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	KM	II. B. 74

MASS

RALLY

TO

SUPPORT THE WORKERS

OF

THE
MUSEUM OF MODERN ARTS

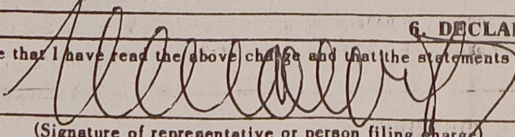
THURSDAY SEP 2nd. / 71
AT 6:00 P.M

MUSEUM OF MODERN ART

53rd Street (between 5th and 6th Avenue

ALL 65'ERS REQUESTED TO ATTEND

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FORM NLRB-501 (2-67)		Form Approved Budget Bureau No. 64-R001.12	
UNITED STATES OF AMERICA NATIONAL LABOR RELATIONS BOARD CHARGE AGAINST EMPLOYER			
INSTRUCTIONS: File an original and 4 copies of this charge with NLRB regional director for the region in which the alleged unfair labor practice occurred or is occurring.		DO NOT WRITE IN THIS SPACE	
		Case No.	Date Filed
1. EMPLOYER AGAINST WHOM CHARGE IS BROUGHT			
a. Name of Employer Museum of Modern Art		b. Number of Workers Employed Approximately 400	
c. Address of Establishment (Street and number, city, State, and ZIP code) 11 West 53 St., New York City, N.Y.		d. Employer Representative to Contact R. Koch	e. Phone No. 956-6100
f. Type of Establishment (Factory, mine, wholesaler, etc.) Museum		g. Identify Principal Product or Service	
h. The above-named employer has engaged in and is engaging in unfair labor practices within the meaning of section 8 (a), subsections (1) and _____ of the National Labor Relations Act, and these unfair labor practices are unfair labor practices affecting commerce within the meaning of the Act. (List subsections)			
2. Basis of the Charge (Be specific as to facts, names, addresses, plants involved, dates, places, etc.) Repeatedly, both orally and in writing, dating from December, 1970, the Museum committed itself and promised to fully negotiate with the Professional and Administrative Staff Association of the Museum of Modern Art (hereinafter referred to as the "Association") to engage in negotiations regarding Staff layoffs and dismissals. In the instance of 11 employees, the Museum literally pledged that no layoffs or dismissals would take place without the concurrence of the Association. Thereafter, on August 4, 1971, during the course of full negotiations with the Association covering a full range of issues appropriate to the conclusion of a first contract between the parties, the Museum announced layoff and dismissal plans, giving but two weeks notice between the date of the layoff and dismissal announcement and the date of the initial series of layoffs and dismissals. More than a week of the two week period was taken up in supplying factual data (still incompletely supplied) regarding the alleged financial imperatives allegedly motivating the layoffs and dismissals. Thus, less than a week was provided for any form of negotiation on the single issue which the Museum knew to be of paramount consequence to the Association. CONTINUED - SEE RIDER ATTACHED			
By the above and other acts, the above-named employer has interfered with, restrained, and coerced employees in the exercise of the rights guaranteed in Section 7 of the Act.			
3. Full Name of Party Filing Charge (If labor organization, give full name including local union and number) THE PROFESSIONAL AND ADMINISTRATIVE STAFF ASSOCIATION OF THE MUSEUM OF MODERN ART, LOCAL 1, MUSEUM DIV., DISTRIBUTIVE WORKERS OF AMERICA			
4a. Address (Street and number, city, State, and ZIP code) 401 Broadway, New York, New York 10013		4b. Telephone No. 966-1800	
5. Full Name of National or International Labor Organization of which it is an Affiliate or Constituent Unit (To be filled in when charge is filed by a labor organization) DISTRIBUTIVE WORKERS OF AMERICA			
6. DECLARATION			
I declare that I have read the above charge and that the statements herein are true to the best of my knowledge and belief.			
By  (Signature of representative or person filing charge)		COUNSEL (Title, if any)	
Address 401 Broadway, New York, N. Y.		966-1800 (Telephone number)	Aug. 24, 1971 (Date)
WILLFULLY FALSE STATEMENTS ON THIS CHARGE CAN BE PUNISHED BY FINE AND IMPRISONMENT (U.S. CODE, TITLE 18, SECTION 1001)			

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RIDER

During the two weeks between announcement of the layoffs and dismissals and the first of them, the Association was thus obliged (a) to receive, digest and correlate limited information provided by the Museum, (b) continue negotiations on a wide range of additional contract items on which no agreement had been reached and (c) to make preparations for a strike, in the event of a failure to achieve agreement. All of the above were impossible of achievement as the Museum knew and anticipated.

The deadline pressure imposed by the Museum further precluded the Association from obtaining its own expert advice and assistance in the analysis of Museum data.

No claim was made by the Museum that its alleged financial condition was such as to preclude deferring the dismissals so as to permit reasoned study of Museum proposals and meaningful response thereto.

Indeed Museum spokesman announced to managerial employees that the two weeks notice regarding dismissals and layoffs was a "game play" designed to preclude the Association from any meaningful negotiating response to the Museum's dismissal decisions.

It should further be noted that the Association was led to believe that ample time would be provided to negotiate the dismissals and layoffs, with the two week gap between announcement and implementation (actually, as indicated, less than one), being a last minute decision expressly ordered by the President of the Museum Board, on August 4, 1971 so as to obviate the negotiations the Museum had theretofore committed itself to undertake.

