. Arthur stressed the fact that each program required an interviewer trained in TV technique. Into this project then, had it gone further, would have entered the almost unsolvable problem of a TV personality with Museum experience or at least understanding.

This was an attempt on the part of the project to collaborate with one of the Museum departments in the production of a TV program. The show to be slightly different from the run-of-the-mill museum TV program due to its human interest approach.

There seems to be slight confusion between the Architecture Dep't. and the Project as to just exactly what type of program we had in mind.

Unfortunately the idea went no farther than the memo stage.

THE WALL OR WHATEVER A WEEKLY HALFHOUR TV PROGRAM, ARCHITECTURAL

The program will be largely (or entirely) filmed.
As film: documentary in style but documentary as modified by the requirments of the new medium, nondidactic in any limited sense, a continuous running exploration of a subject in depth - the subject being the American wall (Building, USA).
The material to be employed will be the whole architectural landscape from the simplest shelter to the electric wall of the sign....
It shall be a basic premise of the program that people tend to be impatient with anything that does not move, that there is a kind of excitement in building that is not to be found in completed buildings.
The sidewalk superintendent approach. As though giving the sidewalk supt. everything he could conceivably want to know. What's going to happen next, the model, the plans, the architect's intent, the owner's purpose, the kind and amount of material and labor required. How much people are getting, the cappenter et al. All the kinds and degrees of expertness required for building. In each case the film loaded with each man's own expertness, so that the way a steamshovel is shot constitutes a recognition of the operator's skill for all the operatorss in the audience, in passing as it were, so that the accumilated recognitions will constitute a recognition of a sizable part of the audience. One kind of human appeal.
Architecture as an art employing a multiplicity of skills, skills all the way from that of the man with the shovel and ~~human human~~ hammer to to the mind and feeling of the architect, builder, whoever....
Sizable part of the total population occupied with building, all the trades and related trades etc.
A cultural anthropological approach. The films do not, at least overtly, pass judgment. They let the audience do that.
Not a good taste program, not telling people what is correct and what isn't, letting the film itself do that job, by the proper juxtapositions etc. Where something important is happening give it the full treatment.

If the program is entirely film it will be scripted. The Museum will be responsible for pointing out the material. A film may be devoted to a single subject - for example, the Lever Bros building might have been covered in the course of planning and construction and the result a half hour documentary film. More typically the program would be in, perhaps, ten minute segments, general coverage of what is going on over the country (?), ten minutes for a single important structure, accompanied by a statement by the architect or whoever, describing the problem, whatever it may be, and what he is doing with it. Ten minutes of human interest. Ten minutes of wall, a wall of whatever nature (behind a bar, a window, a sign, a wall, whatever) related to the man whose wall it is, who made it or uses it or....
Hovels and palaces.... Contrasts, good and bad, large and small etc.
Buildings documented visually. If the problem envolves an igloo show the igloo. Whatever.

Not a continuing exhibition of architecture worthy of exhibition, though that too of course but a continuing definition of the ways in which the American people expres or fail to expres their creative energies ~~[illegible]~~ architecturally.

THE MUSEUM OF MODERN ART

Date April 8, 1954

To: Douglas MacAgy
Sidney Peterson

Re:

From: Arthur Drexler

Here is a memo outlining the Department's thought on television shows. We have divided the available time into categories roughly approximate to the Department's regular activities --- rather than trying to create a necessarily one-sided theme which would limit the series. Below is a list of the five kinds of programs, and then an itemized list of the subjects which would fall in each category. Each program requires a narrator or interviewer trained in television techniques and possibly even interested in architecture. It seems to us that the style of the interviewer is quite important, since architects are not noted for their capacities as entertainers.

I. Personalities
II. Building Types
III. Current Issues
IV. Historical
V. Great Buildings

I. Personalities

Each of these programs would consist of a brief interview with the architect, who would be asked to make a general statement regarding his aims etc., and would illustrate what he has to say with photographs and models of his work.

1. Frank Lloyd Wright
2. Mies van der Rohe
3. Le Corbusier
4. Paul Rudolph
5. Walter Gropius
6. Marcel Breuer
7. Buckminster Fuller
8. Richard Neutra
9. Charles Eames

II. Building Types

The narrator, with the assistance of appropriate specialists, would discuss briefly the origins and problems of specific building types and then examine contemporary work.

1. City buildings (skyscrapers and other vertical buildings).

THE MUSEUM OF MODERN ART

Date April 8, 1954

To: Douglas MacAgy
Sidney Peterson

Re:

From: Arthur Drexler

2. Residential
   a. Builders' houses
   b. Private houses
   c. Architects' houses
3. Churches
4. Schools
5. Hospitals
6. Public buildings
7. Bridges
8. City squares
9. Space by engineers

III. Current Issues

The narrator would examine various building projects scheduled for construction by the government or private industry. In the case of the former the time would be used to acquaint the public with standards for evaluating such projects, and the Department would present a critique of the individual projects under consideration.

1. New York City's Coliseum
2. Washington, D.C.'s Freedom Shrine
3. History monument in Atlanta, Georgia
4. Central Park in New York City
5. Signs in the street (cityscape)

IV. Historical

The narrator would discuss the contributions of pioneering American and European architects to the development of modern architecture. This series would also include a discussion of present day ~~and~~ technological developments.

1. Sullivan
2. Richardson
3. The Chicago School
4. Frank Lloyd Wright (early)
5. Bauhaus
6. de Stijl
7. Japanese House Exhibition
8. Great years --- 1919-1923; birth of modern architecture
9. Great years --- 1923-1933.
10. Frederick Kiesler
11. Buckminster Fuller

V. Great Buildings

A detailed examination of individual buildings that can be considered landmarks in modern architecture. Models, film, and still photographs would be used.

1. United Nations
2. Lever House
3. Johnson Wax Company buildings
4. Taliesen West
5. Marseilles Apartment House
6. Illinois Institute of Technology
7. General Motors Research Center.

THE MUSEUM OF MODERN ART

Date January 15, 1953

To: Miss Constantine **Re:** The Wall

From: Mr. Peterson

By way of refreshing your mind about "The Wall". The general idea is a half-hour weekly (to continue indefinitely) sponsored show built around a "personality". Roughly in 3 parts - one to "cover" US building (with the emphasis on building rather than buildings) in programs (probably from here, Chicago, L.A. and Texas); one fairly complete treatment of a single project from a single (usually) point of view, elaborated on the basis of a statement by the architect, builder, whoever (the visual part here would be, in effect, illustration of the statement); and, finally a section devoted to an examination of The Wall in its most human aspects: Walls and their owners, designers, whoever, all the way from the lares and penates of the barroom wall to whatever - the glass wall, the light wall, the padded wall, etc. This last to be an interview.

The exact way in which these elements should be juggled for dramatic interest remains to be determined. Such a program will naturally involve the labor of many people. In the interest of keeping as much of that burden as possible off the shoulders of the Architecture Department, I should think that we might anticipate that after the initial shaping and shakedown period the duties and responsibilities of the department would include the location of material for use and a continuing concern with matters having to do with policy, style, etc.

By way of anticipating the performance of such duties and responsibilities, it would be useful if you could let me have right away (and by that of course I do not mean right away) a list of some of the kinds of material you would want to cover, particular jobs going on and the like - in the interest of helping to pin the whole project down - the material, for example, for a couple of programs. We don't want to fall into the pattern of a Design for Your Living approach - not that there is anything wrong with that approach for the job it does but it won't work for anything as complex as the program we are envisaging.

All this amounts to a very bare statement, but you will be able to pad it without my help. As soon as I have the above mentioned material, I will start the wheels moving in relation to sponsorship, etc.

