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THE DEVELOPMENT OF THE MUSEUM OF MODERN ART

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A REPORT ON

THE DEVELOPMENT OF THE MUSEUM OF MODERN ART

Based on a survey of the present organization and activities of the Museum conducted during the years 1935-36

by

ARTEMAS PACKARD

Professor of Art, Dartmouth College

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INTRODUCTION

When the Museum of Modern Art was first conceived the immediate intention of the small group of public-spirited citizens who organized it seems to have been to make accessible to the American public first rate examples of painting and sculpture since Cezanne emphasizing particularly significant new forms of expression in these arts which were not only misunderstood and little appreciated by the general public but were largely unrepresented in the leading museums of the country. The new Museum was projected as a potential counterpart in America to such institutions as the Luxembourg in Paris and the Tate Gallery in London. It would conduct public loan exhibitions of what seemed to be the most interesting work of living artists and would build up a collection of outstanding examples of this work with the expectation that such as in the course of time proved to be of lasting interest would be available for acquisition by museums devoted to the art of the past.

Founded at the very beginning of the depression the immediate and continued success of the new institution has been a matter of gratification to the friends of Modern Art on all sides. The response of the public has given ample testimony of the need for such an institution and during the first seven years of its existence the Museum seems to have established for itself an acknowledged position of leadership and, in some respects, of authority in the field of recent art. Its activities have unquestionably helped to bring about a more respectful attitude towards the purposes and accomplishments of modern artists; its care in selecting objects for exhibition and its skill in mounting them have been important influences towards establishing higher standards of discrimination and practice in museum technique; and

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it has provided in its series of well-edited and well-illustrated publications a valuable permanent contribution to the documentation of modern art. The supporters of the Museum may justly feel proud of these accomplishments.

But the remarkable growth in the scope of the Museum's activities is equally impressive. The creation of the department of Architecture; the extension of the Museum's interests into the fields of housing, the industrial arts, and photography; the founding of the Film Library; the development of the circulating exhibition services; and the extraordinary growth of membership support outside New York City have all come about as a natural response to obvious needs which no other institution seemed as well fitted to satisfy. Such activities have brought into view horizons of opportunity for usefulness which could hardly have been envisioned by the founders seven years ago and have suggested to the trustees the urgent need at this time for a general survey of the Museum's program to assist them in planning wisely for the future development of the institution.

It seems to me that two very fundamental questions concerning the direction of growth of the new institution, namely, whether the Museum should confine its interests strictly to the business of exhibiting objects of fine art and whether it should extend its sphere of activities to any extent outside New York City, have been very definitely answered both in the broad definition of purposes contained in the Museum's charter and in the various precedents which have been established for giving the practical arts an important place in the program.

It is only fair to say that under less far-sighted management the temptation to restrict the aims and activities of the new museum

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within rather narrow limits might have been very strong. There is not much doubt but that a Museum of Modern Art could successfully survive in New York; could probably build up a high prestige for itself in the art world; and even fulfill a useful function in the community if it ignored the interest of the general public altogether and deliberately limited its program and its appeal to the interests of a very small and very select clientele--in other words, if it chose to be merely a socially exclusive or ultra-"smart" exhibition society concentrating its attention solely upon the more esoteric cult interests and depending for its support upon an "inner circle" of "advanced" people. The fact that such a limited interpretation of the meaning and purpose of the Museum is actually to be encountered here and there, (sometimes among people who are in a position to know better) is evidence of the plausibility of such a policy. I consider it a very fortunate circumstance that the founders so defined their purposes in the charter as to make such a reputation in the long run unthinkable. I am happy also to say that in my contacts with the trustees I have found very little disposition on their part to be too easily satisfied with the success that has already been achieved--remarkable as that has been--and that they recognize the need for furnishing convincing evidence that more significant goals are being kept in view. In pursuing the investigation on which this report is based I have been encouraged to believe that they are vitally interested in devising ways and means of directing the growth of the institution into channels of the greatest possible service to society. This is implied in the President's statement that the object of the investigation is "to find out in what way the Museum can most effectively develop esthetic values in American life."

It is the purpose of this report, therefore, to attempt to de-

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fine the character of the opportunities for greater usefulness which present themselves to the Museum of Modern Art and to suggest practicable ways of realizing them.

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PART ONE

GENERAL CONSIDERATIONS

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PART ONE

GENERAL CONSIDERATIONS

In order to secure a proper perspective in studying the Museum's problems it will be helpful to examine briefly some of the more obvious factors which condition the interest in art in Modern Europe and America; to discuss the growth and function of the public Art Museum; and to attempt to isolate the fields of interest and types of activity which may properly be considered pertinent to the business of a Museum of Modern Art as distinguished from other Art Museums.

The Charter under which the Museum operates states that the Museum of Modern Art is maintained "for the purpose of encouraging and developing the study of modern arts and the application of such arts to manufacture and practical life, and furnishing popular instruction" and validates its claim to official recognition under the State law as "an institution of educational usefulness and character". The visual arts have been practiced and admired by human beings in all stages of cultural development since time began but the idea that they should be sanctioned by the state for purely educational reasons is a comparatively new thing in the world. It can hardly be said that art is produced with an educational purpose in mind, nor that it is ordinarily bought for such a purpose. Indeed it is apparent in the case of a great many important examples of Modern Art that they were produced for no other reason than the personal satisfaction of the artist who created them. But this is only one of the seeming anomalies which characterize our current attitudes toward art.

The interest in Art as it is cultivated in Europe and America at the present time would certainly be one of the most difficult of

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all our social phenomena to explain to a visitor from Mars. Not the least confusing aspect of the matter is the paradoxical existence of the greatest amount of conscious interest in the fine arts as such that the world has ever known and at the same time the almost universal conviction that the artist is the least appreciated of all members of society, whose life is expected to be a sort of long-drawn out martyrdom in exile amongst philistines. Again, most of the objects of art from ages past which are gathered together in museums were produced in response to an actual demand for them; and these same objects are preserved at tremendous expense for the benefit of a public which is not particularly conscious of any immediate need for them and for the inspiration of artists who are dependent on the interest of the public for their livelihood.

These, of course, are distinctly modern phenomena. Previous to the 15th Century the "artist" was not exalted above the "craftsman"; the distinction between the "Fine Arts" and the "Practical" arts and crafts was not emphasized; and the knowledge of the art of the past was so scanty and inaccurate that it had little influence in conditioning the average man's judgment of what he liked. Since the High Rennaissance, however, the exaltation of the personality of the artist as an individual who is profoundly different from other men has become a fixed tradition; the Fine Arts have been elevated to a place of supreme cultural importance as distinguished from other human activities; and the historical consciousness has become part and parcel of the thinking processes of everyone who has had access to a common-school education. Furthermore,until very recently in Western civilization disinterested patronage of what we now call the "Fine Arts" was a very limited thing. From earliest times down to the Rennaissance

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the "market" for works of art produced purely for the sake of creating something beautiful without any consideration of its possible use was so slight as to have no effect on the quality or character of art expression in general.

The history of our Art Museums really begins with the wealthy "dilettanti" of Renaissance Italy whose lavish competition for the services and products of "genius" fixed a pattern of connoisseurship and enlightened patronage of the Fine Arts which was imitated throughout Europe and has inspired private collectors down to the present day. Most of the great public art museums of the world have come into existence since the French Revolution and were set up as public repositories for the great private collections of kings and princes. The notion that the general public should have a free opportunity to know and enjoy the great works of art of the world was a product of fashionable eighteenth century rationalism and its natural offspring, nineteenth century humanitarian reform. It was the same idea which expressed itself in the wholesale establishment of public libraries and public schools. In fact in America the endowment of public Art Museums by private philanthropy seems pretty generally to have been based on a sincere conviction that great paintings, like great poems, or great musical compositions, are part of our common cultural heritage and as such should be freely accessible to society as a whole. Probably very few private collections have ever been assembled because of their potential educational value to the owner; yet when they are bequeathed to public museums they are at once thought of as additions to the educational resources of the community. The public has been taught to approach an art museum with something of the same virtuous conviction of noble purpose with which it enters a church or a

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school. Vast numbers of people seem to feel that Art is annointed with a special odor of sanctity which renders it more immune than other human interests from serious question as to its real importance in their lives. This is undoubtedly a very fortunate state of affairs from some points of view. But it may be said in all seriousness that there are comparatively few works of art of such universal and perennial significance as to justify such an attitude. Most of the art which has come down to us from the past is significant, from an educational standpoint, chiefly as an historical document; much of the best of it was produced without any conscious concern for what we earnestly call "standards of taste" or for the particular esthetic interests that we now find in it; and most of it is to be understood and appreciated only with reference to the civilization which produced it and the immediate needs, esthetic and otherwise, which it was created to satisfy.

It is worth noting at this point that the organization of the Museum of Modern Art has been patterned in most respects on the example of the older museums. Especially in the method of its support and in its official attitude towards the public, it has closely follow- the established tradition in America and, except for the subject matter of its exhibitions and the exceptionally intelligent and progressive character of its friends and supporters, it can hardly be said as yet to have contributed anything fundamentally new to the museum idea. In my opinion it has a great opportunity to do so.

Standards of taste and forms of expression in art have changed almost as often and as radically as fashions of speech or clothing and no work of art has ever come to be recognized as "great" because of the fidelity with which it exemplifies a standard of taste or an

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idiom of expression characteristic of another age than that which brought it into being. Changes in standards of taste and modifications of our interest in art forms inevitably follow changes in our way of life and, by the same token, the art of one age can never be expected to satisfy the actual (as distinguished from the imagined) esthetic needs of another. Hence, a museum devoted to encouraging an interest in the arts of the present must be very much more sensitive to the characteristic interests and needs of contemporary society than a historical museum if it is to serve as anything more than an indiscriminate clearing house of information. And any standard of taste it undertakes to uphold will inevitably prove meaningless and abortive unless it is based upon a broad and sympathetic understanding of the major forces (spiritual and intellectual, economic and social) which dominate men's lives in the present day. In order to fulfill its function of guiding the public interest towards what is best in contemporary art such an institution more than any other will be obliged as a prime condition of its success to extend its contacts with the world in all directions and to seek the cooperation and support of fresh creative minds wherever they are to be found. It should be these reasons rather than the fact that "no other museums are doing it" which provide the fundamental justification for extending the Museum's interest into all fields of contemporary art and for seeking a nation-wide rather than a strictly local membership.