Less than a week is hardly ample opportunity to negotiate the central issue of dismissals and layoffs, particularly when made on the basis of alleged financial difficulties which the limited period permitted prior to the implementation of dismissals does not permit any of the parties to carefully examine. The Museum "offer" regarding dismissals was put forth on a take it or leave it basis and was not entered into with the open mind which is the hallmark of good faith bargaining. In confirmation of the above, the Director of the Museum, at a Staff meeting of August 20, 1971, announced that the Museum never had any intention of modifying a single aspect of its dismissal and lay-off plans.

By these and other acts, the Museum has violated the Act.

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9.30 Joan Rosenbaum

noon Thurs → Livingston MOMA

Leaflets galleries
museums ✓
schools
SOHO
E. Hampton

Susan Schneider
Terry Williams

Susan Berkman
Barbara London ✓
Judith Boone
Howardena ✓

#FE

Brooke
328 E. 78.

Xerox of Wash. Post. 2 arts.

10pm Marcia 55 W. 14 for leaflets 9899726 ✓

5.30 Women's March

7.30 (Neg. Comm. (L. Loving)

Sunglasses



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PROFESSIONAL AND ADMINISTRATIVE STAFF ASSOCIATION OF THE MUSEUM OF MODERN ART

Dear Friend of Modern Art,

Since we know that you care about The Museum of Modern Art and its staff, we are enclosing some information on recent unfortunate events at the Museum. These events have led us to the position we now take.

We may be forced to go on strike before September 17, and as early as August 20, to bring about the rescinding of some 35 layoffs of our staff, pending negotiation of a contract with the Museum. We need your support. If we go on strike we will need funds. We will also need your telegrams and letters affirming your support of the Association and asserting your belief that what is happening to the Museum is unfortunate and destructive, and that it is created by a lack of careful thought and a disregard for its primary aim to help the public to understand, use, and enjoy the arts of our time. One of our primary reasons for existence is to revive the spirit embodied in this statement. Please help financially or in any other way. Write, send money, or telegram:

PASTA MOMA
Local #1, Museum Division, D.W.A.
13 Astor Place
New York, New York 10003

You will also be informed of our fund raising event(s) which will be held in the near future.

Sincerely,

The Professional and Administrative
Staff Association of The Museum of
Modern Art

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THE PROFESSIONAL AND ADMINISTRATIVE STAFF ASSOCIATION OF M.O.M.A. IS ON STRIKE!

ART WORKERS OF THE WORLD UNITE!

ARCHITECTS
ART HISTORIANS
ART LOVERS
ART STUDENTS
ART TEACHERS
CRITICS
DESIGNERS
DRAUGHTSMEN

FILMMAKERS
MUSEUM WORKERS
PAINTERS
PHOTOGRAPHERS
POETS
PRINTMAKERS
SCULPTORS
AND OTHERS!

SUPPORT US IN PROTESTING "BAD FAITH" BARGAINING!

CUTBACKS IN PROGRAM AND STAFF MEAN THAT THE MUSEUM
WILL NOT BE FULFILLING ITS RESPONSIBILITIES TO THE PUBLIC
AND ESPECIALLY TO YOU!

JOIN OUR PICKET LINE AT THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

MONDAY, AUGUST 30, 1:00-2:00 P.M.

COME IN FROM SOHO, VILLAGE EAST, VILLAGE WEST, THE HAMPTONS,
HOLLYWOOD, PROVINCETOWN, WOODSTOCK, OR WHEREVER YOU ARE

FOR INFORMATION CALL 673-5120 EXT. 307

LOCAL 1 MUSEUM DIVISION
NATIONAL COUNCIL



DISTRIBUTIVE WORKERS OF AMERICA

A.L.A.

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PROFESSIONAL AND ADMINISTRATIVE STAFF ASSOCIATION OF THE MUSEUM OF MODERN ART

August 12, 1971

For Immediate Release

PROFESSIONAL AND ADMINISTRATIVE STAFF ASSOCIATION OF THE MUSEUM OF MODERN

ART VOTES STRIKE ACTION

By a three-to-one majority, members of the Professional and Administrative Staff Association (PASTA) of the Museum of Modern Art voted on Monday, August 9, to declare a strike. Immediate cause of this action was that during the course of negotiations for a contract involving among other things salaries, job security, and consultation in policy decisions, the Museum's Administration late last week announced its intention of abolishing some 36 positions in the Association's bargaining unit of 200-odd employees. Sixteen staff members were in fact immediately given notice of termination of employment, in some cases to be effective August 20. The union accordingly voted to strike prior to that date unless the dismissals were rescinded pending completion of negotiations. It further mandated its bargaining team and program committee in any event to set a strike date no later than September 17, if no acceptable contract had been proposed by the Museum to the Association before that date. However, no matter at which date the union goes out on strike, it has declared its intention of remaining out until the entire contract has been negotiated.

The Museum had already indicated that because of its deficit it planned substantial cutbacks in program and staff during the current fiscal year, ending June 30, 1972. The bargaining team had asked that no notices of dismissal

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be given until it had the opportunity to consider carefully: 1) the number and nature of the positions to be abolished, in the light of their impact on the Museum's program; 2) the relation between the projected reduction in program and the proposed staff lay-offs; and 3) the financial data which the Museum claimed as its basis for curtailment of program and staff. As the Museum's counsel, Michael J. Horowitz, explained in a letter sent last week to members of the Association, this request had been made in order that the bargaining team's consideration of the proposed reductions might be evaluated on a factual basis, rather than focusing on the specific individuals slated for dismissal. Such deliberation was precluded by the Museum's unilateral action, which precipitated the union's decision to strike.