THE AMERICAN WALL

Kat. as possible
sponsor.....

study of taste, not good or bad but just taste....

(When you ask what are the existing interests of the audience, the interests with which an interest in modern art is to be integrated you imply - or at least raise the question - what are the existing interests in art of the American Public? Really. Not in terms of Museum attendence or the like. What sort of things do people regard as works of art - whether thought of in such terms or not. Take pictures. What pictures? Everything from fight pictures in a bar to Maxfield Parish over the mantel, the whole of wall decoration, hotel art and within the hotel such distinctions as lobby art, bar art, bedroom art and the like. Why Piranesi in one room and Esquire in another.... And the variation over the country. Calendar art in America from 1860 etc. Lares and Penates. Plug could come in with taste but the problem should be avoided in the series. This is what the public uses on its walls. Take it seriously in relatio n to some illdefined need, or needs being ser ved.... Not folk art, contemporary popular art etc....)

Format: discussion and interview type of thing. The walls should be stills... blowups. People encouraged to send in snapshots of their walls. Prime it of course. Send photographer out.... Important angle is that the people whose walls they are should accompany the pictures.... Possible types of interview.... (set museum office as with Gorky on the wall... this si the only way the Museum comes into the picture, as the institution directing this concern with people's tastes and their feelings about their walls.... But definitely Not a good tastee show, rather emphasize the human interest values.... Rather Harnett approach, interest in WHAT. The level of the photography should be high.... Documentary job a la Atget.... As for the discussion:
type of interviewer: There will be a serious attempt to find interesting people... whole series might be done with hermits, an old family withdrawns.. who was the wife? who went in for hermits?

+ Tuletti than to the "backgrounds"

Re: Architecture Dept,
Thought on television shows.

The programs as envisaged (five kinds) fall into the familiar pattern of interview, lecture, discussion type program, accompanied by film, still material or whatever.
They are not five kinds but five subjects. The kind would be practically impossible to put on a commercial channel as a sustained series. (The rapid demise of "Design for Your living," on Channel 9 - "will be of great value in explaining the architectural profession to the general public," the AIA said - is probably a case in point. The programs were replaced by movies. On Tues, April 20, "Wildcat," followed by "The Deadliest Sin.")

The basic problem, in relation to the use of a commercial channel, is the show. It is probably safe to say that a narrator does not make a show. An interview situation is entirely dependent upon human interest. The existing interests of the audience have to be taken into consideration on tv at least as much as they do in a classroom. Architectural students may be presumed to be interested in the personalities listed, building types etc. The interest of the general public is almost unquestionably of a different kind.
That it has some sort of interest in architecture is obvious. I think this point of the nature of the public interest is the crux of the program problem. It is not a case of the entertaining narrator being a substitute for the unentertaining architect. The entertainment will be meaningless unless related to the public interest. What interests does the public have that might provide a basis for a program about architecture, a program which would take care of the categories mentioned, Personalities etc.?

THE WALL

Procedure:

Formulate program on paper
MC names two? AL.and Bart? That is 2 MC's
Producer A.L. and Lione? Ed Barnes
Pilot program necessary, better if worked out with network
Get in shape to take to Sig M at CBS
Sponsor or sponsors?
M in role of associate producer, it would be a Museum program

Format:

Live and film clips
MCs in studio, drafting tables etc, misc. materia around; where to this week? Go to it from still, drawing or whatever - film clip of subject and possibly statement by builder or whoever.
Combine film and stills, whatever the material requires, comparative approach - this part of the program basically sidewalk superinten sort of interest (rather we start with that)
Back to studio
break for spots
MC's and direct interview with owner or whoever of wall. People send in snapshots of their walls, we get blowups or whatever, film clips, whatever necessary.... The wall includes the glass wall, the light wall, advertising, the wall in the largest possible sense. Everything from the lares and penates to signs on broadway - basic thing here to reveal purpose.... the wall as an extension of the personality, as an extension of the culture... Here the second MC might be the pertinent kind of specialist, cultural anthropologist, psychiatrist, engineer, economist, architect or whoever.... Or he might be simply a layman....

Neo Bauhaus return to dgd ist decor.
in sport - different rationale.

The American Wall - one approach to Mount Out Walls -

Models - The Sidewalk Superintendant -

The interest in buildings as distinguished from an interest in buildings - Heard -

---

Idea for a show: Calander Art ~~[illegible]~~ 1913-1957
Small show but immense installation possibilities
Make a nice TV show - Quick glance back
at Calanders -
slight variation on Time + Mam show -
in this use also Chinese
Calanders, Jewish Calanders
etc -

Expand my Time + Mam thing with Mozart
+ stuff about spans from Curtius' E. Lit + the
Latin Middle ages -

formats so far:

1 The American wall – sponsor – Kats – interview – with still material – adult.

2 They Became Artists – sponsor: publicity w/ in film – Doubleday, Morgenthau etc – Narration with somebody like Isaac Stern – live & still material – children. (film)

3 The Peaceable Kingdom – Narration, live + still –

4 Building program – Commentary with discussion, guests + filmclips – still material + ~~remarks~~ renderings etc – models.

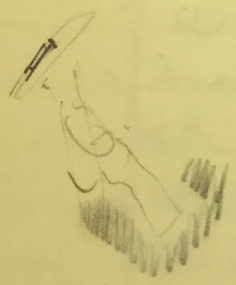
5 40 yrs. – Documentary – film – general TV and. De Rochemont, Mayer, Skyros, Shary etc.

6 What makes you modern? – sponsor? – format? – Homework – comparative analysis of modernity – mostly with clothes but clothes related to everything else – clothes to architecture ~~especially~~ ~~analysis of whole complex of modernity~~ to machinery etc, whole complex of modernity – the modern synthesis.

7 Unseen Audience – around who? Loucheim?

Documentary etc. Staff relating to March of Time – Know opinion about the nature of the contribution to documentary as, for example,

What the museum is supposed to stand for –



Architecture not only exists in itself — it surrounds the lives of the people who live with it — The ~~architect and~~ builder had nothing to do with the St. Valentine's Day Massacre — The wall as a silent witness — This is what happens with walls — not merely the things arranged ~~by~~ on drawing boards —

Relation of this life to architecture =

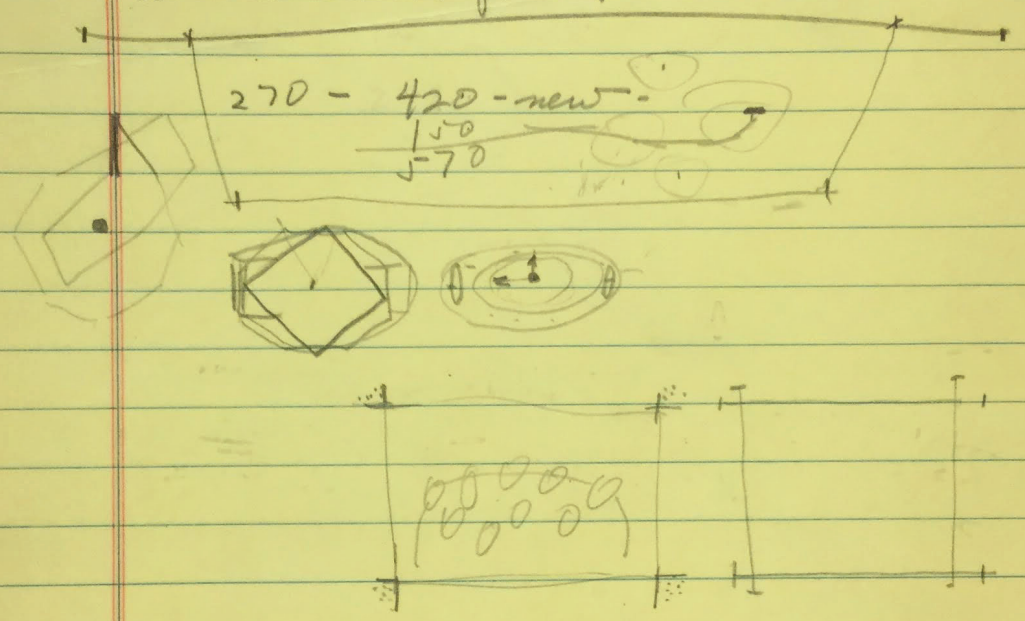
— a people building — + building making it contributes to the building of a people —

The general view is one of a nation building — An immense activity of which the architect is a part — An essential part — The view of an architect who takes more than merely architectural view of his job — impatience with what does not move — When the building is completed it may or may not move — The people in it do — The wall becomes a set — + the play is the thing — lives + penetrates etc — Balzac The oyster in his shell —

Goals

series of idea shows planned for TV –
"openings" on TV – subsequent distribution

how? what form?