How the educational activities of art museums are calculated to affect the level of public taste and the public's responsiveness to the work of the contemporary artist are also matters of considerable interest for a Museum of Modern Art. There is room for serious question, for example, as to whether the highly specialized interest in

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art as art which museums and other educational institutions tend so earnestly to cultivate is really a help or a hindrance to the normal processes of adjustment to the changing environment which seem in the past to have provided adequate stimulus for satisfactory art expression. This is a question which a Museum of Modern Art can hardly ignore if it is really interested in playing a vital part in the cultural life of the community. Our concentration of interest upon the special esthetic values which we seek in the fine arts tends curiously to blind us to the esthetic values which are to be found in all human experience. Most people are capable of realizing that the esthetic satisfactions to be experienced in religion, in sports, in social intercourse, in gardening, in business enterprise, and even in tinkering automobiles may be as profound and as keen as those derived from looking at pictures and that such activities may furnish as valid an outlet for the creative urge as painting a picture or composing a sonnet. If there is one blind-spot in our current official attitudes towards art that is more regrettable than another it is, perhaps, our failure either to recognize clearly ourselves or to make clear to the public the simple and fundamental truth that the esthetic satisfactions which we find in Art do not and can not exist in vacuo and that our capacity to respond to esthetic values in Art is a manifestation of our capacity to respond to the whole environment. The essential mechanism of adjustment by which, as living human beings, we grope towards the means to survive and grow, physically, mentally, and spiritually, is dependent in large measure upon that capacity. We have really no occasion to complain of the complacent indifference to Art on the part of the average layman if we take no pains to make him aware of the fact that the savor, color, and interest by which he senses the worth

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of his own familiar experience are manifestations of the same faculty which is employed in the creation and appreciation of art. It may even be said that educating people to enjoy art is hardly worth the trouble if it does not lead them to a more vivid realization that all human activities seem significant or futile in so far as we succeed or fail in pursuing them as creative enterprises and in the spirit of the artist.

This is not by any means to suggest that it is to the best interest either of Art or of the public for museums to be guided by the average level of public interest in Art. The function of the museum is to assist the public to clarify its interests and to discover what it really wants. For, despite everything that has been said, the public, though the ultimate beneficiary of new creative activity, automatically tends to look with suspicion and disfavor upon anything it has not been accustomed to like. We have hardly yet begun to realize how great has been the influence of art museums and courses of instruction in the history of art towards reinforcing and even exaggerating the natural resistance to new forms of expression on the part not only of the public but of the people to whom the public looks for authoritative guidance. This influence has been particularly unfortunate in America because it was brought to bear at precisely the moment in the development of our national life (viz. the 80's and 90's) when circumstances were most favorable for America to lead the way in establishing the cultural standards of the modern world. It has played a notable part in perpetuating and hallowing the charming myth that American taste is congenitally inferior to that of any other nation and it has definitely served to discourage in the field of the fine arts that robust venturesomeness and optimistic pioneering which has so strikingly

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characterized American creative enterprise in other directions.

This, also of course, must be a matter of due concern to those who expect the Museum of Modern Art to play a helpful role in the development of American culture. It suggests that seeking means to stimulate confidence in American creative capacity might well be one of its conscious objectives and it suggests that such activities as distributing historical data and cultivating a scholarly interest in creative activities abroad should always, perhaps, be guided by a fairly clear understanding as to how such activities may be expected to affect American interest and effort in the Arts.

The directors and governing boards of most art museums--with their close connections with art dealers and wealthy collectors--seem to recognize that they are, in effect, the most powerful and responsible patrons of Art in the modern world. It is the ambition of every artist to be represented in as many museums as possible. The Museum of Modern Art apparently is in the way of occupying a unique position here. As its standing in the art world becomes more and more secure, almost inevitably recognition by the Museum of Modern Art of young or hitherto neglected artists will be the "open-sesame" to other museums. The professional artist may be expected to turn more and more to the Museum of Modern Art for guidance and inspiration. The Museum may properly recognize its potential responsibility for wise guidance and encouragement to the living artist as one of the greatest opportunities for usefulness that any museum has ever had. Suggestions will be found in later sections of this report of ways in which the Museum may increase its direct services to the American artist.

Because of the different needs of different groups in the

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museum's "public", the question how far the museum should expect to go in providing special services for them will always be a difficult one. The major support of the Museum at present is derived from the contributions of members who are more interested in helping the Museum serve the community than in deriving from it any particular benefits for themselves. Presumably the institution will be dependent upon such disinterested support for a long time to come. On the other hand, there are undoubtedly special groups in the community to whom special services would be of very great advantage. Schools and colleges constitute an important group of this sort. Professional artists, architects and designers constitute another. Manufacturing and commercial interests constitute still another. These groups all stand in need of what the Museum potentially has to offer and the requirements of each are somewhat different from those of the general public. Suggestions as to types of special service which the Museum may develop for such groups will also be found in the later sections of this report.

But just what is the Museum's responsibility to the "general public"? What is meant by "popular instruction"? I should like to suggest that here we are confronted with our most difficult problem in trying to define the function of a Museum of Modern Art. I may also suggest that, inasmuch as it is a problem which confronts other museums as well, the Museum of Modern Art may find here an opportunity to exert real leadership in coming to grips with the basic issues involved. For the difficulty of the problem really lies in a fundamental conflict of motives which we can see much more clearly in dealing with some forms of Modern Art than with any other kind of Art expression.

The essence of the situation may be stated thus: Art Museums

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are maintained to make accessible to all the members of the community types of esthetic interest and satisfaction which would otherwise be available only to the few. But most of the rare objects in museums which the public is invited to admire were not really intended for public consumption at all and represent interests which the public can not be expected to share. In fact(but not in theory)the art museums at the present time serve the interest of the expert and the connoisseur far more than they serve the interest of the public. The "standing" and prestige of a museum is often measured in inverse ratio to its "popular" appeal. The Museum of Modern Art is an excellent case in point. It is only too apparent that its present enviable reputation has been largely built on the care with which it has avoided catering to the "popular" interest. Yet "popular instruction" is one of the major objects for which the institution exists. I would not for a moment suggest that the policy of the Museum in insisting on high standards has been mistaken, but I am very sure that the Museum of Modern Art more than any other museum must concern itself very seriously with interests to which the whole community is capable of responding.

What we are really confronted with is the need for two quite consciously and deliberately different kinds of enterprise; on the one hand, the search for what is best in Art according to the highest standards of critical discrimination, and, on the other, the provision of facilities for popular instruction in accordance with the public need. These two objectives will at times seem mutually antagonistic, but in the long run I am convinced they will be found to complement and reinforce one another. It is essentially the same problem which is found in the Universities in the perennial conflict between the activities

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pertaining to "Pure Research" and those pertaining to "Teaching". The pursuit of knowledge for its own sake is as susceptible to perversion and sterility as the pursuit of art for art's sake and it is enshrouded with a professional aura in every way as deceptive and pretentious. It is as important in our devotion to what is truly excellent in the field of art to avoid dignifying the pursuit of trivial private hobbies with more official recognition than they deserve as it is to avoid encouraging the man in the street to believe that only the things which he can easily understand and enjoy are worthy of his attention.

In my opinion the only safe way to preserve the integrity both of the ideals of "productive scholarship" on the one hand and of intelligent "popular instruction" on the other is to consider them as different kinds of enterprise, each equally important, but each requiring its own separate organization and specially trained personnel.

The chief purpose of these "general considerations" has been to suggest that the Museum of Modern Art will not be in a position to fulfill its largest destiny if it does not deliberately seek to carry the concept of the public art museum beyond that which now generally obtains. The business of seeking out what is best in Modern Art and making it more accessible to the public is a worthy goal but it is the kind of service most museums are equipped to provide once the demand for such service is apparent. Such activities are relatively meaningless unless they are informed with the larger and more positive purpose of helping the arts to serve the needs of the whole community rather than only a small section of the community. The Museum of Modern Art is in a more strategic position than any other institution

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to lead the attack on the fundamental cultural question of our time, "How can Art be restored to a more healthy relationship to the life of the community?"

There has never been a greater need than at the present critical moment in American history for convincing evidence of the capacity for constructive leadership and broad social vision on the part of the group in the community which is represented by the trustees and supporters of the Museum of Modern Art. In my opinion such evidence can be provided in no more striking or far-reaching way than through a courageous acceptance of the larger opportunities for usefulness which lie open to the Museum. The cultural ideals of the future are being created in the present day. America seems destined to play a large part in establishing them. And no agency will be in a better position to lead the way than a Museum of Modern Art devoted to the service of all the people.

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PART TWO

THE FUNCTION OF THE MUSEUM OF MODERN ART IN GENERAL EDUCATION

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INTRODUCTION

Theoretically, in as much as the Museum of Modern Art is an educational institution, its various departments may be thought of as each devoted to some specific educational enterprise. In fact, however, very little attention is given, within the present organization, to a consideration of the educational value of any of the Museum's activities. The Trustees have hoped this report might assist them in the planning of an Education Department whose function would be to supervise various types of instructional service such as are now commonly expected of a public art museum. There can be no doubt as to the great need within the organization for some agency which can devote all its attention to the business of co-ordinating the expanding educational activities of the various departments, of seeking to secure consistency of effort with reference to the main purposes of the institution in planning new activities, and of keeping in touch with other educational institutions.