The Administration has indicated that if the bargaining team would propose a job-security clause satisfactory to them, they might consider extending the lay-off date of August 20. They have made it clear that they would consider a proposal acceptable only if it allowed them freedom to effect dismissals at their sole discretion, without regard for the job-security provisions outlined in the demand letter; and they also would give no assurance that there would be no additional lay-offs besides those already announced. These total fifty-three--in addition to the 36 members of the Staff Association's bargaining unit, six in other unions at the Museum and eleven in non-union positions.

Those already given notice of dismissal include Virginia Allen and Margaret Potter, Associate Curators of Painting and Sculpture; Mildred Constantine, Special Assistant to the Director and formerly Associate Curator in the Department of Architecture and Design, who has been on the staff since 1949; Eila Kokkinen, Assistant Curator, Joan Rosenbaum, Curatorial Assistant, and Emily Fuller, Secretary, Department of Drawings; Jean Lenauer, Technical Director, William Perry, Music Director, and Geraldine Cunningham, Cataloguer-Librarian, Department of Film; Peter Schwartz, Associate Director, Corporate

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Relations; Patricia Jobling, Supervisor, Audio-visual Archives; Suzanne Raices, Coordinator of the High School Program and of Group Visits; Geoffrey Brown, Writer, attached to the Director's Office; and Irene Wojciechowski, Celia Hernandez, and Violet Sanchez, Department of Finance. Two among these-- Virginia Allen and Patricia Jobling--are members of the union's bargaining team, and the latter is also chairman of its program committee, the Association's highest elective office. In addition to this, Emily Fuller and Jean Lenauer were among the employees who were given notice of dismissal for budgetary reasons last December, in spite of a written promise to the staff made two months before by the Director, John B. Hightower, that no such lay-offs were contemplated. A strike voted at that time was revoked when the Museum gave its written agreement "to retain on its payroll in other jobs those scheduled for lay-off on December 31, 1970, who wish to remain, until an agreement has been reached with the Association as to the propriety of the lay-offs or until a collective bargaining agreement has been negotiated between the Museum and the Association, whichever is earlier." The breaking of this agreement and the Museum's action in attempting to effect dismissals during the course of negotiations for a contract constitute unfair labor practices, in the opinion of the union and its counsel, Michael J. Horowitz, and constitute grounds for filing a complaint with the National Labor Relations Board. The Museum's decision regarding lay-offs is all the more reprehensible in view of the fact that it had refused to grant to a number of employees raises already budgeted as of July 1, on the pretext that it could not do so pending the negotiation of a union contract.

The Professional and Administrative Staff Association of The Museum of Modern Art was formed in June 1970 "to provide a forum for the expression of ideas among the members of the staff, to establish a constructive body that

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will have a voice in matters that concern and affect the Museum; to improve the economic, professional, and working conditions." On January 11, 1971, a demand letter was submitted on behalf of the Association to the Museum's Director, John B. Hightower. It covered not only salaries, traditional benefits such as insurance, sick leave, vacations, job security, working conditions, and grievance procedures, but also educational benefits, and particularly the right of Association members to participate in the decision-making process on questions of Museum policy.

The Administration indicated its willingness to discuss these demands but refused to enter into true good-faith bargaining until the Association became certified as bargaining agent for the staff members it claimed to represent. Accordingly, in April the Association voted to accept an invitation from the Distributive Workers of America and became Local 1, Museum Division, DWA. In an election held June 4 under the supervision of the National Labor Relations Board an overwhelming majority of some 200 members of the bargaining unit voted to have the union represent them in collective bargaining with the Administration. Formal negotiations toward a binding contract on the basis of the demand letter began therefore late in June. In its salary demands, the bargaining team has stressed the necessity of raising the Museum's present minimum wage of \$4,700 for full-time employees to \$7,000, and of recognizing by substantial salary increases the seniority of staff members who despite many years of employment are still grossly underpaid.

The Professional and Administrative Staff Association is the first group of such employees in any American museum either to affiliate with a union or to obtain certification under a national or state labor relations board. Its bargaining unit includes members of the curatorial staff, conservators, registrars, members of the Publications Department, Finance Department, and of other

...more...