10 min – American bldgs in process of construction
concerning USA building. News reel
in effect – ending with single large
project –

10 min – discussion of project – by whoever –
kind of thing people want to know –

10 min – wall – anthropological
approach – how in detail –
montage of walls – to one wall –
with rear projection, duplicate wall &
interview person whose wall it is –
used by people – not just to hold roof up –

2-dimensional space — hang things on it.
how much of peoples lives are spread out on a wall - discuss bar wall with bar man —
domestic walls with housewives —

Typical Film Budget for Major Exhibition

Schedule:

Writing period	One week
Interior shooting period	Three weeks
Exterior (optional) shooting period	One week
Dupe and edgenumbering	One week
Editing period	Three weeks
Narration written	Two weeks
Narration approved, revised, recorded.	One week
Music selected	One week
Music transferred	One day
Music at lab	Three days
Music and narration laid in	One week
Mix	One day
Negative matched and cut	Four days
Answer print	Five days
TOTAL	Eighteen weeks

Producer	18 weeks - part time $150.00 per week	$2700
	18 weeks - full time $200.00 per week	$3600
Assistant	5 weeks - $150 per week	$ 750
Grip	3 weeks - $110 per week	$ 330
Guard (Museum)	?	?
Lights - 3 weeks	2 2Ks @ $2.00 (1 week)	$ 20
	2 2Ks @ $2.00 (3 weeks)	$ 60
	4 750s @ $1.50 (3 weeks)	$ 90
	Clip-ons, cable, tie-ins, barndoors, scrims, etc.	$ 75
	Bulbs (3 2Ks) @ $1.00 (1 week)	$ 15
	(2 2Ks) @ $1.00 (3 weeks)	$ 30
	(5 750s) @ $.75 (3 weeks)	$ 12
	LIGHTS TOTAL	$ 302
Film	4000 ft. KC @ .08 per ft.	$ 320
	4000 ft. KC @ .08 per ft. (dupe)	$ 320
	Printing charge	$ 75
	Edge numbering	$ 10
	FILM TOTAL	$ 725
Camera	Cine Special 4 wks @ $65	$ 260
	Dolly 3 wks @ $35	$ 105
	Gyro tripod 3 wks @ $37.50	$ 113
	Hi-hat	$ 5
	Triangle	$ 5
	Pro - Jr tripod @ $12.50	$ 30
	CAMERA TOTAL	$ 518
Editing	(Picture) negative matched and cut	$ 50
Sound	Cutting space 1 wk	$ 00
	Music purchased	$ 300
	Moviola 1 week @ $50	$ 50
	Synchronizer 1 wk. @ $10	$ 10
	Tandem rewinds	$ 5
	Narration (prerecorded on tape) transferred	$ 40
	Narrator's fee	$ 00
	Music transferred	$ 40
	Narr raw stock (35mm) 1500 ft.	$ 30
	Narr. lab	$ 25
	Music raw stock (35mm) 2000 ft.	$ 40
	Music lab	$ 25

	Mix - studio (2 hrs)	$ 150
	Mix - raw stock (4000 ft)	$ 80
	Mix - lab	$ 25
	Leader, etc.	$ 100
	SOUND TOTAL	$ 920
Finishing	Titles - art work and shooting	$ 00
	Interlock	$ 8
	Answer print (incl. reel and can)	$ 140
	FINISHING TOTAL	$ 148

Typical Film Budget

Summary	EFT (full time)	$3600
	WG	$ 750
	Ass't	$ 330
	Lights	$ 302
	Film	$ 725
	Camera	$ 518
	Editing and sound	$ 970
	Finishing	$ 140
		$7335
	10% contingencies	$ 733
	TOTAL TOTAL	$8068

If EFT were retained on a part time basis the total would be $7168

COMMITTEE ON ART EDUCATION

SPONSORED BY THE COMMITTEE ON ART EDUCATION - TV SEMINAR

11 WEST 53 STREET, NEW YORK 19, N. Y.

Introduction:

Apology for change of subject. We had hoped to be far enough along with the subject announced - They Became Artists - to show you something. What I have at the moment is a six page contract which might prove fascinating to an audience of legal minds as a curious example of a cross between a contract and a partnership agreement. The one really interesting thing that I have learned in my participation in the formulation of this formidable document is that the term reasonable implies, in a court of law, less reasonableness for a museum than it does for a business firm. The general idea is that we are allowed the equivalents of temper tantrums and the company with whom we are contracting is not. Naturally, as a well brought up institution we shall indulge in no such outbursts.

What we are contemplating is a series of short animated film biographies for children and for television. The whole project is conceived as experimental - experimental in relation to the "picture," in relation to the general problem of the child and modern art and in relation to the problem of financing, of, in various practical ways, expanding the budget for television production in non-sustaining and non-subsidizing ways. So far as the pictures themselves are concerned, the intention is to make them as amusing as possible, not merely for the purpose of lightening the burden of information we may want to convey, but for another reason which bears upon the whole problem of art education. When Aldous Huxley, in his recent essay on the joys of mescalin, relates a typical piece of Zen Buddhist nonsense to the type of irrelevance characteristic of Groucho Marx, he is suggesting the possibility of a technique which it may be worth our while to examine in relation to this problem. I'm not suggesting that people concerned with art education should become Marx Brothers or Zen Buddhists.... In Huxley's illustration a bewildered novice in a Zen monastery asks: "What is the suchness of the Buddha?" And Groucho answers: "The hedge at the bottom of the garden." And the novice asks: "What is the man who realizes this truth?" And Groucho answers: "A Golden haired lion." The combination of mescalin and what he describes as this vaguely pregnant piece of nonsense, made everything clear to Huxley. I am not suggesting, of course, mescalin. Simply the possible use of a kind of humor slightly more advanced than the kind typified by the academic joke. To reveal, as it were, with amusement some of the things that cannot be said, or even understood, with an absolutely straight face. Something of this is involved with our intention to make this series - amusing. A new bottle, as it were, for our new (at least modern) wine. Or should I say the "suchness" of our wine? As I said, these things are still at the contract stage.

The two films - one kinescope or kinny or TVR or whatever, and the other the kind of film usually identified on the TV screen as a mechanical means - we are going to see, illustrate respectively a non-museum (network) treatment of a museum subject, and a museum treatment of a non-museum, so to say, subject. The first is a CBS treatment of the Andean show in the feature spot of a news show. What emerges is chiefly a plug for the museum.... etc.

COMMITTEE ON ART EDUCATION

SPONSORED BY THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

April 19, 1954

Dear Sidney,

I want to thank you for your generous cooperation in the Television Seminar. The members to whom I spoke, were most enthusiastic about your film "Point of View," and what you had to say. I hope that if you have suggestions for next year's seminar, that you will give me the benefit of your thinking.