There are three kinds of activity with which an Education Department might properly be concerned: direct instruction (such as docent service for current exhibitions, the preparation of illustrated lectures for general distribution, special exhibitions for school use, extension courses of study for professionals and art students, radio talks, educational movies, etc.); indirect instruction (such as devising ways and means of influencing manufacturers, department stores, motion picture producers, and other non-educational agencies which exercise great influence on the public taste); and research (such as supervising special studies in the field of Modern Art). In addition to these kinds of activity an Education Department could be helpful to the Museum in the way of fostering satisfactory relation-

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ships between the Museum and its out-of-town membership groups, with schools and colleges, with art schools and other art museums.

The membership of an Advisory Committee to supervise the activities of the Education Department should include individuals who represent as wide a range of interests as possible. Although a working quorum would have to be composed of persons living in or near New York City, it would be well to consider the wisdom of including a number of individuals representing quite widely separated parts of the country in order to facilitate the building up of personal contacts on a broad "front" and with some reference to the national membership distribution and to the possible organization in the future of regional Chapters. Professional interests which may be considered as desirable qualifications for membership on this committee would be those pertaining to administrators of educational institutions, particularly those who are interested in art study and teacher training, directors of foundations, philosophers, sociologists, psychologists, manufacturers, advertisers, publishers, directors of radio and cinema enterprises, officers of the National Association of Women's Clubs, town and regional planners, etc.

In effect this Committee should serve as an Educational Policy Committee for the whole institution. In order to secure flexibility and harmonious co-operation between departments, representatives of the advisory committees of other departments should be admitted to the deliberations of the Advisory Committee of the Department of Education.

Assuming that the trustees intend to set up an Education Department in the near future, it will be worth while to examine the nature of the problem of building up satisfactory relations with the

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schools and colleges and the more obvious opportunities which seem to exist for providing "popular instruction". The matter of "the application of Modern Arts to manufacture and practical life," which I have suggested above as a putative responsibility of the Education Department for various kinds of "indirect instruction," will be taken up in a separate section of this report. (see Part VIII, p. 123 et seq.)

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I. RELATION OF THE MUSEUM TO SCHOOLS AND COLLEGES

The Status of Art in General Education. The study of the visual Arts is, of course, a comparatively recent introduction in programs of general education. No longer than fifty years ago instruction in art was confined almost exclusively to "female seminaries." It did not become generally accepted as a legitimate part of the curriculum in schools and colleges until late in the 90's, but it is really only within the last twenty years or so that it has achieved a position of real importance in general education. At the present time in practically all schools, public and private, and at all age levels from the kindergarten to the university, some form of instruction is offered in the history, appreciation, or practice of the visual Arts.

The advance of educational theory in recent years has focussed an increasing amount of attention on the place of art in the curriculum. This seems to have come about as a natural consequence of the general shift which is taking place from the theory of education as a process of acquiring knowledge to the theory that education is a means of developing the capacity of the individual to adapt himself adequately to his environment. There is a marked difference, however, between the interests and practices of educators who are concerned chiefly with the problems of child education and those whose field of activities is in the colleges and the graduate schools. In primary school education, where a great deal of experiment has been undertaken in the direction of trying to assess the educational value of various subjects, art has received a fair share of attention. The secondary schools, however, have been limited to some degree by the exigent demands of college entrance requirements on the one hand and those of vocational training on the other; and in the colleges and

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universities the growth of the graduate schools has brought about a greatly increased emphasis upon advanced study in specialized fields which has tended to minimize the respect or attention given to those art courses which are not of a purely archaeological character. Nevertheless, the general demand in recent years for a redefinition of the purposes of education has created in the more progressive institutions a serious questioning (and in others, perhaps, a less positive conviction) as to the validity of art courses of the purely archaeological type for general election in the undergraduate years.

Art Courses as a vehicle for "Integration" of interests. One of the chief weaknesses in the undergraduate program in the colleges has been generally recognized to be the difficulty of securing an adequate integration between the various courses of study. Indeed, the problem which now receives most attention among educators is that of how best to help the student relate the subject matter of his formal studies to one another, to his own interests, and to his understanding of the world in which he lives.

The study of Art should be an ideal vehicle for this purpose.* It must be said, however, that the general attitude towards Art as a subject capable of being related to other studies is still singularly obtuse, since a majority of teachers who have been trained in other fields have great difficulty in understanding that the values of art pertain in any important way to the values of experience in other directions. Even art teachers themselves, both those who are trained in the methods of historical research and those who are chiefly concerned with technical training, are more or less blind to the possibilities of art study as a vehicle of enlightenment outside

* See note, Page 32.

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the field of the fine arts as such. *(see Note p. 32)

Effect of Study of Art history. It has been maintained in certain influential quarters that a thoroughgoing study of the history of art is the only legitimate means of developing one's taste or acquiring critical discrimination. On the other hand, there are those who contend that the study of art history, instead of developing the capacity to respond to significant values in contemporary creative activity, has tended to do precisely the opposite for a great many students. In any case, we are confronted with the very significant fact that in the institutions of higher learning where research in contemporary problems in the fields of the natural sciences and the social sciences has been most vigorously prosecuted, research in the field of the humanities has been limited almost exclusively to exploration of the past and has had little or no effect in the direction of aiding in the understanding or the production of the significant forms of art in our own time. Even in the professional schools of Architecture, the universities have been notoriously reactionary in their attitude towards new forms of design.

Possible Contribution of Museum of Modern Art. The implications of all this with reference to the purposes and activities of the Museum of Modern Art are very interesting indeed. It indicates an opportunity to assist the universities in working out a program of art study which will be more consistent with the needs of the student and less unfavorable to a sympathetic interest in contemporary art.

Neglect of Modern Art by Art Historians. In fairness it should, perhaps, be borne in mind that the chief reason for the apparent

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failure of the scholars in the history of art to furnish guidance in appreciating contemporary manifestations is to be found in the fact that the methodical study of the history of art is a comparatively new field of research; there have been fewer professionally trained experts at work in this vineyard than in others; and their attention has been necessarily directed largely to the business of providing us with as complete and accurate information about the facts in the history of the visual Arts as we have had at our disposal in the fields of literature, science, philosophy, or political history. After almost fifty years of systematic effort, a great deal of source work still remains to be done before we shall be in a position to identify with any degree of assurance the origin of some of the most important works of art which have come down to us. In short, the field of recent art has been ignored more or less as a matter of course as presenting none of the characteristic research problems which scholars in the history of art are accustomed to deal with. Man for man, art historians are fully as broad-minded and as intelligent as other scholars and it is not because of their personal limitations so much as the exigencies of their professional interest that they have remained on the whole as ignorant, indifferent, and even antipathetic as the general public to the developments in Modern Art since 1900. Within the last decade, however, a notable awakening has been taking place, not because "Modern Art" has become fashionable, but because the fundamental issues which affect our standards of judgment of all Art have been brought out more sharply than ever before in the critical controversies pertaining to the more recent forms of Art expression and the scholars have become uncomfortably aware of the fact that these controversies have a profound bearing on the understanding of art history.

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The Museum and the Scholar. The activities of the Museum of Modern Art have played a no inconsiderable part in this awakening of interest in Modern Art among the schoolmen. In my opinion the Museum has an exceptional opportunity to be of service to scholars not only through its collections of original works illustrating the history of recent art and the resources of its unique library but, even more, through the scholarly character of its loan exhibitions which may, as in the case of the recent exhibition of "Abstract Art", present both an authoritative and a comprehensive assemblage of the essential data upon which the work of the art historian may be built.

I cannot believe, however, that the presentation of such material, and the maintenance of respectable standards of scholarship in museum publications is, by any means, the sole type of creative enterprise to which the energies of the Museum should be devoted. This aspect of the work is, in a sense, merely complementary to the work which will normally be undertaken in due course by the universities.

Although the methods of scholarly research are not in themselves inimical to the best interests of art any more than they are to the best interests of any other field of human activity, it should be clear that factual knowledge about art--the marshalling of data and the exploration of influences--however exhaustive or accurate, does not in itself automatically produce either more active public interest in art nor does it necessarily inspire the creation of new and better art. Indeed, a part of our present difficulty of seeing art in its proper relation to other contemporary activities (which has been referred to in the first section of this report)--one of the chief reasons why art fails to fulfill its function in modern society--

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lies, perhaps, in the very fact that our minds are overburdened with authoritative information about the art of the past. The historical consciousness may possibly be quite as much of a hindrance to our appreciation of contemporary art as it may be a help in understanding the art of the past.

The idea that other approaches to the study of art than the factual survey may have greater educational value; that, in particular, the study of Art as immediate experience (deriving its validity from its direct impact on the consciousness rather than indirectly through an understanding of its relation to a sequence of stylistic developments called Art History) has not yet been taken seriously enough in the colleges and universities. The great potential possibilities of this kind of art study in promoting the growth of capacity to respond to the whole environment, which is now recognized (under one guise or another) as an ideal aim of the educational process, would seem to make it worth the attention of our best minds. There is no way in which the Museum of Modern Art may serve contemporary education to better purpose than in helping educators to understand the significance of the current divergence of aims in art education and in supporting research and experiments looking towards a serious program of instruction which places the appreciation of esthetic values above the knowledge of historical facts. Perhaps one of the chief justifications for officially maintaining a respectful and sympathetic attitude towards the historical approach to the study of Art is the strategic advantage it gives the Museum in dealing with the people in the Universities who tend to be unduly suspicious of progressive theories of education which depart altogether from the traditional methods.

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Importance of Teacher Training. Since everything depends in formal education on the quality of the teaching, it is clear that the most obvious points of attack in trying to improve art education are the points where teachers receive their professional training; that is to say, the departments of art in the colleges and universities, the departments of education, the teachers' colleges, and the state normal schools. It is an unfortunate fact that boards of education, superintendents of schools, and presidents of colleges are still inclined to regard art as one of the least important experiences in the curriculum. Opportunities should be sought to make them aware of the broader educational significance of the study of art.