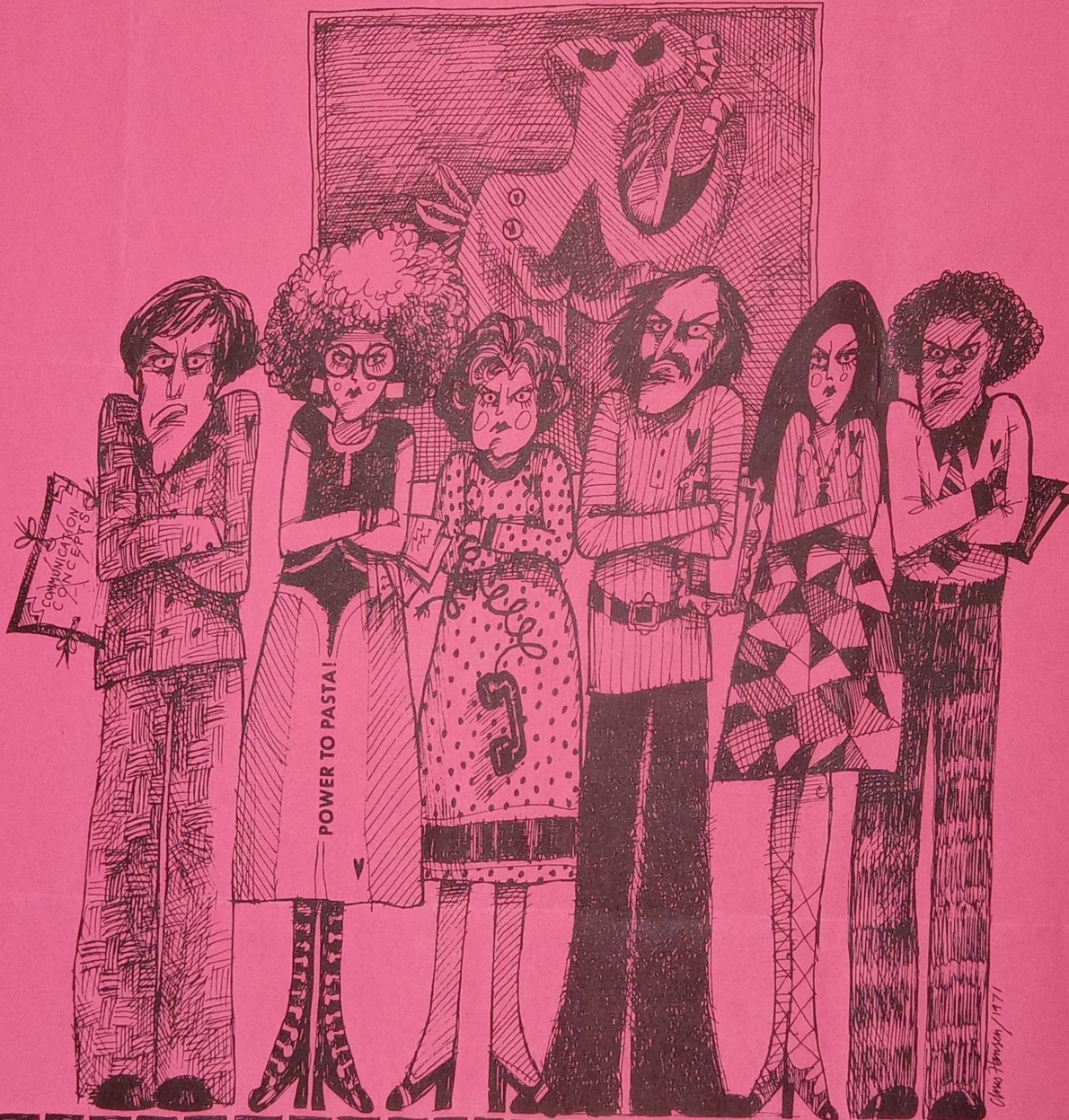
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program and service departments, as well as operational personnel such as the sales staff in the Museum's bookstores, receptionists, and waitresses in the Penthouse Restaurant. Excluded are approximately 50 persons in positions deemed managerial, supervisory, or of a confidential nature, and others among the Museum's over 400 employees, such as guards, projectionists, electricians, and warehouse men, who are represented by other unions.

For additional information contact Patricia Jobling (956-2689) or Jane Fluegel (956-7208).

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WE'RE STRIKING FOR LOVE...



...OF MOMA!

THE PROFESSIONAL AND ADMINISTRATIVE STAFF ASSOCIATION
OF THE MUSEUM OF MODERN ART

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STATEMENT OF JOHN B. HIGHTOWER, DIRECTOR OF THE MUSEUM OF
MODERN ART - AUGUST 20, 1971

The Museum of Modern Art has been struck by members of Local 1, Museum Division, Distributive Workers of America. This strike action is the result of a breakdown in negotiations that have been underway with the Museum since June.

John B. Hightower, Director of The Museum of Modern Art said "The negotiations up to now have been extremely constructive. Unfortunately, the financial condition of the Museum is such that program reductions were mandatory. In fact, these program reductions had been intensely discussed with many members of the staff. The consequent lay-offs were regrettably unavoidable in the face of a projected deficit for the current year of over \$1.3 million even after the announced program reductions. This has been a painful step to take, but one that must be taken if the Museum is to continue as the vital institution it has always been".

The principle issue of the strike is the announced elimination of 36 positions within the staff union. Until Friday, August 20, the Museum had been in intensive negotiations with the union. Prior to the strike, considerable progress was made in several specific areas, including research and sabbatical programs for the professional staff, Trustee relations, tuition re-imbursement for outside education, and an internal educational orientation program in both professional and administrative areas for the entire staff. In addition fruitful discussions were held in relation to a broad range of personnel policy issues, such as leaves of absence, vacations, health and insurance benefits, and working conditions. Several weeks ago the Museum placed before the Union a comprehensive proposal for the implementation of staff evaluation and advancement. This proposal also included a basic salary increase for the entire staff and the commitment to an intensive re-evaluation of the present salary and promotion schedule in an effort to improve the complete salary structure. The Union has failed to respond to this

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proposal.

The lay-offs were a direct result of program reductions aimed at reducing the Museum's growing deficit. In 1966-67, the Museum had a deficit of \$128,000 - its first in many years. An immediate indicator of the cause of the Museum's mounting deficits in recent years is the fact that the Museum has gone from a staff of 295 in June of 1966 to 539 in June of 1970.