Sincerely,

Victor D'Amico, Director
Department of Education

Mr. Sidney Peterson
Director of Television
Museum of Modern Art
11 West 53 Street
New York 19, New York

VED:ra

ANDES SHOW

November 5, 1953 (memo to R. d'H.) Omnibus looking for an angle from which to present the Andes Show.

January 7, 1954 (memo to R. d'H.) Outline of Francis Thompson's ideas for a color film to be produced on TV. It was to be presented in three parts: 1) the exhibition as experienced, (2) the idea and organization of the exhibition, (3) return from the idea to the show itself. ~~Unfortunately Mr. Thompson thought in terms of astronomical figures and~~ The idea was dropped as too expensive.

February 1, 1954 (memo to R. d'H.) Bill Leonard on CBS-TV 6 o'clock local news broadcast wanted to cover the Andes Show with a short film (about three minutes). To be an interview show. Interesting due to the fact that it would be received by an audience ~~for~~ more general than that normally envisaged for a public service program.

Letter March 17, 1954 (from C.L. Welsh to S.P.) Mr. Welsh proposed making a 35 mm color motion picture of portions of the Andes Show, with music from Pru Devon and Yma Sumac and her dancers. "Only a thread of fact is desired to avoid tedium."

Letter March 29, 1954 (To Jack Fuller, NBC Home Show, from S.P.) S.P. suggested that the approach be anthropological rather than the gold angle or contemporary design in ancient things. Miss Constantine of the Department of Architecture suggested that Dr. and Mrs. Aginsky, both anthropologists, would be good commentators.

Of the above suggestions one was completed. Tom Stix contacted Bill Leonard and a spot was given the Andes Show on his 6 o'clock news program February 17, 1954. A kinescope is owned by the project.

~~The Museum has not been without many people interested in its TV project. Something, however, has always intervened to prevent the Museum from making any permanent contact with any outside agency.~~

ANDES SHOW

November 5, 1953 (memo to R. d'H.) Omnibus looking for an angle from which to present the Andes Show.

January 7, 1954 (memo to R. d'H.) Outline of Francis Thompson's ideas for a color film to be produced on TV. It was to be presented in three parts: 1) the exhibition as experienced, (2) the idea and organization of the exhibition, (3) return from the idea to the show itself. Unfortunately Mr. Thompson thought in terms of astronomical figures and the idea was dropped as too expensive.

February 1, 1954 (memo to R. d'H.) Bill Leonard on CBS-TV 6 o'clock local news broadcast wanted to cover the Andes Show with a short film (about three minutes). To be an interview show. Interesting due to the fact that it would be received by an audience far more general than that normally envisaged for a public service program.

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NATIONAL GALLERY OF ART

WASHINGTON 25, D. C.

March 25, 1954

Dear Mr. Stites:

I am sorry that we did not manage to get together after that Thursday meeting. We might have shared our questions. Certainly there are enough and to spare. Please call me sometime when you are in New York and we will arrange something.

I'll see that you get the Andes Show kinescope for your meeting on April 9th. It is, I'm afraid, typical. I don't know of anything conspicuously better. I wish I did. The situation in relation to the telecasters does not seem to be very promising.

I will let you know when the Morgan-N.Y. film is ready for release. I am very glad that you liked it.

Sincerely yours,

Sidney Peterson

Mr. Raymond S. Stites
Curator in Charge of Educational Work
National Gallery of Art
Washington 25, D.C.

SP:et

NATIONAL GALLERY OF ART
WASHINGTON 25, D. C.

SMITHSONIAN INSTITUTION

March 23, 1954

Dear Mr. Peterson:

It was good to meet you last Thursday. I looked for you at the other meetings as I had some questions concerning our film on the National Gallery I wanted to ask you.

Can you help us in the meeting of the District of Columbia Motion Picture and Television Council, which will be held at the National Gallery on April 9th, by lending us the cinescope of the Andes Show as you showed it last Thursday?

Do you have in your files any other film venture which you would consider tops? From time to time various networks ask us to help them produce shows featuring the works of art in our museum. I have been astonished to see how little the cameramen actually succeed in making the works of art come to life. The Andes cinescope brought that out. I do not wish to blame the telecasters unnecessarily, and would be pleased if you have anything better I might show, along with it.

Your own film, made for showing on some New York network, was so splendid that I should like to borrow it sometime, ~~or~~ as soon as you feel that you may release it for us in connection with one of our Sunday afternoon lectures.

We will be glad to pay any costs necessary in borrowing your cinescopes. Thank you for being willing to lend them to us.

Sincerely yours,

Raymond S. Stites

Raymond S. Stites
Curator in Charge of
Educational Work

Mr. Sidney Peterson
Director of Television
Museum of Modern Art
New York, New York

STEPHENS COLLEGE
COLUMBIA, MISSOURI

November 1, 1954

Miss Elizabeth Tillett
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Tillett:

Thank you very much for referring our letter about the October 25th CBS-TV program, "Dimension". to Ted Sack at CBS.

Yours sincerely,

Marjorie Carpenter

Marjorie Carpenter
Humanities Department

MC:eh

October 29, 1954

Dear Miss Carpenter:

Thank you for your letter of October 25th requesting information about the CBS-TV program "Dimension".

The museum did collaborate in the production of the show, but, since it was principally a network affair, I am passing your letter on to Ted Sack at CBS who was the program's producer.

Yours sincerely,

Elizabeth Tillett
Television Project

Miss Marjorie Carpenter,
Chairman,
Humanities Department
Stephens College
Columbia, Missouri

THE MUSEUM OF MODERN ART

Date October 29, 1954

To: Liz Shew

From: Betty Tillett

Re: Dimension

I've sent the original of this letter over to Ted Sack at CBS. The copy is just for your information

Yours sincerely,

Elizabeth Tillett

Mr. Ted Sack
Columbia Broadcasting System
485 Madison Avenue
New York, N. Y.

enclosure

October 29, 1954

Dear Mr. Sack:

I am sending you herewith a letter we received from Stephens College. It is self-explanatory and I presume you are the person who should have it.

I have written to Miss Carpenter acknowledging the letter and telling her that I was passing it on to you.

Yours sincerely,

Elizabeth Tillett

Mr. Ted Sack
Columbia Broadcasting System
485 Madison Avenue
New York, N. Y.

enclosure

C
O
P
Y

STEPHENS COLLEGE
Columbia, Missouri

October 25, 1954

Museum of Modern Art
West 54th Street
New York, New York

Dear Sirs:

A television show Saturday evening, October 16, showed some paintings of contemporary artists along with comments on the meaning of the paintings. Would it be possible to obtain the script for class room use? Is it possible to obtain the pictures to show over closed-circuit television; and, if so, what would the cost be?

Sincerely,

s/

Marjorie Carpenter, Chairman
Humanities Department

MC:eh

PRELIMINARY RUNDOWN OF POSSIBLE TOPICS & TREATMENT -- CBS-TV OCTOBER 16

NOTE: This is the bare beginning. Topics suggested here may be discarded, replaced; treatment and sequence remains to be developed and changed. Both detail and form are yet to be worked out. But, premature as some of these suggestions may seem, it is perhaps easier to visualize the handling at the same time the topics are conceived.

As a way of keynoting the Museum as a contemporary force, the subject is introduced in the present version by means of an analogy with city life -- an example that is familiar to the TV audience on the one hand, yet perhaps novel enough (to the same audience) in the comparison to catch interest and carry it into the body of the program. Periodically the body of the program itself shifts from the specialized concern to the more general engagements of art with the culture it ~~mutually~~ HELPS TO forms.