Direct instruction at the Museum. It is noticeable that much of the direct instruction provided by museums is based on points of view and teaching methods which originated in the schools. Incidentally, the advantage of using original material instead of textbooks, photographs, lantern slides, or white plaster casts, has become so widely recognized that the schools themselves are tending to acquire collections of art objects as teaching material for class room use. In short, the functions of the museum and the school are becoming more closely identified as time goes on. The Museum of Modern Art will be expected,as a matter of course,to provide the same sorts of educational services as the Metropolitan or any of the other great New York museums and the cultivation of similar relationships with the schools and other study groups may be properly anticipated as a legitimate part of the Museum's educational program.

Herein may be found an excellent opportunity to contribute something of great value to the program of art instruction in the

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schools. The museum, in devising special exhibitions and docent services for groups of children from the schools, may set an example of improved methods of instruction, The museum may further assist the schools in some way to acquire suitable collections of teaching material, and it may publish manuals for teachers prepared under the supervision of the Education Department of the Museum, suggesting the best methods for using such material.

Meaning of "Modern Art". In all the Museum's relations with the public I am very sure the term "Modern Art" constitutes a serious stumbling block. I do not wish to labor a point which must be apparent to everyone but I cannot emphasize too strongly the desirability of using such terms as "present-day" or "contemporary" rather than "modern" and of seeking means to correct, wherever it appears, any tendency to look upon the Museum of Modern Art as primarily an agency for the dissemination of propaganda in favor of any particular modern school of expression.

The basis for closer cooperation. It is perfectly clear that effective cooperation between the Museum of Modern Art and the schools and colleges will depend on the development of a closer and more sympa thetic contact between the Museum and the school people than exists at present. In the course of my investigation I have become convinced that there is a considerable amount of unnecessary waste involved in the carrying out of some types of Museum extension service which results from not considering carefully enough the actual needs of the beneficiaries of such services. An example in point is the traveling exhibitions, which are offered by various agencies to schools and

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colleges. With rare exceptions, these are assembled on the basis of the availability of the material rather than on the basis of any knowledge of how such material may be used to advantage in the teaching program. The inevitable waste and discouragement attendant upon such a hit-or-miss procedure can only be avoided by securing more complete information as to the actual needs and interests of the various types of institution concerned.

Cooperation with the Universities. The leading universities tend to maintain an attitude of intellectual superiority to museum personnel and the educational services provided by them. This is due partly to the concentration of interest in the universities on "pure research" and partly to the fact that the universities provide the primary training for Museum curators. In this sense, the museums are professionally subordinate to the universities. Also the universities, due to the nature of their organization, tend to be self-sufficient and independent of other institutions because they have their own museums and libraries and their own sense of importance as sources of public instruction.

The respect of the universities can be cultivated and maintained at the present time, as has been indicated, chiefly by emphasis on the scholarly presentation of exhibitions, by furnishing evidence of superior knowledge in publications, and by preserving a high standard of taste in selecting material for the permanent collection. On the whole, the people in the universities seem to agree that the record of the Museum of Modern Art in these particulars is exceptionally good.

Cooperation with the universities is to be cultivated by the extension of such services as circulating exhibitions for study pur-

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poses, the development of the library, the cinema study programs, and the publication of books of value to the serious student. The people in the universities should be invited to assist in the development of such services to the extent of making their needs known. They should be given to understand that the services of the Museum will tend to develop only in the directions where there seems to be a clear demand for them. In the field of circulating exhibitions for study purposes, our experience with the one picture exhibitions indicates that there would be a very favorable response to a series of exhibitions devised exclusively for college use.

In addition the museum should encourage:

1. The Production of Educational Movies. The opportunity for pioneering in this field is very great indeed. As a direct result of the activities of the Museum's Film Library, cinema projectors have been installed in class rooms in a great many schools and colleges. (See first annual report of Film Library). The Film Library is already equipped to act as a distributing medium for educational films. No other museum is in a more advantageous position to provide for this sort of instruction. I am persuaded that certain types of art experience can be more effectively elucidated through the medium of the moving picture than by any other means and I strongly recommend that experimental projects be undertaken at the earliest possible moment in order to establish the Museum's leadership in this direction.

2. The establishment of Museum of Modern Art Fellowships for graduate research at a number of the leading universities. Reference has been made to the importance of professional training for art

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teachers. The need for authoritative redefinition of the function of art in general education can be brought home to the universities through the allocation of funds for special research under the guidance of joint committees of the museum and the university concerned.

3. Direct representation of the universities on the various departmental committees of the museum.

4. The appointment of one or more members of the art departments of the more important institutions as local advisory or liaison agents of the museum.

Although in general it may be said that the smaller universities and colleges do not exhibit a superior attitude towards museums and their activities, nevertheless they tend to follow the lead of the larger universities in using such services as museums provide. It is therefore desirable as a matter of policy to seek to establish satisfactory relations with the leading universities as the essential preliminary step towards more extensive co-operation with the smaller or less "art conscious" institutions--where actually the Museum's services may in the long run be most needed and appreciated.

Public Schools. In general the public schools have become accustomed to look to the museums for guidance and cooperation. In New York City there is ample evidence that any extension of docent or circulating exhibition services such as those provided by the Metropolitan Museum would be most welcome. Tentative overtures have been made within the last year on the initiative of the New York City school board for the establishment of a joint committee to devise means of cooperation between the Museum of Modern Art and the public schools (and, presumably, to provide for joint financing of educational projects for the schools.) It is recommended that this be encouraged.

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Doubtless, when the new building is completed and the collections of the museum may be on continuous exhibition, methods for fulfilling such needs will readily suggest themselves.

Private Schools. The private schools in the immediate vicinity of New York are apparently more interested in modern art than the public schools and may be expected to provide more active cooperation due to the special interest of individual teachers and the capacity to provide more money for special projects.

The so-called "progressive group," especially those dealing with children of lower age levels, are most eager for experimental cooperation in teaching projects. A project for special exhibitions for children from three to twelve devised especially for the progressive school group is described in the report on Circulating Exhibitions. (See pp. 49-53).

Professional Art Schools. Too much emphasis cannot be put on the desirability of providing special services for professional art students. The Museum of Modern Art should be a prime source of inspiration for young artists and every effort should be made to encourage them to use its facilities. This should be accepted more as an obligation than merely as an opportunity. The new building with its permanent collection always on display and its public lecture hall will put the museum in a better position to do something concrete in this direction. The general inadequacy of the curricula in professional art schools in the provision of suitable lecture courses to complement the practice work is well-known. A series of evening lecture courses for bonafide professional art students could very easily be arranged in cooperation with the art schools and academies of the city.

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But, whatever else is done, the museum should certainly establish a special membership status at a nominal fee for professional artists and students of art. The importance of cultivating the interest and good-will of professionals lies also in the fact that the relations between professional artists and public museums are notoriously unsympathetic at the present time. Any cultivation of the sense of responsibility of the one to the other is to be sought with the greatest solicitude.

I believe the museum should also be ready to take an active part in sponsoring the establishment of new professional schools of the Bauhaus type, preferably one in New York directly affiliated with the museum itself. This suggestion calls for a fairly elaborate investigation and would best, perhaps, be undertaken as a long range study under the direction of the Education Department of the Museum.

* Note page 21.

This statement applies, of course, to all the Arts. Since the Arts constitute the major part of the "cultural heritage" it is actually impossible to achieve an adequate understanding of civilization without studying the Arts. The value of an understanding of the visual arts in connection with the study of other subjects in the field of the humanities is, perhaps, sufficiently obvious. But in the field of the social sciences educators still seem generally unaware of the fact that study of the visual arts may be used as an incomparably rich collateral aid to the understanding of history, sociology, psychology and even of economics and political science.

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II
OPPORTUNITIES FOR PROVIDING "POPULAR INSTRUCTION"

There are many vehicles in addition to schools and colleges through which the Museum may provide direct popular instruction. For the sake of simplicity I shall discuss these as separate items, although a number of them will be understood to be closely related one to another and to types of educational service which have already been discussed in the previous section.

1. A Monthly Magazine for General Circulation

I recommend very strongly that the Trustees consider the advantage of establishing in the near future a popular monthly magazine covering the whole range of the visual arts of the present day and distributedby subscription at $5 per annum with membership privileges. The objects of such an enterprise would be (1) to extend interest in contemporary art among large numbers of people in all parts of the country who can not be reached by the ordinary services of the Museum; (2) to provide a simple mechanism for developing a large national membership; and (3) to secure a possible new source of income based on a wider public interest in the Museum's purposes.

The possibility of making such a publication not only pay for itself but yield a substantial return to the Museum as well is suggested by the example of the National Geographic Magazine which is said to have a circulation of over a million copies per month and to support virtually all the activities of the National Geo-

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graphic Society. The chances of success for such a publication are suggested by the fact that a number of the most successful popular magazines have found that material about contemporary art - especially reproductions of fine photography and the work of living painters in color - has a genuine popular appeal. Furthermore, if the magazine were designed to represent the highest standards of magazine making, emphasizing fine reproductions, the best possible format and typography, and containing authoritative articles by the leading people in every field of modern design, it could easily preempt the field of art periodicals in America. In order to fulfill its largest educational usefulness it should be far more comprehensive than any single art magazine which has yet been published. That is to say, it should include as regular departments not only Painting, Sculpture, and Architecture but Interior Decoration, the Industrial Arts, Photography, Cinema, the Theatre Arts, the Dance Arts, the Arts of Personal Decoration (i.e. clothing design, hairdressing, and the cosmetic arts), Typography, Prints, Commercial Art, Landscape and Garden Design, Town and Regional Planning, Art Education, Current Criticism and Esthetic Theory, and Book Reviews.

Each number should feature in rotation one of these special fields of interest in order to provide space for a selective review of the trends and achievements during the current year.

It goes without saying that a periodical of this sort would succeed only under the most competent business and editorial management; it would have to be operated as a separate department of the Museum with an organization and offices of its own; and it

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would have to be heavily subsidized during the first five years of its existence. Probably not less than a million dollars would have to be invested in order to put such an enterprise on its feet and whoever provided the capital would be expected to recognize the large element of risk involved. However, the opportunity it represents to create an invaluable vehicle both for the support of the Museum and for the extension of its influence will be apparent to many of the Trustees and should constitute a challenge of the most exciting character to anyone who is interested in the publishing business or who is eager to take part in an enterprise calculated to produce far-reaching results of first rate importance to society.