The Museum,³ privately supported institution, receives no assistance from public funds with the exception of minimal support in recent years from the New York State Council on the Arts. Mr. Hightower emphasized that, "None of the reductions proposed will jeopardize or alter the essential character of the Museum. Similar to other institutions throughout the country, the Museum is forced to cutback. Unlike some, however, such as the Brooklyn Museum and Metropolitan Museum, which recently had to close galleries to the public, such a step is not contemplated as a result of the announced reductions. The Museum as always will remain open to the public seven days a week".

A major development effort to increase income is currently underway. In spite of the announced program reductions, the Museum will mount 4 major temporary exhibitions per year, and will sustain its schedule of smaller and less expensive shows at approximately the same level as in the past. The character and balance of the Museum's exhibition program will remain unchanged. Increased emphasis will be placed on making the Museum's collections visible. The reduction in the exhibition schedule will not

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take full effect until the fall of 1972.

Other areas affected are described in the attached memorandum from John B. Hightower to the entire Staff of The Museum of Modern Art dated August 4, 1971.

Mr. Hightower also stated that, " I deeply regret the Staff Union's decision to strike; I only hope it will not jeopardize the public's enjoyment of the Museum. I am convinced that the steps taken in recent weeks will lead to an even stronger institution for the future with a sure and focused sense of its commitment to the arts of our time".

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The Museum of Modern Art

To The Entire Staff

From John B. Hightower

Date August 4, 1971

Re

The subjects described in the attached memorandum on a subject of great importance to all are currently being negotiated with the Staff Association. Further comment on the status of these negotiations will be forthcoming from the Museum and the Staff Association Negotiating Committee.

Discussions will also be held in due course with the other unions whose members will be affected.

an Ad Hoc Committee after consultation with members of the curatorial staff. The Trustees have given considerable attention to these matters and understand completely the gravity of the decisions that must be made, and it is their firm belief that action albeit extremely regrettable and difficult is necessary at this time if the Museum is to be strengthened for the future.

As many of you may recall, the Ad Hoc Committee recommended that first claims on the Museum's capacities be assigned to: (1) preserving the works in its collections and making them visible; (2) mounting exhibitions; (3) producing publications; and (4) providing an educational program. "In order to accomplish these priorities," the Committee's report concluded, "not only must Museum operations be as economically efficient as possible, including cost reductions wherever possible, but total income must also be increased."

Under the guidance of the newly-formed Trustee Development Committee, active campaigns are now underway to increase substantially the endowment of the Museum and to raise significantly the level of annual giving. But even if these objectives, as now estimated, are fully achieved, and combined with such added savings as the possible renting-out of our office building at 27 West 53rd Street as well as a severe cutback in special events held by the Museum, they cannot alone eliminate the projected deficits or secure the Museum's future. A curtailment of the Museum's program, until our financial problems are solved, is also essential.

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The Museum of Modern Art

To The Entire Staff
 From John B. Hightower
 Date August 4, 1971

It is clearly no secret to anyone that The Museum of Modern Art has been and still is in critical financial difficulty. It is also no comfort that other institutions throughout the country are in similar circumstances. We have been operating at a deficit since 1966-67, when the loss was \$128,000. In subsequent years the deficit has been increasing at such a rate that it quite literally jeopardizes the essential character of the institution. The projected deficit for our current fiscal year is \$1,300,000. If we do nothing to arrest and reverse this trend, the Museum will, by 1978, be spending half again as much money as it receives and have no alternative to closing its doors. The solution is simple and obvious, but not at all easy: we must increase our income and reduce our expenses. The purpose of this memorandum is to report to you how we propose to achieve these objectives through steps consistent with the priorities approved by the Board of Trustees, following recommendations made by an Ad Hoc Committee after consultation with members of the curatorial staff. The Trustees have given considerable attention to these matters and understand completely the gravity of the decisions that must be made, and it is their firm belief that action albeit extremely regrettable and difficult is necessary at this time if the Museum is to be strengthened for the future.

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Towards this end, I have been consulting for some time with a number of people in our curatorial and service departments. Their cooperation and their counsel have been invaluable. As a result of these discussions, I am convinced that, while many of our activities will have to be reduced in scope and volume, the Museum will remain the lively and influential force in the world of modern art that it has always been. The reductions to be put into effect have been broadly conceived and carefully formulated to provide for maximum effectiveness throughout the Museum's programs. Careful consideration has been given to maintaining those activities and services, such as archives, conservation, library and basic cataloguing, which are frequently less visible to the public but which must be recognized as essential to the Museum.

As you all know, steps have already been taken to reduce the hectic pace of our temporary exhibition schedule and focus more thoughtfully on exactly what our 53rd Street and travelling exhibitions, both national and international, should be in order to fulfill the purposes of our charter. The collective thinking of a great many members of the staff has been extremely helpful in making this decision one that can result in more effective use of our resources. There have also been carefully thought out suggestions that there may actually be advantages to reducing the number of temporary exhibitions - by as much as 50% to 75% of the present schedule.

A reinstallation of our permanent collection is being planned, and discussions are now underway with a number of the staff concerning the direction this should take and how it can most effectively be accomplished. One of the objectives is to put our collection to greater use, as has been done recently with such shows as The Artist as Adversary and Ways of Looking.

A refocusing of our educational aims and programs is also being undertaken in consultation with the newly formed Trustee Education Committee as well as appropriate staff members and committees. Meanwhile, some of our existing extension activities will have to be reduced until a comprehensive program can be planned and adopted. Other areas of our operations that are services to members either corporate or individual, but which do not substantially increase our income, such as the Newsletter and the Art Advisory Program, will be suspended for the time-being. In addition to the restructuring of the Painting and Sculpture Department, which was announced last month, some program and service departments will be consolidated. These program reductions, if they are to be effective moves to strengthen the Museum's ability in continuing to pursue its basic priorities, must lead to reductions in the current program staff and future reductions in such service areas as registration, custodial, finance, and administration.