---

1. Manhattan (In this sequence the voice of the narrator, who remains invisible, is live; visual treatment is on film. The latter is composed of odd angle shots of the city, giving a sense of its living scope, illustrating and supplementing the narration. In general the pace is slow, with long dissolves, but quickening and cuts where drama is needed.)

Gist of narration: Made up of men and the things they make, the city itself grows like men. As ~~they~~ MEN are young, middle-aged and old, so the things they have made and are making -- the things they have used and are using -- are young, middle-aged and old.

Buildings, streets and parks, as individuals, have character. (E.G.) This venerable edifice, where Lafayette addressed the populace, holds over something of its early grace in a street that has since been built up with hard-faced warehouses. Yet time has changed it. The life of the people of the city has changed it. Having lost its first function, it is now pocketed with other activities. (A restaurant, lodgings, etc.)

Sooner or later new needs can no longer be accommodated by shells made to fit old ones. (Shots of buildings being demolished on familiar streets, and of new construction going on.) New buildings are raised.

Made up of things made by men, the city is a kind of museum. Some very old places are preserved (The Old Merchant's House, Jumel Mansion, etc.) much as the relics of past activities are preserved and displayed inside the buildings we have set aside and called museums. In museums these relics are not stored merely to gather dust, but to show us something of the past that was lived -- our past. Through them we may be reminded of the feelings our forebears had about the world and the things in it. Often of beliefs and thoughts without which our own modern thought would not have taken the shape it has.

But a city is not simply a collection of relics, of reminders of the ways former inhabitants lived and of what they bequeathed

2. CBS-TV October 16

It is also an immediate demonstration of our immediate lives, of our respects, our excitements, our bewilderments, our misgivings and our anticipations.

And a museum may not merely be an assortment of mementoes.

(Here the camera, which has recently been roving over the tops of skyscrapers, singles out the roof of the Heckscher Building, pans slowly down, fades and cuts to a still of a gallery show in the building, during which the narrator says:)

Twenty-five years ago, in Manhattan, in this building, office space was rented and transformed into a little museum that was to devote itself exclusively to the living aspects of the art of our own time.

This was the Museum of Modern Art.

(Cut back to an establishing shot of the Heckscher Building, then to a detail suggesting the windows of the first Museum.)

2. 11 West 53 This is the Museum of Modern Art.

(Roving shots of the gardens, the galleries, the facade, the restaurants, the library, the entrance, the auditorium -- all with people strolling, looking, sitting, etc.)

Here, as you find them in other types of art museum, you find paintings and sculpture. But with this difference: here you find only the works of men and women ~~which live now.~~ WHO HAVE CONTRIBUTED TO 20TH CENTURY LIFE.

Here you find movies -- an art form which itself was created in our time.

Here you find photography -- a pictorial medium of great force today, and one which has only in the past quarter of a century found a rightful place in museums.

Here you find signs of the present. Compared, in this case, with signs of the past -- a critical comparison to show the confusion that may be caused by the thoughtless encroachments of the past on current needs; just as the Lafayette building limps on as a second rate lodging-house into times which have changed.

And here you find the wisdom of a second look -- the look at a familiar thing in a setting that makes you look again to see it afresh. (At this point the subject could be expanded into a quick review along the lines of Modern Art in Your Life.)

3

CBS Show

continue

Here you find paintings and sculpture, as you find them in other museums, but here they are the work of men and women who live now.

Here you find movies -- an art form which itself was created in our time.

Here you find photography -- one of the most conspicuous pictorial devices of the present.

Here you find signs of the present, even compared with signs of the past (stills from the Street Signs show)

Here you find the virtues of a second look -- the look at a familiar thing in a setting that makes you look again and to see it afresh. (Here the subject could be expanded into a quick review along the lines of Modern Art in Your Life.)

(All the above is illustrated by a film montage, which at the close fades into a studio set-up with the narrator and one or more Museum people. Items from the Design Collection are there to be picked up and examined.)

3. Design — This could either be a discussion of mass-produced objects as such, or a continuation of the Modern Art in Your Life theme with cutaways to film clips of interiors. (As a transition into the next section it might be possible to insinuate an interior shot of an unexpected character that is also a print from the photography collection, when the voice of Steichen would immediately precede his appearance with the narrator in a cut back to the studio-narrator set-up.)

4. Photography — Steichen talks about photography, about its present and about its past as an art; linking it with the life of artists, he leads into personal reminiscence relating to 291, Matisse, Rousseau, etc. And so to Barr and the painting.

5. Painting — Barr tells about several paintings in the Collection, and, perhaps with Ritchie, about some items in the sculpture Collection. (If prints are to be mentioned, this would be the place to introduce the final product, from which a cut -- via discussion of its charcteristics to the studio of the artist -- film clip -- could be made.)

6. Prints — The pulling of a proof by the artist.

7. Circulating Exhibitions — The print, now framed, is seen being fitted into a shipping crate. (Shipping room shows other crates marked for shipment here and abroad.) Cut to McCray outlining the scope of the Circulating Program. (Cut to animation map of distribution; domestic and foreign) Here references to publications and movie distribution might be included. If publications are mentioned, perhaps we could use a Park Avenue book store window with our stuff in it, from which we could pan to Lever House.

EDUCATION TO BE WORKED IN & THE LENDING COLL'N.

PRELIMINARY NOTES CBS-TV PROGRAM -- OCTOBER 16th

1. 11 West 53 (Film clip with live voice of narrator. Narrator to appear in studio set-up after dissolved from this sequence. Film begins with a midtown shot, perhaps from the Esso Building, looking north, panning around and down to the Museum facade with an exception to be noted. The remaining shots will roll through the gardens, the galleries, the restaurants, the library, the auditorium, over the facade and entrance -- all with people strolling, looking, sitting, etc. The exception to be cued to the narration as indicated below will be shots of old and new buildings in the city enviornment.

Gist of narration: In the middle of a busy city: a busy center. (References to the location and functions etc, of the Museum at work.) This is the Museum of Modern Art.

The modern city is, itself, a museum with old buildings and new ones. We are apt to think that the places we call museums deal only with things of the past. But here in the Museum of Modern Art we find such a place which is devoted exclusively to the things of the present. (In showing old and new buildings on the screen, the shots of the new buildings can be stressed at the last to coincide with the references to the Museum of Modern Art.)

Here you find movies -- an art form which itself was created in our time.

Here you find photography -- a pictorial medium of an inestimable force today.

Here you find signs of the present -- compared in this case with signs of the past. (Stills taken from the street signs are incorporated in the film at this point.)

And here you find the wisdom of a second look -- the look at a familiar thing in a setting that makes you look again to see it afresh. (At this point the subject could be expanded into an introduction of a quick review along the lines of Modern Art in Your Life.)

(At the close of the above film montage, fade into a studio set-up with the narrator and one or more Museum people. Items from the Design Collection and relevant illustrations are there to be picked up, examined, and demonstrated.)

2. Design (Mostly studio discussion and demonstration of Modern Art in Your Life theme with stills and possibly an ocassional cut-away to a film clip. As a transition into the next section, it might be possible to insinuate a shot of an interior of a room, which is, in fact, a print from the Photography Collection, when the voice of Steichen could immediately precede his appearance with the

narrator in a cutback to the studio set-up.)

3. Photography (Steichen talks about photography, illustrating its present and its past as an art. Linking it with the life of artists, he leads into personal reminiscence relating to 291, Matisse, Rousseau, etc. And so to Barr and to painting.)