The lack of a good popular art periodical, devoted to contemporary interests has been widely recognized for a long time and the notion that such a comprehensive publication as that proposed above would have an excellent chance of succeeding, especially if it were heavily illustrated, has been expressed in a number of influential quarters during the last two or three years. It is suggested, therefore, that, if the Trustees are willing to consider the matter at all, now is the time rather than later to investigate the possibility of launching such a venture in order to gain the advantage of being first in the field.

(Note: This statement was prepared before the January number of the "Magazine of Art" appeared in its new format which suggests that the American Federation of Arts have definitely decided to broaden the scope of their periodical in a direction like that proposed above. Apparently they have fully recognized the popular

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interest in contemporary art and intend to emphasize it heavily in their new editorial policy. In view of the fact that the American Federation of Arts is making a gallant attempt to "come to life" and that its organization and purposes are in some ways parallel to those of the Museum of Modern Art, it would be only fair to consider very carefully the possible advantages to both organizations of combining their efforts rather than competing in certain directions. The issue should be judged, in any case, not on the question of the temporary convenience of either institution but on the basis of what would be in the long run for the best interest of the general public.)

2. A Board of Lecturers

Requests are constantly being received by the Museum for recommendations of lecturers on various topics connected with Modern Art. There is every reason to expect that such requests will become more insistent as time goes on and the Museum will suffer increasing embarrassment if it is not better equipped than it is now to offer helpful suggestions. One of the most obvious duties of a Department of Education would be to prepare a list of people who may be recommended by the Museum as competent lecturers. It should include those who are capable of interesting "popular" audiences as well as the more sophisticated sort and it should include people who live in different parts of the country. The same agency of the Museum would, of course, be charged with arrangements for docent service at the Museum and for radio talks on subjects pertaining to contemporary art (see paragraph 4 below).

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A nominal booking-fee should be charged to cover the clerical cost of this service.

3. "Canned" Lectures

A number of agencies - notably the Metropolitan Museum and the American Federation of Arts - have been providing mimeographed lectures by well-known authorities with sets of lantern slides to illustrate them for the use of schools and clubs which cannot afford to pay for lecturers in person. The lecture is delivered by a member of the local sponsoring organization. The cost of such lectures is very small and, by substituting rolls of film for glass slides, the service fee could be reduced to as little as a dollar per lecture. Such a service could be developed into one of the most valuable educational tools at our disposal since it may bring all sorts of highly desirable study material within the range of any community or group, however small or remote from other educational facilities. Very little effort has been made so far to provide material covering the rich field of the contemporary arts - all of which, with the exception of painting, can be illustrated to good purpose in black and white. Lectures on modern painting should be illustrated only with the best colored reproductions.

The cost of putting together such lectures is comparatively small (about $100 each) and if they are skillfully prepared, with due regard for the needs and interests of the groups which use such material, they may easily be made to pay for themselves.

I recommend that the Museum undertake to develop a service of this sort as part of its Educational program.

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A more expensive service of a similar character has been under consideration for some time which contemplates the use of an ingenious contrivance called the "Visomatic Projector". This machine, a combination of film-roll picture projector and phonograph with electrically controlled amplifier, may be rented for five dollars a showing from any local agent of the Western Union Telegraph Company. The small roll of film and the two large discs containing the lecture are rented for an additional two or three dollars. The operation of the machine is so simple that a professional operator is not required. I have personally tested this device both in large and small auditoriums and found it remarkably effective.

The chief advantage it offers over the read lecture described above is that competent vocal delivery is assured, with a timing and emphasis best suited to the visual material presented. Also, due to the fact that the pictures change instantaneously without any break in the continuity of the voice, it is possible to present by this method two or three times as much material in a given time as by the other method and it secures a more constant and active attention on the part of the audience. Thus it permits, on the one hand, fuller handling of a subject in the time ordinarily devoted to a lecture or, on the other, reduction of the time allotted to the formal part of a lecture meeting and proportionally greater leeway for a discussion period - both of these things distinct advantages from the point of view of educational efficiency.

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The chief disadvantages of the Visomatic system are the high initial cost of preparing the material and the necessity, for using it, of depending on a commercial agency which is not under the direct control of the Museum. The promoters of the system are eager to have the Museum secure a subsidy from one of the foundations to cover the cost of a series of experimental programs on art subjects. Each lecture, according to their estimate, would cost between $1000 and $1200. I have reason to believe that the material could be satisfactorily prepared for very much less than that. But even if the cost could be reduced to as little as $300-$400 per lecture, I am not able to recommend the method of co-operation the promoters have suggested. If, however, they should become willing to assume the cost of making the film-rolls and discs themselves from script and photographs provided by the Museum (and for which the Museum held the copyright) and were prepared to pay the Museum a suitable royalty for any use of such material not booked through the Museum, I believe it would be well worth while for the Museum to co-operate with them and, with these provisos, I would recommend this as a proper project for Foundation subsidy.

4. Radio Talks

The Department of Education of the Museum should be fully prepared to co-operate with the major broadcasting companies, with WXAL, and with experimental projects seeking the most effective means of presenting educational programs to the radio public. The Museum has already been able to furnish this sort of co-operation

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and the radio talks sponsored by the Museum have apparently been well received. But it would seem reasonable to expect a Museum of Modern Art to go somewhat further than other museums in helping to develop this important modern medium of education. For here in particular, the Museum may find an unequalled opportunity to present points of view about the vital significance to modern life of fresh creative activity in the arts which will help to counteract some of the negative and traditional attitudes which hamper the public mind in its thinking about art.

Since the radio and the cinema are the vehicles which, more than any others, secure the attention of the masses, it is extremely important that educational programs devised for these vehicles should be deliberately cued to the largest possible popular appeal. The Museum of Modern Art is in a very favorable position to take the lead in this sort of enterprise. I, therefore, recommend that, in setting up a Department of Education, special provision be made for research and experiment in the technique of popular art education by radio and television.

5. Circulating Exhibitions

Apart from the major exhibitions and the series of catalogues which are published in connection with them, the most valuable educational service now being provided by the Museum of Modern Art is unquestionably the circulating exhibition program. I am happy to report that, despite the pitifully inadequate provision made in the budget for the support of this department, the Museum's travelling exhibitions have established a reputation of which the Trustees

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may well be proud. They are considered in many quarters to represent a standard of excellance for such service.

We should not be misled by this observation, however, into believing that the Museum is doing all it should in this direction. The enviable reputation referred to has been built largely on the circulation, after the New York showing, of the loan exhibitions held at the Museum. This is the backbone of the program and it gives the Museum of Modern Art a special initial advantage over other agencies which offer a regular service of circulating exhibitions. The use of works of art selected from the permanent collection has also been an important factor in establishing the reputation for high quality of the Museum's circulating exhibitions. Neither of these resources, however, may be counted on to fulfill the special demand for this type of service which has developed during the last ten years for two very good reasons. In the first place, the more important loan exhibitions can be engaged only by a few museums and educational institutions which can afford the relatively large prorated rental fee. This removes them at once from possible consideration by the overwhelming majority of colleges and universities and many excellent museums in all but the largest cities. And, in the second place, it has long since become apparent that the more desirable items in the permanent collection cannot be properly preserved if they are subjected to the wear and tear of travelling about the country. Even if some greatly improved method of handling should at some time be invented which would minimize the importance of this consideration, the desirability of keeping the permanent collection on view in New

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York will automatically supersede any other use as soon as the Museum moves into its new building.

The only other original works of art which are regularly offered for circulation are selections from the Museum's minor loan exhibitions which are frequently of too specialized a character to be useful for general educational purposes. As a matter of fact, the Museum has comparatively little to offer to innumerable museums and educational institutions which have discovered in recent years the advantage of using travelling exhibitions of original works of art as a regular feature of their educational program.

Until recently no serious effort has been made to assess the educational value of circulating exhibitions. During the past year, however, the Carnegie Corporation has been conducting an investigation which is intended to shed some light on the matter. The investigation is still going on and the current travelling exhibition services of the College Art Association and the American Federation of Arts are still being supported in part by subsidies from this foundation, a factor, presumably, in the relatively low rental fees which these organizations are able to charge.

In my opinion a considerable amount of the money and effort which is devoted to this kind of service yields very little in the way of educational benefit, not only because it is very difficult to secure really good works of art for such use but also because most circulating exhibitions are assembled and booked rather because of the availability and casual interest of the material than with reference to the particular interests and needs of the organizations which subscribe to the service. In general it may be

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said that too little effort has been made to discover how such material may be used to best advantage.

There is a large and unfulfilled demand for programs of inexpensive circulating exhibitions which either clearly tell their own story or which can be used to some definite purpose in connection with courses of art study. This has been very clearly revealed by the striking success of two types of circulating exhibitions which have been offered by the Museum of Modern Art; namely, the "Survey of Modern Painting" in color reproductions (which has been in constant demand over a period of almost five years and is still going strong) and the so-called "One-Picture Exhibitions" of fine originals which were intended primarily for the use of a selected list of colleges. In each case the material was accompanied by carefully prepared suggestions specifying the varieties of interest to be found in the exhibition. Another service which the Museum has found to be generally appreciated is the furnishing of hanging and mounting plans to assist local exhibitors to display the material to best advantage and directions to facilitate proper packing of the objects for reshipment.

The remarkable success of the "Survey of Modern Painting" exhibition suggests at once the desirability of a similar teaching exhibition of Modern Sculpture in large photographs showing several views of each piece. Also a Survey of Modern Water Colors in fine color reproductions, A Survey of Modern Prints, and a Survey of Modern Architecture would be admirably suited for educational use. In each case the exhibition should be accompanied by a carefully prepared manual and the rental fee should be kept small

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enough to make them generally available with the expectation that the initial cost of assembling them - as in the case of the Survey of Modern Painting - would be liquidated in from three to five years.