It is a difficult task for me to have to report reductions in the current level of our programming. On the other hand, it has been extremely gratifying to have had so much thoughtful consideration from so many of you in arriving at these decisions, particularly those regarding the temporary exhibition program. Some of these decisions will be painful to carry out. But they also represent an opportunity to assess, under the pressure of conditions shared by many other cultural institutions across the country, our capacity to meet the aesthetic and intellectual demands made of us within the practical context of the conditions we face.

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PROFESSIONAL AND ADMINISTRATIVE STAFF ASSOCIATION OF THE MUSEUM OF MODERN ART

CHRONOLOGY

1970

- January Museum withdraws co-sponsorship with the Art Workers Coalition of My Lai poster, "Q. And Babies? A. And Babies."
- January 3 AWC demonstration in Museum lobby. New York Times carries story indicating staff's lack of interest.
- January 6 Spontaneous staff meeting called to protest unilateral action from the Museum. Staff dissatisfaction is clear on several issues: 1. lack of information about Museum policies; 2. lack of Personnel Manual; 3. suppression of Curatorial Council Committees reports by Museum. Forum for improvement of communications established.
- February 17 Petition signed by all staff members protesting announced increase in admission from \$1.50 to \$1.75. Fee raised in spite of staff protest.
- June Staff Association of Museum of Modern Art formed to "provide a forum for the expression of ideas among the members of the staff; to establish a constructive body that will have a voice in matters that concern and affect the Museum; to improve the economic, physical and professional working conditions; and to assure that equal opportunities are available . . . etc."
- September Coordinator of the International Study Center dismissed. Successor had been informed months before of impending change.
- October 6 Director of Museum issues memorandum assuring staff that there would be no further cuts for budgetary reasons.
- October 28 Association completes search for legal counsel. Murray Gordon Associates retained to guide Association to legal certification.
- December 4 Twelve members of staff fired for budgetary reasons. Essential service to the public (including the Library and Audio-Visual Archive and other archival departments) cut. Because of reduction in personnel, services to public are curtailed indefinitely.
- December 17 Meeting between representatives of Museum Administration and Association (including counsels from both sides). Association proposes that the dismissals made for budgetary reasons be made subject to future collective bargaining. Museum says dismissals will stand.
- December 22 Association votes to go on strike on December 29.

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December 26

After intensive sessions Administration agrees to retain on the staff the twelve persons notified of dismissal. Bilateral agreement signed to that effect. Association agrees to submit letter containing contract proposals for collective bargaining at earliest possible date.

1971

January 11

Letter containing contract proposals for collective bargaining submitted to Administration. Issues include salaries, job security, voice in policy decisions, time for research and sabbaticals, education benefits, improvement in working conditions, facilities providing greater protection for the collection, health benefits.

February-April

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PROFESSIONAL AND ADMINISTRATIVE STAFF ASSOCIATION OF THE MUSEUM OF MODERN ART

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THE PROFESSIONAL AND ADMINISTRATIVE STAFF OF THE MUSEUM OF MODERN ART
IS ON STRIKE!

1. Why are we on strike?

Because by firing 36 members (almost one-fifth) of our Association's bargaining unit while negotiations were going on, The Museum is guilty of "bad-faith" rather than "good-faith" bargaining.

2. Does this strike violate the President's request for no strikes during the 90-day wage-price freeze?

No. Better wages are part of our total proposed contract but not an issue in this strike.

3. How do the Museum's cutbacks in program and staff affect you as a member of the public?

We believe that the program cuts seriously curtail the Museum's ability to fulfil its responsibilities to the public.

4. What reason did the Museum give for these cutbacks?

The need to reduce its serious financial deficit. We believe the Museum should make more vigorous attempts to seek support from federal, state, municipal, corporate, and foundation sources. It has been operated too long as a private club by a handful of rich Trustees.

5. Don't the Trustees have full right to make all policy and program determinations if they provide the Museum's funds?

The Museum, chartered under the Board of Regents of New York State, receives approximately two-thirds of its operating funds from the public, through admission and membership fees and the sale of its publications and other services.

Further, the staff itself has too long subsidized the Museum by working at ridiculously substandard salaries.

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HOW PROJECTED CUTS IN STAFF AND PROGRAM OF THE MUSEUM OF MODERN ART WILL AFFECT
YOU -- THE PUBLIC

The Museum of Modern Art has stated that its purpose is "to help the public use, understand, and enjoy the arts of our time." Its announced cuts in program and staff will affect you in the following ways:

Temporary Exhibitions at the Museum: Slated to be cut in half, with no more than four major shows annually. You will have the opportunity to see a major new show only once every three months. These will focus primarily on 'establishment' artists and historical surveys. There will be fewer exhibitions of work by younger, less well-known, or controversial artists. The Museum of Modern Art will no longer be an innovator and exponent of the avant-garde and experimental. Over-emphasis on exhibitions drawn from the collections will create an imbalance in the total program.

Traveling Exhibitions: Also slated to be cut by 50 per cent. Communication between this Museum and art communities throughout the world will be effectively curtailed. Other Museums in this country and abroad will have less access to the Museum's exhibitions, and the Museum will suffer a lack of information about international contemporary art.