4. Painting (Barr talks about several paintings in the Collection, and, perhaps with Ritchie, about some items in the sculpture Collection. If prints should be mentioned in this sequence, the example could be used as a transition from the TV studio to the studio of the print maker as follows:)

5. Prints (The pulling of a proof of this example by the artist -- film clip.)

6. Circulating Exhibitions (The print, now framed, is seen being fitted into a shipping crate. The shipping room shows other crates marked for shipment here and abroad. Cut from this to McCray outlining the scope of the Circulating Program. McCray, Wheeler, Griffith, et al. discuss with narrator the distribution of movies, publications and exhibitions here and abroad.)

7. Conclusion (If publications are mentioned last, perhaps use a Park Avenue book store window with Museum of Modern Art publications in it, from which the movie camera could pan to Lever House. Cut to still of Lever House model in Museum exhibition. Cut to studio showing model itself, Philip Johnson, René d'Harnoncourt, and narrator. Discussion of architecture and Museum exhibitions leads to general references to the activities of the Museum itself, possibly ending with a flash-back to elements used in the introductory film of the Museum.

Note: Two activities remain to be worked in -- (1) Education and (2) the Lending Collection.

"DIMENSION"

A CBS PUBLIC AFFAIRS PROGRAM
IN COOPERATION WITH
THE MUSEUM OF MODERN ART.

DATE: OCTOBER 16, 1954

TIME: 6:30 - 7:00 PM

HOSTS: MR. RENE D'HARNONCOURT

MR. ALFRED BARR

MR. ROBERT IGLEHART

ACTOR: JACKSON YOUNG

ANNCR: ART HANNES

PRODUCED BY: TED SACK

DIRECTED BY: GEORGE GOULD

WRITTEN BY: ROBERT CORCORAN

MUSIC SUPERVISION: EUGENE CINES

COORDINATED FOR MMA BY:

MR. DOUGLAS MAC AGY

MRS. ELIZABETH SHAW

MR. ABE CHANNIN

MR. FAETH

* - credit cards

JN

REHEARSAL SCHEDULE: MUSEUM GALLERIES AND STUDIO 56.

SET MUSEUM GALLERIES: Friday, Oct. 15, 1954
7:00 PM to GN

SET AND LIGHT GALLERIES: Saturday, Oct 16, 1954
10:15 AM to 3:00 PM

COORDINATED REHERSAL: MMA - 56, Sat, October 16
3 - 6PM

AIR: SATURDAY, OCTOBER 16, 1954 6:30 - 7:00 P.M.

AD'S ASSIGNED: MMA - John Cosgrove
Studio 56- Rowland Vance

STAGE MANAGER: MMA

TECHNICAL DIRECTOR: MMA

Museum of Modern Art -- show October 16, 1954 CBS Television Network.

Producer: Ted Sack
Director: George Gould
Writer: Robert John Corcoran

FROM BLACK

LIGHT SILHOUETTES PEVSNER'S "DEVELOPABLE COLUMN

MUSIC: STING

ANNCR: The world - dead, waiting.

And then..

LIGHT HITS ACROSS COLUMN

MUSIC: STING

ANNCR: ...the world turned...

(COLUMN BEGINS TO REVOLVE ON TURN-TABLE)

...and Time began to spin its billions of bright webs called lives and Man moved across the Earth.

CAMERA PULLS BACK

MUSIC: BEHIND

His tiny life ticks off - and minutes, hours, days and years drop into the dust of yesterdays that are his price for every tomorrow.

-more- jn

DIS. TO: LONG SHOT OF GALLERIES

ANNCR: (CONT) If we look back down the tunnel of Time we find it lined with the triumphs and failures with the triumphs and failures of all men who have gone before. There are shameful sights and shadowed places: wars, persecutions - and, the lesson learned, we look on...on to the bright and burnished works of science, philosophy and, shining with a special glow: Man's works of art.

jn

ANNCR: (CTD) Works of art that have given dimension to Man's days through all time ... and in our modern time touch us with:

(LIGHT ON "UNIQUE FORMS")
CAMERA DOLLYING THROUGHOUT.

Excitement - freezing twentieth century motion into streams of speed.

("KNEELING WOMAN")

Beauty - in the lovely serenity of a kneeling woman.

("SPECTRE")

Ugliness - in the horror of battered death.

(KNIFE, FORK AND SPOON)

Usefulness - in every-day objects

("THE BIRTHDAY")

Our modern art has gaiety - as light-hearted as a child's laughter touching a toy baloon.

("HEAD OF CHRIST")

And sorrow, too - caught in granite ground with grief.

("HORSE")

There can be fun in a horse that wins by a lip.

("THE CITY")

Mystery in a city never seen.

("BIRD IN SPACE")

And grace in bronze that soars in flight higher than any bird.

(MORE)

PICK UP d'HARNONCOURT

IN SILHOUETTE

ANNCR: (CTD) Modern Art is concerned with all these things .. but most of all it is concerned with Man: with you, your neighbors, with me, with your host for this evening...

d'HARNONCOURT MOVES, TURNS

AND IS LIGHTED

Rene d'Harnoncourt - Director of the Museum of Modern Art. (MISTER d'HARNONCOURT WELCOMES THE AUDIENCE AND INTRODUCES THE THESIS: IMPACT OF MODERN LIFE ON ART. CONSIDERS: "BIRD IN SPACE"

"PROPELLORS"

AT COMPLETITION, IT IS SUGGESTED THAT MR. IGLEHART IS BROUGHT ON IN THE FOLLOWING MANNER:)

MR.d'H: And now ladies and gentlemen, I'd like you to meet a good friend of mine ...

(IGLEHART JOINS d'HARNONCOURT ON CAMERA)

_____Iglehart.

(AD LIB GREETINGS BETWEEN I and d'H. I NOTES THAT THIS IS A CHANGE FOR HIM BECAUSE WHEN HE TEACHES AT NYU HIS AUDIENCE * THE STUDENTS* LET HIM KNOW IF THEY DON'T AGREE. d'HARNONCOURT SAYS THE SITUATION HERE IS WORSE: THE VIEWERS CAN TURN THEM OFF ... BUT HE HOPES THAT THEY WON'T.

(MORE)

MR. D'H LOOKS ABOUT SAYING HE WOULD LIKE MR. I. TO SHOW THE AUDIENCE THE DAVIS "FLYING CARPET" BUT EVIDENTLY IT WAS HUNG IN THE NEXT GALLERY, SO IF MR. I. WOULD TAKE THE AUDIENCE THERE...MR. I. AGREES AND MOVES AWAY FROM D'H.

CAMERA PANS WITH MR. I.
CUT TO: "ACCIDENT" SHOT OF FLOOR AND EDGE OF WALL (OR WHATEVER G.G. DECIDES ON)
CAMERA IS SEEMINGLY BUMPED AND VIEWER NOW SEES PART OF THE "FLYING CARPET" AND FLOOR MANAGER, WELL TO THE LEFT, PERPLEXED, BACK TO CAMERA.
MR. I COMES ON CAMERA. WE HEAR HIS FOOTSTEPS...SO DOES FLOOR MANAGER, WHO TURNS, SEES HE'S ON CAMERA AND PROFESSIONALLY DISAPPEARS.
MR. I IS AMUSED AS HE WALKS TOWARD "FLYING CARPET" LOOKING OFF IN DIRECTION OF FLOOR MANAGER'S FLIGHT.

fad

MR. I: (LAUGHING) Ladies and gentlemen - you just saw an unscheduled "Bird in Flight". (BECKONS OFF) Would you come out again for a minute? (PAUSE) Come on - this is a very casual program. (FLOOR MANAGER RELUCTANTLY APPEARS MOVING TOWARD MR. I)

I'm _____ Iglehart and you're ...

FLR. MGR: Paul Dobrath. (HE WOULD RATHER BE ANY OTHER PLACE IN THE WORLD)

MR. I: What do you think of the Museum?