The Museum's proposal of one-picture exhibitions, featuring fine works from private collections which are not accessible to the general public, met with an enthusiastic response from a number of the universities which had been hitherto least favorably disposed towards the usual type of travelling exhibition. I believe that a judicious development of this type of exhibition - preferably organized and operated by a joint advisory committee representing the subscribing institutions - would be a valuable means of cultivating and maintaining desirable relationships with a few of the leading universities and, perhaps, with certain museums. But it is clear that this sort of service, if it is to be continued, must be conducted only under exceptionally rigid guarantees of care in regard to the handling of objects borrowed for the purpose. A special waterproof and shock-proof packing case should be provided for each exhibit and no picture should be circuited to more than ten institutions.

I believe the policy of subsidizing circulating exhibitions for ordinary educational use - except as a temporary measure or for purely experimental purposes - is unsound. But until the possible educational advantages of various types of service of this sort have been more clearly established than they have been so far, the need for extra funds to bring rental fees within reach of the less affluent institutions will doubtless continue to be recognized.

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It is, therefore, recommended that the Museum of Modern Art be prepared to co-operate as far as possible with the Carnegie Corporation on any revision of the current system of subsidized travelling exhibitions which may result from the investigation that organization is conducting - even if such co-operation should involve acquiescence in practises (such as the payment of rental fees to artists or owners) of which the Museum has not yet officially approved.

Without resorting to a subsidy, the only way travelling exhibition services can be improved and the rental fee kept within the average ability to pay is obviously to reduce the number and improve the quality of the objects used for this purpose, and to put more emphasis on exhibitions calculated to satisfy known educational needs of potential subscribers to the service. A carefully arranged exhibition of only five or ten really good pictures at a rental fee of fifty dollars is more desirable from every point of view than an exhibition of a hundred pictures of indifferent quality even if it could be had for the same rental fee and the same shipping charges. I suggest this as a helpful principle for the Museum to recommend if its advice or co-operation is sought by the Carnegie Corporation.

In view of the perennial difficulty of assembling enough good works of art for circulating exhibitions, it may be worth while to consider acquiring objects for a section of the permanent collection to be set aside especially for this use. A well-balanced collection of replicas of first rate small bronzes, for example, would be extremely useful.

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A Periodic Resumé based on a comprehensive exhibition held by the Museum every five or ten years and intended to illustrate the most significant new developments in all the visual arts would be a very stimulating type of travelling exhibition for educational use if it could be presented in satisfactory form and at a low rental fee by using photographs and color reproductions instead of the original works. It would also be a type of exhibit peculiarly appropriate to the special objectives of the Museum of Modern Art.

In addition to the rental fee, the chief item of expense to the beneficiaries of circulating exhibition services is the shipping charge. This is a serious obstacle in the way of extending equal opportunities to institutions in widely separated parts of the country. The only way to overcome this difficulty without special subsidy is to arrange itineraries on a regional basis either by assembling material within a given region (a scheme which is being undertaken by a group of museums in New England) or by absorbing the extra cost of the long hauls from New York and back in the common rental fee. This is also one of the problems the Museum of Modern Art may be asked in the course of time to assist in solving. If the demand for circulating exhibitions continues to increase, it may become worth while - sometime within the next ten years - to consider the many advantages of a system of regional circuits and group bookings for a year's program of exhibitions based on a minimum budget for a number of institutions having similar requirements in a given region.

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The "Travelling Salon"

An extremely interesting innovation in the field of circulating exhibitions, and one especially pertinent to the interests of a Museum of Modern Art, would be a biennial series of ten-picture exhibitions of new pictures which have never been publicly shown. The object would be to give groups of students and laymen who are seriously interested in art a special opportunity to develop their own capacity to respond to new experience free of the pronouncia-mentos of professional critics or other propaganda of a like nature and to provide artists with a more stimulating and direct kind of contact with the intelligent public than they now enjoy. It would also be a means of eliminating a number of the notorious inadequacies of the traditional "Salon" with its jury system, its arbitrary awards, its miles of pictures, and its bitter professional controversies.

The mechanics of the thing would be somewhat as follows:

Fifty painters (both American and foreign) would be invited to loan the Museum at a nominal rental fee (say $50 to $100) a new and unsigned picture which each considers to be his best recent effort. Forty of these painters would be artists of established reputation; ten, perhaps, artists of promise whose work is as yet little known. These fifty pictures would then be arranged in five groups of ten each and circuited so that each subscriber to the program would receive each of the five exhibitions successively in the course of a year. They would be shown for a period of at least two weeks at each point on the itinerary and be used in the same manner as any travelling exhibition except that no information about the paintings would be made available and during a stated period in the

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first week of each showing the exhibition would be open only to a special group of people designated by the exhibiting institution.

The exhibitors would be a group of organizations interested in art (i.e. colleges, museums, study groups) situated in different parts of the country and admitted to participation in the program upon the conditions (1) that they would subscribe to the whole series of exhibitions and (2) that they would agree to send to the Museum of Modern Art after each exhibition a dossier of unsigned bona fide criticisms of each work, submitted privately by a group of people who are certified as representing the keenest interest in art in the community (and including, we would hope, local members of the Museum of Modern Art). Upon the completion of the program these criticisms would be collated by the Museum and the results distributed to the artists and the organizations participating.

Perhaps the most fitting conclusion would be a combined public showing of all fifty pictures at the Museum in New York with a catalogue giving full information about the painters and a digest of the criticisms submitted.

Aside from the fact that this type of travelling exhibition would probably excite a great deal of interest, it is recommended primarily as a means of offering people an extremely important kind of experience which is almost completely lacking in ordinary educational enterprise - namely, the rare and stimulating experience of exercising their own judgment about a few works of art which they have ample opportunity to give their best attention to without regard for "authoritative" guidance or undue concern for what they "are supposed to think". This is the kind of experience which

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produces intelligent collectors and intelligent patrons of art as distinguished from those who are enamored of the illusions of prestige, rarity, and other artificial interests which so often have nothing to do with an understanding of the intrinsic merit of the objects they learn to admire. I am sanguine enough to believe that this sort of educational project - if it were fully understood and conscientiously carried out by the participating institutions - would be a very practical means of helping to develop a more genuine appreciation as well as a larger and more intelligent market for contemporary art. It might also have a very salutary effect upon artists who are so tragically insulated in our time from any healthy contact with the public upon which they must depend for their livelihood.

Exhibitions for Children. The possibility of developing a series of circulating exhibitions to complement art study programs for young children has been mentioned in the preceding section. This idea was developed from a series of interviews with art teachers and others connected with several of the leading "progressive" schools in the vicinity of New York. Experts in child education seem to be agreed that there are certain flagrant weaknesses in the program of art study common to most schools throughout the country which seriously impede the normal development of the child's interest in art. These weaknesses are said to arise largely from the mistaken attempt to indoctrinate children with adult attitudes towards art derived largely from professional schools and college courses in the history of art and presented in diluted and simplified forms to suit the supposed average "learning capacity" of

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different age levels. This practice is said to ignore completely the findings of child psychology which has clearly established the fact that there is a definite cycle of changing interests in the growth of the normal child which is essential to its proper development and that this cycle dictates certain interests in visual experience as natural (and hence educationally valuable) at different age levels and other interests as unnatural (and hence educationally bad). It is said, for example, that the normal esthetic requirements of children between the ages of two and five are best satisfied in the exploration of color, rhythmic pattern, and symbolic rather than photographic representation; whereas, at another stage, the natural predominant interest is in mastering the exact look of things; and at still another, the urge to know the meaning of things. Such interests are in each case intimately related to fundamental needs of the growing personality in the process of learning to adjust itself adequately to its environment and the degree to which these interests are encouraged or impeded is the measure of the success or failure of educational method. Thus, the notable antipathy for art study which is found in secondary schools between the ages of twelve and sixteen (and hence the need for re-education at the college level) is believed to be due not only to the failure of the educational program to provide an approach to art study best suited to the needs of those ages, but, even more, to the cumulative effect of the normal resistance to forms of art study at the lower age levels which were ill-adapted to the actual growing requirements of the child.

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The people in the progressive school group seem to be thoroughly convinced of the soundness of this theory and are earnestly seeking to revise their methods of art instruction in accordance with it. It is a matter of common knowledge that remarkable results have already been achieved but it is equally clear that a great deal of experiment and research must still be carried on before we know what the best methods and materials of instruction for different age levels are and how to integrate them to best advantage with other studies in the educational program.

The suggestion, however, that a series of experimental exhibitions for children at different age levels might be of some help to schools which are interested in the problem has met with enthusiastic response on all sides and I have already recommended this as a project to be sponsored by the Advisory Committee of the Museum if and when the experts can come to some agreement as to what the make-up of such exhibitions should be. The suggestion contemplates the circuiting of these exhibitions among a group of private progressive schools in the vicinity of New York which have expressed their eagerness to cooperate. After a period of testing and revision through actual use in these schools, the Museum would then be in a position to offer the exhibitions for general circulation with the expectation that they might serve as a valuable guide in the revision of art instruction methods in schools throughout the country.

An initial subsidy of five thousand dollars would probably be sufficient to carry this project through the experimental stages. Thereafter, of course, it should be possible to operate it on a self-liquidating basis. We have been encouraged to believe the

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foundations would be interested in such a project - particularly, the Elmhirst Fund.

The following procedure is recommended to get the project under way.

1. The Department of Education of the Museum should appoint a joint committee from the members of the Advisory Committee who are most keenly interested and representatives of the various progressive schools which wish to co-operate (perhaps through an appropriate agency of the Progressive Education Association) to assume responsibility for keeping interest alive during a period of preliminary study - say three months - in which time specific proposals as to what sort of material is most needed for different age levels should be sought and assembled. This step - which may seem needlessly cumbersome - is recommended solely because of the lack of any existent mechanism for securing and building up enough co-operative interest to support the second step.