Loans from the Collections: An increase in fees will mean the Museum will not be fulfilling its responsibility to make modern art available on a wide scale, since many institutions will no longer be able to afford the increased costs. The Museum's ability to borrow from other institutions will likewise be affected, since these other institutions will undoubtedly reciprocate by raising their own fees for loans.

Publications: Cuts in highly experienced staff will adversely affect all aspects of the Museum's program, but specifically will mean that fewer qualified staff will be available to write and produce books on the collections, or the long-awaited guides and handbooks on the Museum, which are now completely lacking.

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Special Events: Lectures, special film showings, symposia, happenings, etc. will be virtually eliminated, even when subsidized.

Members Privileges: Quarterly Newsletter, one of the few remaining privileges offered members, despite the constant raising of membership fees, eliminated. Penthouse Restaurant currently closed both to members and the general public on weekends. Art Advisory Service, one of the few services offered Corporate Members, eliminated. This service advised corporations on collecting and installing art: its abolition simultaneously eliminates an important source of support for artists, many of whom are not represented in the Museum's collection, and affects the Museum's own public relations with corporations.

The Professional and Administrative Staff Association of the Museum of Modern Art deplures these decisions, made under the pretext of the Museum's deficit, but without any consultation with members of the staff who share the concern of the Trustees and Administration for the future of this institution. We never had the opportunity to contribute our own professional experience and knowledge in advising where cuts might appropriately be made or additional income sought.

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THE CORCORAN GALLERY STAFF ASSOCIATION

August 12, 1971

Mr. Al Evanoff
National Council Distributive
Workers of America
13 Astor Place
New York, N.Y. 10003

Dear Mr. Evanoff:

As we have recently discussed I am herein forwarding to you the petition of the newly created Corcoran Gallery Staff Association requesting affiliation with NCDWA as collective bargaining agent for the purpose of settling grievances with the management of the Gallery.

The Staff Association was formed to represent the professional and maintenance staff of the Corcoran Gallery of Art. Those who have signed the petition represent the number to date who are greatly disturbed by what we feel are unfair practices on the part of the Gallery's top management in the realm of job security, salary inequities, discrimination against women, health benefits and a general lack of voice in policy making decisions.

We have followed with interest the organization of Local 1 NCDWA at the Museum of Modern Art in New York and their activities have encouraged us to join the crusade for a more democratic procedure here at the Corcoran.

We request that NCDWA act immediately on our behalf by sending a letter to the Board of Trustees and Gallery administrators informing them of our wish to affiliate with you and initiate collective bargaining at an early date. Attached please find the names and mailing addresses of those management representatives who should receive your letter.

The Staff Association plans to meet immediately to elect officers, establish the constitution and bylaws and draw up a detailed list of grievances. We hope to be in close contact with you concerning the future steps we must take toward formal affiliation with NCWDA.

In appreciation of your cooperation and assistance in this matter, I remain,

Sincerely yours,

Martha Morris
Martha Morris
Acting Chairman, CGSA

5 enclosures

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PROFESSIONAL AND ADMINISTRATIVE STAFF ASSOCIATION OF THE MUSEUM OF MODERN ART

August 18, 1971

FOR IMMEDIATE RELEASE

STAFF ASSOCIATION PRE-STRIKE BLOCK PARTY AT MOMA

More than 1,000 invitations have been extended to artists, museum workers, collectors, politicians, musicians, and filmmakers "to participate, perform, or whatever" at indeterminate exhibition and events during a Pre-Strike Block Party-Rally to save the Museum of Modern Art," on Thursday, August 19, from 7:30 to 11:00 in front of the Museum at 53rd Street between 5th and 6th Avenues.

Sponsored by the Professional and Administrative Staff Association of The Museum of Modern Art, which as Local Number 1 of the Museum Division of the Distributive Workers of America, is the first union in this country formed by museum workers, the party represents the Association's effort to call public attention to events which have taken place at the Museum over the past months, and specifically within the past few weeks. In response to the gravity of these events, which include a 50% reduction in exhibitions accompanied by 36 dismissals within the association's 200 employee Bargaining Unit, the Association has announced its intention to strike on or before August 20.

Members of the cast of "Hair" and other performers are expected to participate. Music will be supplied by live rock bands, souvenir balloons will float over the street, refreshments will be available, and the Museum staff will be on hand to discuss and explain its position in the face of the awesome condition of internal decay which threatens the Museum's existence as an educational, public service institution and reflects the tenuous survival of cultural institutions across the country.

The public is cordially invited to attend this event and become familiar with the Association's attempts to save the Museum from its present trend toward becoming an institution which, despite the enormous responsibilities conferred upon it by the nature and extent of its collection and by the principles which led to its founding, is progressively becoming an elitist organization which ignores and abnegates any responsibility it has to the public.

For further information contact Susan Bertram, 956-5914 and 799-0252 or 673-5120.