FLR. MGR: The Museum...? Oh, nice place - very nice.

MR. I: Do you come here often?

FLR. MGR: No - not <u>often</u>.

MR. I: About how many times would you say you've come here?

FLR. MGR: Well - uh...tonight's my first time.

MR. I: (TURNING TOWARD "CARPET") I noticed you were looking at the "Flying Carpet".

FLR. MGR: So did everyone else on the Network.

MR. I: What do you think of it?

FLR. MGR: (TRYING TO GO ALONG) Great.

fad

MR. I: You really like it.

FLR. MGR. Uh huh -- it's nice...big.

MR. I: Come on, now -- what do you really think? You won't hurt anyone's feelings.

FLR. MGR. Well...(QUIETLY BUT CLEARLY) I think it's awful. (LOOKS OFF CAMERA INDICATING BY SHRUG OR FACIAL EXPRESSION: "I TRIED")

MR. I: Okay - that's fine. Why do you think it's awful?

FLR. MGR. (LOOKS AT IT) I don't get it. All those crazy lines -- doesn't mean anything. (THIS CAN BE AMPLIFIED OR AMENDED WITH ACTUAL PROTESTS MR. I. HAS ENCOUNTERED IN THE CLASSROOM)

MR. I: I see -- those are all good reasons for not liking it - but let's see, maybe if we sort of looked at it together. (MR. I: SPEAKS OF THE "CARPET" EXPLAINING IT AND TYING IT IN WITH MR. d'H's THESIS BEGUN WITH THE BRANCUSI AND LEGER. AT THE CONCLUSION, FLR.MGR. SAYS...STILL DOESN'T <u>LIKE</u> IT BUT IT MAKES SOME SENSE NOW.

MAYBE IF HE LOOKED AT IT A FEW MORE TIMES. MR. I. AGREES THAT THAT'S THE WAY. HAVE TO BECOME FAMILIAR WITH A NEW THING. SOME ANALOGY SUCH AS: TO A PERSON WHO HAS NEVER BEEN TO A FOOTBALL GAME, THE FIRST TIME DOESN'T MAKE MUCH SENSE.

MR. I. MOVES TO THE "SPERICAL ROOF"

CAMERA PANS WITH MR. I. LEAVING FLOOR MANAGER.

CONTINUING THESIS.

MR. I FINISHES AND SAYS SOMETHING ALONG THE LINES...

MR. I: The Museum of Modern Art is fortunate in many ways -- one of the important is its good fortune to have as the Director of Collections, Alfred H. Barr...

DIS. TO: MR. BARR

MR. B: Thank you, _____ for that rather fulsome introduction. (OR SOME SUCH

MR. B DISCUSSES:

"UNIQUE FORMS"
and
~~"SPECTRE OF KITTY HAWK"~~

(TRANSITION CAN BE ALONG THIS LINE)

MR. B: That finishes the few thoughts we wanted to give you concerning the impact of our modern life on Art. But what about the other way around?

(MORE)

MR.B:(CTD)

Does Modern Art have any impact on our everyday life or is it only a matter if things are working as planned-and I have no reason to expect they are -Mr. D'Harnoncourt should be ready now in Gallery 3 to show you some of the things in our lives that have been affected by art.

DIS. TO MR. D'H.

(MR. D'H IS ROLLING UP THE SHAHN POSTER, LEANS IT AGAINST THE WALL, OR WHEREVER CONVENIENT, AND CONSIDERS:

"WELDERS" (PAINTING)
"WELDERS" (POSTER)
CHAUSUBLE
"COMPOSITION IN RED, WHITE AND BLACK."
KLEENEX BOX
RECORD JACKET
STORAGE UNIT
LEVER HOUSE MODEL

(MR. D'H FINISHES AND GIVES A VISUAL CUE - SUCH AS PUTTING HIS HAND ON THE LEVER HOUSE MODEL)

CUT. TO: MR.I.

(MR. I, SETS UP THE FINAL PART OF THE PROGRAM AS DISCUSSED THRUSDAY: ART NOT ONLY IMPORTANT IN ITS APPLICATION BUT ALSO IN ITSELF: THE MOST IMPORTANT ASPECT OF ALL:

(MORE)

G

MR.B:(CTD)

ITS LIFE AS IT IS VIEWED. NO ONE BETTER QUALIFIED TO SPEAK OF THE MASTERPIECES IN THE MUSEUM ETC THAN MR. BARR)

DIS. TO: MR. BARR

(MR. BARR CONSIDERS:

"KNEELING WOMAN"
"STARRY NIGHT"
"COMPOSITION IN RED, WHITE AND BLACK"
PANEL" KANDINSKY

(IT IS SUGGESTED THAT WE CONTINUE IN THIS MANNER)

MR.B:

I see the young man who had some difficulty with Stuart Davis' "Flying Carpet" earlier in the show. Now, (MOVES TO "THE BIRTHDAY") If he'll come out again -I think we have something here he'll like.

(FLR. MGR. JOINS MR. BARR BEFORE "THE BIRTHDAY")

This is called "The Birthday"...how does it strike you?

FLR. MGR: (GENUINE) (AMUSED)

I like it.

G

MR.B:

Why?

FLR. MGR:

Oh, I don't know--I get a bang out of it, that's all.

MR.B:

Good-that's the best reason anyone could have for liking a work of art--and one that would please any artist.

CAMERA MOVES IN ON MR.B AND PAINTING.

(FLR MGR. OFF)

MR. B SPEAKS OF "THE BIRTHDAY" -AT HIS CONCLUSION, HE IS JOINED BY MR. D'H. WHO SAYS SOMETHING LIKE...

MR. D'H:

reproductions

Thank you, Alfred...

(THEY SHARE THE SCENE AS THEY TURN TOWARD CAMERA)

and thank you, ladies and gentlemen for being our guests here at the Museum of Modern Art.

(MR. B MIGHT MENTION AT THIS POINT ANYTHING THAT THE MUSEUM WOULD LIKE TO CONVEY: 25th ANNIVERSARY SHOW, ETC. WE CONCLUDE WITH MR. D'H. SAYING-"GOOD NIGHT.")

DIS. TO: "KNEELING WOMAN"
SUPER CREDITS

MUSIC: BEHIND

C

MUSEUM OF MODERN ART - October 16, 1954

I. Program open - film - announcer & theme over - wide shot facade of Museum of Modern Art - super title of program - announcer reads "CBS Television, in cooperation with the Museum of Modern Art, presents (Modern Art - Modern Living; Your World and Modern Art; Modern Art Is Today)" - cut to pan down "Museum of Modern Art" on facade, wide enough to include front door and curb. Cab pulls to curb and Mr. _____ alights, turns to pay cabby. Cut to shot through front door, Mr. _____ turns from cab and through revolving door. Camera follows to ticket guard. (Museum staff to simulate public in lobby.) Mr. _____ pauses at ticket guard, as if to make inquiry. Guard turns and gestures to stairway. Camera follows to stairway and out of sight. No dialogue during film portion - only voice of off camera announcer.

II. 3rd floor of Museum: (live)

Camera picks up Mr._____coming up stairway (wide enough to cover _____painting hung at landing and to include piece

of sculpture in 3rd floor hall) - Mr. d'Harnoncourt moves into the picture from camera right and greets Mr._____, (dialogue starts). Mr._____ tells Mr. d'H. he understood that he would find him (Mr. d'H.) here (do not mention fact they on 3rd floor). Mr._____and Mr. d'H. pause in front of painting on 3rd floor hall wall ----.

III. Treatment from this point depends on:

A. Utilization of "star" personality* whose knowledge of modern art is negligible and will follow theme of program with Mr. d'H., meeting the experts, and asking intelligent, plausable questions (for the televiewing audience). This to be audience "evesdropping" idea, in presentation.