2. A small committee of experts should then be appointed to make an intensive study of these proposals, to supervise the preparation of the first series of exhibitions, and to suggest both the kinds of educational use to which they apply and the best methods of assessing and recording results.

Adequate renumeration should be provided to secure the best professional service obtainable for this part of the program, which will take another three months.

3. The Department of Circulating Exhibitions would then assume responsibility for arranging the itinerary and sending the exhibitions to the various co-operating schools.

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4. During this period (at least during the first year) it would be desirable to make available to the subscribing institutions the personal assistance and advice of one or more of the committee of experts to establish a reasonable similarity in the use of these exhibitions and to facilitate a dependable interpretation of the results.

5. By the end of the first year sufficiently definite information should be in hand to indicate the subsequent procedure - a period of continued experiment or immediate general circulation, as the case may be.

The schools which have definitely agreed to co-operate are Lincoln, Horace Mann, Fieldston, Brearly, and The Little Red Schoolhouse and we have been led to believe that practically all schools in the "Progressive Group" may be counted on for support.

Individuals whose advice should be particularly sought are Mr. Victor D'Amico, of the Fieldston School, Miss Belle Boas of Horace Mann, Mr. John Marshall of the Rockefeller Foundation, Mrs. William Lescaze and Mr. Edward C. Lindeman of the American Committee of the Elmhirst Fund, and Professor Thomas Munroe of the Cleveland Museum.

6. A Gallery for "Beginners"

There is reason to believe that of the many thousands of people who visit the Museum a very considerable number know too little about recent developments in art to permit them to understand the significance of what they see there. It is suggested that a small gallery might be set aside in the new building for

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the exhibition of elementary study material for children or beginners. Such a gallery might be devoted to a routine repetition of such simple outlines as the "Brief Survey" series of circulating exhibitions mentioned above and to material prepared by the Department of Education pointing up the more obvious interests to be found in the major current loan exhibitions.

7. The Film Study Program

The founding of the Film Library has attracted the attention of a great many people who were not hitherto particularly interested in the work of the Museum and it will undoubtedly add notably to the prestige of the institution. This is clearly one of the activities which will help to distinguish the Museum of Modern Art from other kinds of Art museum. The service it is prepared to render in the way of preserving from oblivion the more significant source material for an adequate understanding of the development of the art of the cinema can already be recognized as a contribution of first rate historical importance. And, what is more, the exceptional vigor and efficiency with which the work of this department has been organized should be a source of great satisfaction to the supporters of the Museum.

So far as the general public is concerned, the immediate significance of this work is expressed chiefly in the series of film study programs which are being currently distributed to colleges and other organizations, for educational use. It seems proper to point out, therefore, that the character of the Museum's interest in the Art of the Cinema will be largely judged, for the

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present, by these programs and to suggest that it may be worth while to consider rather carefully the quality of these programs as educational material in order that the best interpretations of the Museum's standards and purposes may be encouraged.

Apparently these film study programs have been so far very favorably received, especially by those institutions which hitherto have been able to secure such material for serious study purposes only with the greatest difficulty and at considerable expense. The novelty of this service can probably be depended upon to maintain its general popularity for a number of years but whether such interest can be maintained indefinitely is, I believe, open to serious question. Perhaps it is more important, at this stage of the game, that the energies of the staff be devoted to the major task of assembling material than to the less tangible business of finding out how best to use it. However that may be, I should like to suggest a number of ways in which I believe the educational value of the film study program may be enhanced:

1. The introductory comments on the significance of the items in the program should be illustrated with short sequences and stills from the context of the films to make perfectly intelligible the technical points referred to and, where reference is made to the influence of other arts (as in "Caligari") visual material from paintings and theatre settings should be introduced.

2. Authentic musical and sound accompaniment should be provided for all silent films in the form of a sound track on the film or synchronized disc records instead of sheet music.

3. Great care should be exercised in the preparation of the

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program notes to avoid creating any misconceptions of the actual significance of early cinema productions at the time they were produced. Nothing could be more unfortunate, for example, than to cultivate the assumption (suggested in one or two of the programs last year) that the flagrant ineptitudes of a "primitive" movie furnish an accurate measure of the popular taste and current social attitudes of the time. This is the same kind of mistake which is sometimes made by collectors of popular songs as well as by others who know more about works of art than they do about how people use them and it is, perhaps, not altogether consistent with the scholarly standards the Museum should strive to maintain.

4. Sooner or later the film study program should include some material devoted exclusively to the technique of cinema production from the editting of the scenario, through the various stages of rehearsal, costuming and make-up, scene management, lighting, camera mechanics, cutting and assembling, etc. to the finished product. (See below Production of Educational Films).

7. Publications on the Art of the Cinema

If the work of the Film Library develops in accordance with the official intentions of its sponsors, there is every reason to believe that the public will look more and more to the Museum of Modern Art for authoritative guidance in this field. The Film Library is clearly in the way of becoming the fountain of wisdom on all matters pertaining to the history and criticism of the movies. I recommend, therefore, that the Film Library be encour-

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aged to extend its interest beyond the publication of a periodical Bulletin (see p. 4, item 11 in the "Outline" of the project) and to sponsor the publication of handbooks on the history and criticism of the cinema designed both for the general reader and for use in connection with the film study programs.

9. Production of Educational Films

Other museums, notably the Metropolitan, have undertaken the production of educational films on art subjects. There is a wide and growing demand for such material, especially in the schools and colleges, and the way has been prepared for the development of this service far beyond its present scope. It has been suggested that the Museum of Modern Art is in a peculiarly advantageous position to take the leadership in providing educational films on subjects pertaining to contemporary art, first, because the field of modern art has not yet been covered by any other agency; secondly, because as yet no adequate standards of excellence have been established in educational movies; and, in the third place, because the Museum has an efficient mechanism for distributing such films in the booking service of its Film Library.

The world will naturally look to the Museum of Modern Art for developments in this direction and, in the long run, this should clearly be one of the most important concerns of the Museum's Department of Education. Since educational film production is still in the experimental stage, it is recommended that the Museum concentrate its effort in this direction during the next five years: (1) on research and study of the problem; (2) on building

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up close co-operative relationships with other agencies interested in the development of educational films (particularly, perhaps, the Paramount Company and the American Film Institute)*; and (3) on one or two modest pioneer projects designed to reveal possibilities in the use of motion pictures for art instruction which have not yet been demonstrated. (Specific suggestions for such projects are outlined in Part IX of this Report.)

* Also the Commission on Human Relations of the Progressive Education Association, the American Council on Education and the recently organized Advisory Committee on Motion Pictures in Education of the Motion Picture Producers and Distributors Association.

It will be noted that most of the types of educational service discussed in this section as vehicles for "popular instruction" may be of value both to schools and colleges and to other groups in the community. The development of Adult Education enterprise in recent years has brought out very clearly the adaptability of many educational facilities to a variety of uses. The educational facilities of the Museum of Modern Art should be developed with the widest application of the service in mind in order that as wide a variety of educational agencies may be able to take advantage of them as possible.

In general, the development of new educational services should be controlled by the principle which Mr. Barr has followed with such large measure of success in planning the major loan exhibitions; namely, that the Museum of Modern Art should seek to fulfill needs which are not being adequately fulfilled by any other agency and, in so doing, should seek to establish a standard of accomplishment that will be an inspiration and a guide to others in prosecuting similar enterprises.

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PART THREE

THE DEVELOPMENT OF THE MUSEUM AS A NATIONAL INSTITUTION

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I.
THE CONCEPT OF A NATIONAL ORGANIZATION

The Museum of Modern Art is already in a very real sense a national institution. More, perhaps, than any other art museum in America its services have been organized with the object in mind of making them available not only to people in its immediate vicinity but to the whole nation. Many of the recommendations contained in the previous sections of this report obviously have a bearing on the further extension of the museum's usefulness to the country at large. It is proposed in this part of the report to consider how the growing conception of the Museum of Modern Art as a national rather than a regional or local institution may influence questions of immediate policy, organization, and membership and to suggest ways in which development in this particular direction may be facilitated.

AN AMERICAN "LUXEMBOURG". The rapid extension of the museum's program beyond the interests of painting and sculpture to include all the visual arts has already made it sufficiently clear to the general public that the trustees are in no sense limited by an ambition merely to duplicate the activities of the Luxembourg Museum in Paris or the Tate Gallery in London but rather by a desire to create, without particular regard for tradition or precedent, types of service which are adapted to the immediate and special needs of America. Although certain tentative efforts have been made with at least one of the older museums to explore the possibilities of a co-operative arrangement similar to the Luxembourg-Louvre relationship, it is significant that no definite formula for carrying out this part of the purposes of the founders has yet been established.

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In my judgment it is rather fortunate than otherwise that this aspect of the museum's policy has not yet crystallized in the form of any specific commitments and I would suggest the advantage of delaying the formulation of a permanent policy in this direction until the implications of the museum's activities as a national institution are more clearly apprehended.

In considering the relative importance of this and other matters pertaining to the permanent policy of the museum, we are obliged to recognize a certain hierarchy of values in the various purposes of the institution as they are now understood. The business of selecting fine examples of the art of the present day for future preservation has been properly recognized to be of less immediate importance than the business of conducting temporary loan exhibitions of such art and of cultivating a more widespread appreciation of the work of present day artists during their own lifetime. If we choose to go a step further, we may easily discover a deeper and more permanent significance in the ambition to establish a broader understanding of the place of contemporary art in the life of the community than in the desire-implied in the word "Modern"-merely to popularize an ephemeral manner or "style" of expression. We may be reasonably sure that the reputation for having assisted in gaining acceptance for a new style or a new name for a style or even for hitherto unrecognized genius would appear in the light of history as matters of little moment in themselves as compared with a reputation for leadership in bringing to life - and, perhaps, to maturity - the esthetic consciousness of a great nation. If we are at all interested in providing for the continued usefulness of the institution over a long period of years to come, there

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can be little question as to the advisability of planning activities not solely with an eye to their chances of immediate success, nor on the basis of their own separate standards of interest, but also by their probable meaning to society at large, so far as that can be estimated. I am inclined to believe that this principle has received less attention than it deserves in the administration of art museums in America. Surely it is the very foundation upon which any sound plan for the development of a national organization intended to serve the public and to be supported by the public must be constructed. I would suggest that this principle is indispensable to the proper consideration of such questions as whether it would be wise for the Museum of Modern Art to depart very far from the customary pattern of museum practise; whether its "standards" should be "purer" or more inclusive; how far its activities should be directed to the interest of the few and how far to those of the many; and what types of membership should be cultivated for its continued support.