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The Professional and Administrative Staff Association of the Museum of Modern Art deplores these decisions, made under the pretext of the Museum's deficit, but without any consultation with members of the staff who share the concern of the Trustees and Administration for the future of this institution. We never had the opportunity to contribute our own professional experience and knowledge in advising where cuts might appropriately be made or additional income sought.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II. B. 74

PROFESSIONAL AND ADMINISTRATIVE STAFF ASSOCIATION OF THE MUSEUM OF MODERN ART

HOW PROJECTED CUTS IN STAFF AND PROGRAM OF THE MUSEUM OF MODERN ART WILL AFFECT YOU -- THE PUBLIC

The Museum of Modern Art has stated that its purpose is "to help the public use, understand, and enjoy the arts of our time." Its announced cuts in program and staff will affect you in the following ways:

Temporary Exhibitions at the Museum: Slated to be cut in half, with no more than four major shows annually. You will have the opportunity to see a major new show only once every three months. These will focus primarily on "establishment" artists and historical surveys. There will be fewer exhibitions of work by younger, less well-known, or controversial artists. The Museum of Modern Art will no longer be an innovator and exponent of the avant-garde and experimental. Over-emphasis on exhibitions drawn from the collections will create an imbalance in the total program.

Traveling Exhibitions: Also slated to be cut by 50 percent. Communication between this Museum and art communities throughout the world will be effectively curtailed. Other Museums in this country and abroad will have less access to the Museum's exhibitions, and the Museum will suffer a lack of information about international contemporary art.

Loans from the Collections: An increase in fees will mean the Museum will not be fulfilling its responsibility to make modern art available on a wide scale, since many institutions will no longer be able to afford the increased costs. The Museum's ability to borrow from other institutions will likewise be affected, since these other institutions will undoubtedly reciprocate by raising their own fees for loans.

Publications: Cuts in highly experienced staff will adversely affect all aspects of the Museum's program, but specifically will mean that fewer qualified staff will be available to write and produce books on the collections, or the long-awaited guides and handbooks on the Museum, which are now completely lacking.

Educational Programs: Future method of handling unclear for special exhibitions and packages of slides now prepared for circulation to New York City public high schools, and for scheduling of group visits of students from public schools, private schools, and universities in and outside the New York area.

Film Study Center: Will be closed down two days a week because of staff cuts. Study centers for painting and sculpture, drawings, prints, architecture and design, and photography: diminished staff will make it even more difficult than at present for students and interested members of the public to see works from the Museum's collections not currently on view and to do related research.

Library: Open only three afternoons a week, restricted to accredited scholars, by appointment. No longer available for reference to interested members of the public. Funds for acquisition of new books and periodicals drastically cut.

Audio-visual archives: Staff cuts will prevent growth of the archives; this will hamper the full and complete use by the public of the photographic and audio material documenting the Museum's collections and exhibitions.

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THE PROFESSIONAL AND ADMINISTRATIVE STAFF OF THE MUSEUM OF MODERN ART
IS ON STRIKE!

1. Why are we on strike?

Because by firing 36 members (almost one-fifth) of our Association's bargaining unit while negotiations were going on, The Museum is guilty of 'bad-faith' rather than good-faith bargaining.

2. Does this strike violate the President's request for no strikes during the 90-day wage-price freeze?

No. Better wages are part of our total proposed contract but not an issue in this strike.

3. How do the Museum's cutbacks in program and staff affect you as a member of the public?

We believe that the program cuts seriously curtail the Museum's ability to fulfil its responsibilities to the public.

4. What reason did the Museum give for these cutbacks?

The need to reduce its serious financial deficit. We believe the Museum should make more vigorous attempts to seek support from federal, state, municipal, corporate, and foundation sources. It has been operated too long as a private club by a handful of rich Trustees.

5. Don't the Trustees have full right to make all policy and program determinations if they provide the Museum's funds?

The Museum, chartered under the Board of Regents of New York State, receives approximately two-thirds of its operating funds from the public, through admission and membership fees and the sale of its publications and other services.

Further, the staff itself has too long subsidized the Museum by working at ridiculously substandard salaries.

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PROFESSIONAL AND ADMINISTRATIVE STAFF ASSOCIATION OF THE MUSEUM OF MODERN ART
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P I C K E T E R S !

The success of our strike depends on YOU.

We MUST be able to rely on each and every one of you.

Please:

1. Sign up for varying shifts on different days. Hours are:

7:00 -- 10:00 a.m.	7:00 -- 11:00 p.m.
10:00 a.m. -- 1:00 p.m.	11:00 p.m. -- 3:00 a.m.
1:00 -- 4:00 p.m.	3:00 -- 7:00 a.m.
4:00 -- 7:00 p.m.	
2. Report promptly at the hour you have agreed to be on duty.
3. Remain at your post throughout the entire shift; don't wander away.
4. Accept the location to which you are assigned. You will be placed where most needed.
5. In case a dire emergency prevents you from reporting for your scheduled shift, advise one of the Picket Committee in advance so a substitute can be found.
6. Keep in touch by reporting in person some time during every morning and every afternoon. This is necessary because we must keep in touch with you and lack a phone at the strike office.
7. If it rains, or threatens to, come prepared with umbrellas and raincoats, but come! We picket rain or shine.

Special notice:

1. The hours from 9:00 -- 10:00 a.m. and 5:00 -- 6:00 p.m., when employees are entering or leaving the Museum, are especially crucial and require a strong picket line. Please whenever possible, irrespective of your regular 3- or 4-hour shifts, try to appear also at those times. You should be willing to put in at least the same number of hours on strike duty that you put in during the Museum's work week!
2. We have learned that the Museum is going to have all deliveries, including food, linens, and other supplies, at the 76th Street warehouse and have them trucked to MOMA by bookstore drivers. The warehouse is therefore a particularly vital spot on the firing line, around the clock!

PICKET COMMITTEE: Roy Stevens (595 - 2996)
Judy Van Pelt (475 - 6129)
Jean Lenauer (695-3358)
Charles Rodemeyer (LO 2-8342)