* (i.e.: Fred March, Bill Leonard, Walter Cronkite)

or B. Utilizing "expert talent" (i.e. John Morse, Eigelhart) whose knowledge of modern art is apparent and will take televiewer through program explaining points

with assistance in elaboration, from "experts" he introduces on camera. This would be "audience participation" idea.

It is suggested that "B" treatment be adopted. This will save much scripting of program and presenta more straightforward approach and presentation.

IV. Mr._____ suggests that he has brought "our friends in the television audience along to the Museum of Modern Art today to perhaps get a better idea of what modern art is and how it affects us in our everyday living." Mr. d'H. agrees that this is good idea and is sure that "we can help". As they move into galleries, camera dollies to lead them. They discuss fact that this is 25th anniversary of Museum of Modern Art, how modern art has moved through past twenty-five years, how pieces are obtained by Museum, etc. and lead into --

V. On reaching "TV Studio" galleries - Mr. d'H. says that here is a good illustration of what he was talking about.

In two studio galleries, objects are so arranged that while one is in use, other can be changed by "stage hands" to permit movement to 2nd to cover next phase and art style to be discussed. Three art styles are proposed: geometric (abstract and stylized representation); organic (abstract and stylized form) and surrealism and the fantastic; (not necessarily in this order of presentation.

It is suggested that, rather than formally divide the three art styles - so, so and so - that we move from one to the other, to make for a smoother flow through the body of the program.

The use of sculpture and models should be applied in preference to two-dimensional material wherever possible, to

enhance the video presentation of our program. Representative paintings should be hung for the sake of realism, but the major part of the illustrative material can be black and white photographs of identical dimensions, to fit a specially constructed frame.

Discussion in this part of program can be partially scripted, degree depending on need, and put on teleprompter units strategically placed off camera.

VI. At predetermined point in program, wrap-up cue is given. Further discussion of Museum of Modern Art activities can go here - perhaps an idea of the future of Modern Art. On cut cue - back to Magritte - False Window for credits followed by CTN.

The points we will try to make on the program are: 1) that the modern artist is a pioneer and although we don't read his name in newspaper headlines and he doesn't get medals or even recognition, sometimes, he frequently captures in wood or metal or stone or paint the spirit of an age before it is generally recognized by the people living in the age. And (2) although modern art may sometimes seem strange, puzzling and hard to understand it has an important relevance to our daily life; that it sometimes has an enormous impact on many things we take for granted. And (3) that finally the most important reason for collecting and exhibiting works of art is that art is a symbol of the human spirit in its search for truth, for freedom, for perfection.

The program will open with a film sequence establishing the Museum in the City, the facade, and will follow the guest into the building, through the main lobby and up the stairs to the third floor. There the guest will be greeted by Mr. d'Harnoncourt and escorted through a few galleries to our temporary studio. Script here will establish that we are about to start our 25th Anniversary, these galleries are part of the exhibition of paintings from the Collection, but that for this special TV program we have set up a temporary studio and are planning to show only a few works of art to demonstrate our points.

The following objects and film clips are suggested for use on the program:

1. Pioneer spirit - to illustrate the first point.

   - Fresnaye - Conquest of Air
   - Boccioni - Unique Forms of Continuity in Space
   - Leger - The City or Propellers
   - Davis - ~~Thax&ity~~ Wall Hanging - air view (too late?)
   - Giacometti - The Palace at 4 AM (man's isolation)
   - Brancusi - Bird in Flight

2. Impact of modern art in our daily life

Matisse - chasubles
Shahn - Welders (painting and poster)
Doesburg - abstract cow sequence
Mondrian - film clip showing impact of this particular modern style in building entrances, newspaper ads, packaging display and furniture group

Dali - BOA poster
Arp - Birds in Acquarium
Miro -
Magritte -

Film clip showing impact of this particular modern style in outdoor posters, bookstore window, furniture group

3. Modern Masterworks - art is a symbol of the human spirit in its search for truth, freedom, perfection

Rousseau - Dream
van Gogh - Stary Night
Picasso - Three Musicians
Lehmbruck - Kneeling Woman

Close with Mr. d'Harnoncourt escorting the guest out and talking about other Museum activities, especially as they relate to people across the country.

PRELIMINARY NOTES CBS-TV PROGRAM -- OCTOBER 16th

1. 11 West 53 (Film clip with live voice of narrator. Narrator to appear in studio set-up after dissolved from this sequence. Film begins with a midtown shot, perhaps from the Esso Building, looking north, panning around and down to the Museum facade with an exception to be noted. The remaining shots will roll through the gardens, the galleries, the restaurants, the library, the auditorium, over the facade and entrance -- all with people strolling, looking, sitting, etc. The exception to be cued to the narration as indicated below will be shots of old and new buildings in the city enviornment.

Gist of narration: In the middle of a busy city: a busy center. (References to the location and functions etc, of the Museum at work.) This is the Museum of Modern Art.

The modern city is, itself, a museum with old buildings and new ones. We are apt to think that the places we call museums deal only with things of the past. But here in the Museum of Modern Art we find such a place which is devoted exclusively to the things of the present. (In showing old and new buildings on the screen, the shots of the new buildings can be stressed at the last to coincide with the references to the Museum of Modern Art.)

Here you find movies -- an art form which itself was created in our time.

Here you find photography -- a pictorial medium of an inestimable force today.

Here you find signs of the present -- compared in this case with signs of the past. (Stills taken from the street signs are incorporated in the film at this point.)

And here you find the wisdom of a second look -- the look at a familiar thing in a setting that makes you look again to see it afresh. (At this point the subject could be expanded into an introduction of a quick review along the lines of Modern Art in Your Life.)

(At the close of the above film montage, fade into a studio set-up with the narrator and one or more Museum people. Items from the Design Collection and relevant illustrations are there to be picked up, examined, and demonstrated.)

2. Design (Mostly studio discussion and demonstration of Modern Art in Your Life theme with stills and possibly an ocassional cut-away to a film clip. As a transition into the next section, it might be possible to insinuate a shot of an interior of a room, which is, in fact, a print from the Photography Collection, when the voice of Steichen could immediately precede his appearance with the

narrator in a cutback to the studio set-up.)

3. Photography (Steichen talks about photography, illustrating its present and its past as an art. Linking it with the life of artists, he leads into personal reminiscence relating to 291, Matisse, Rousseau, etc. And so to Barr and to painting.)

4. Painting (Barr talks about several paintings in the Collection, and, perhaps with Ritchie, about some items in the sculpture Collection. If prints should be mentioned in this sequence, the example could be used as a transition from the TV studio to the studio of the print maker as follows:)

5. Prints (The pulling of a proof of this example by the artist -- film clip.)

6. Circulating Exhibitions (The print, now framed, is seen being fitted into a shipping crate. The shipping room shows other crates marked for shipment here and abroad. Cut from this to McCray outlining the scope of the Circulating Program. McCray, Wheeler, Griffith, et al. discuss with narrator the distribution of movies, publications and exhibitions here and abroad.)

7. Conclusion (If publications are mentioned last, perhaps use a Park Avenue book store window with Museum of Modern Art publications in it, from which the movie camera could pan to Lever House. Cut to still of Lever House model in Museum exhibition. Cut to studio showing model itself, Philip Johnson, René d'Harnoncourt, and narrator. Discussion of architecture and Museum exhibitions leads to general references to the activities of the Museum itself, possibly ending with a flash-back to elements used in the introductory film of the Museum.

Note: Two activities remain to be worked in -- (1) Education and (2) the Lending Collection.

CASE STUDIES