SHOULD THE MUSEUM OF MODERN ART SEEK TO BE DIFFERENT FROM OTHER MUSEUMS? So far, the Museum of Modern Art, striving, in the main, to provide facilities for understanding contemporary art which were not otherwise available to the public, has found it easy to avoid duplicating the activities of other art museums. So long as efforts in this direction are not inspired by the urge to do something different merely for the sake of being different, this is obviously a desirable and wholesome course to pursue. However, what with the multiplication of new institutions devoted to particular aspects of contemporary art and the increasing interest of the older museums in

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modern forms of expression, it seems highly improbable that this policy may be maintained indefinitely without narrowing the active interests of the institution to the detriment of its popular appeal. Nevertheless, there is still excellent reason for continuing to seek opportunities for usefulness in directions which have not been explored by other institutions - so long as the Museum of Modern Art enjoys its present reputation as the most important museum concerned exclusively with contemporary art. Unhampered by any official responsibility for preserving or revivifying the art interests of previous civilizations, it is freer than any other institution to devote its energies to the problem of making museum resources more genuinely responsive to the actual needs of modern society.

This circumstance, in itself, may prove to be merely an encouragement to fruitless experiment, however, unless serious effort is made to come to grips with the fundamental conflict of motives in the theory and practise of art museums which was mentioned in the general introduction to Part I. There reference was made to the fact that the development of the art museum as a modern social institution is still somewhat embarrassed by its ancestry. It tends, by a process of plausible analogy, to perpetuate the ideals of a system of private patronage of art which is identified with an aristocratic organization of society basically antithetical to the theory upon which our society is constructed in the present day.

A MUSEUM FOR THE FEW OR FOR THE MANY? So far as I can see, the Museum of Modern Art is as deeply entangled in the contradictions of this situation as any other museum. Whatever may have been the spirit or intention of the founders, it is difficult to ignore the

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fact that one of the chief sources of strength of the institution at present arises from its direct appeal to the interests of a comparatively small number of people in the community who are particularly devoted to the rare and sophisticated qualities in art - a type of appeal which tends to derive its meaning and to perpetuate itself chiefly through being kept remote from the commonplace needs and interests of the majority. We are all more or less indoctrinated with the theory that it is only through this kind of special interest that the finest products of human genius can be elicited and preserved.

On the other hand this very "strength" becomes paradoxically a source of confusion and weakness if it is cultivated as an instrumentality for carrying out those objectives of the institution which emphasize the popularizing or extension of this interest to all and sundry - on the face of it, a glaring contradiction in terms. If the "popular instruction" purpose were actually permitted to take first place in the controlling policy of the museum, the institution would be obliged to lower its "standards" to the intelligence-level of the average man, a process which undoubtedly would satisfy the demands of a democratic ideal but, by the same token, would destroy that respect for disinterested connoisseurship which has been chiefly responsible for preserving what is "best" in the art of the past.

In either case we are confronted with a one-sided accomplishment which automatically limits the fulfillment of the museum's established purposes.

So far as our present feeble understanding goes, both of these seemingly antagonistic objectives are highly desirable in themselves

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and are equally entitled to such encouragement and support as a museum can give. But if we are not aware of their contradictory implications we may very easily fall into the error of encouraging the one to the detriment of the other (the unfortunate condition which now generally prevails) and impede the development of a broader understanding which may harmonize their apparent contradictions.

In my opinion the most practicable way to deal with this dilemma is deliberately to organize the activities of the institution so that their apparent conflict in theory will least stand in the way of their mutual development in practise - in short, to separate into different administrative departments within the organization those activities which belong to each set of objectives and to do so without exalting either one to the prejudice of the other.

Of course, the dilettant tradition of art patronage is by no means an isolated and distinct source of confusion in the growth of the art museum as a social institution. It is only one aspect of the general maladjustment of a whole set of cultural traditions which are in process of becoming reoriented to the requirements of modern life. Much, if not most, of the acute self-consciousness, uncertainty, and bombast which seems so peculiar to the art activities of recent times may be attributed to the fact that the arts themselves are striving desperately to readjust themselves to the needs of a society which is quite different from that of Abbé Suger, of Lorenzo the Magnificent, or of Louis Quatorze.

Likewise, many of the time-honored methods of fostering the arts are ill-adapted to the conditions of the machine age. Many of us like to believe that the French Academy was admirably suited to

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its purposes in its own time. It became an impediment rather than a stimulus to the normal growth of the arts when it attempted to perpetuate standards which were no longer pertinent to the esthetic requirements of the people who supported it. Or, again, the Luxembourg unquestionably fulfilled an important need in the system of National Museums in France. The particular circumstances - cultural, geographical, and political - which justified the establishment of the French Academy in the 17th century and the Luxembourg in the 19th can hardly be considered pertinent to the present needs of America. We are clearly obliged to seek our own solutions for our own problems.

THE NEED FOR AUTHORITY. Of course, the demand for authoritative guidance and the need for substantial recognition of contemporary talentare as urgent in this country as they ever were in France. There is ample evidence that art museums and other educational institutions in America are conscious of these demands and are striving to satisfy them but it would not be unfair to say that they still too faintly realize how much their potential capacity to serve the living needs of the present is encumbered by their disproportionate sense of responsibility to the past. As I have said above, the Museum of Modern Art, concentrating all its attention upon seeking an understanding of the contribution of contemporary art to contemporary life, is free of this encumbrance. Sponsored by as influential a group of supporters as any museum has ever had the good fortune to enlist in its service, and including in its program a range of subject matter touching the interests of all classes of society, it should be in a better position than any

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other art institution in the country to command respect for a high American standard of taste and to encourage a just appreciation of the creative capacity of our own time - if a truly national (rather than parochial) point of view is preserved in developing its services.

POPULAR FALLACIES. It is desirable at this point to touch again on certain characteristic misconceptions which unfavorably affect American art interests because they are commonly accepted as "authoritative" points of view and because they are generally ignored by those who support art museums and art education.

Most important, perhaps, is the all but universal conviction that art can be made to survive in a commercial civilization only by isolating it from all other interests. This attitude, which was deliberately exaggerated throughout the nineteenth century (and which we have inherited intact) seems to have grown up hand in hand with the tendency to exalt ferociously the cultural values of the past over those of the present and with the progressive separation of the interest in "fine art" from that in "applied art". The evolution of sound modern cultural standards has been impeded for a hundred years by the persistent failure of a majority of our intellectual leaders to recognize the tragic fallacy of that attitude. It ignores two of the most obvious lessons of history: namely, that the best art has always been that which has grown out of the contemporary interests and needs of the society which produced it and that the arts have flourished most conspicuously in prosperous commercial societies such as those of Athens, the communes of the thirteenth and fourteenth centuries, Florence, Venice, the trading cities of

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Germany, the England of Elizabeth, the Dutch Republic.

Furthermore, for reasons which are peculiar to our cultural history, America has not yet become conscious of the profound inadequacy of the imitative as opposed to the creative attitude towards cultural standards. Our colonial heritage and our commercial preoccupations have doubtless been responsible in part for the fact that most of the organized effort devoted to raising the standards of public "taste" in this country has been spent in the direction of reinforcing the parvenu conviction of modern bourgeois societies that the only way to get art that is worth having is to buy or copy it from somebody else. So far has this conviction been cultivated that to many of us the very idea that we might properly aspire to an American standard of superiority in esthetic matters would seem like a contradiction in terms.

It seems to me that the most important service an organization such as the Museum of Modern Art can perform in developing its activities as a national institution is quite deliberately to spread the idea throughout the country that we must respect our own creative capacities and that America can and should have the highest esthetic standards in the world; and to try to bring together the people in every community and in every walk of life who are capable of putting that idea into effect. American cultural traditions are in many ways rooted in missionary zeal and the American national psychology is peculiarly responsive to the appeal of the crusading spirit. If art has failed in the past to occupy as important a place in the life of America as it should, it is a matter of historical justice to make our people understand that this fact is not by any means to be attributed primarily to the congenital

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insensitiveness of Americans to esthetic values. It must be remembered that during the period covered by American history, art in the western world has been undergoing a decadent phase of its development. It may even be considered as evidence of cultural health rather than abnormality that throughout this period "art" has been so widely considered among the masses of men as an impractical and effeminate interest having no vital importance in the struggle for existence and cultivated chiefly by those who seek to avoid the more serious issues of life. It is only by presenting the positive and universal values of art and revealing its intimate connection with everything that men make and do that we can hope to restore the arts to their proper place in modern civilization and redirect into their normal channels the spiritual energies which have been permitted so largely to be frittered away under the influence of the negative and frivolous conceptions of art which we have inherited.

This point is especially important, of course, in considering ways and means of breaking down the artificial barrier which has tended in America to rule out "art" from the characteristic masculine interests. Undoubtedly under the influence of general education this barrier is slowly crumbling away but I am convinced that the process can be greatly facilitated by a deliberate attack on its foundations which rest in the false attitudes that have been referred to. It would be worth while, in my opinion, in undertaking a campaign to build an effective national organization, to reinforce the stated purposes of the museum with a general statement of principles which call attention to the characteristic fallacies in popular attitudes towards art and appeal at once to the practical interests and social ideals of American men - especially business

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men. I would recommend the use for example, of such propositions as the following:

That art, like religion, must not be supported primarily as a plaything for people of leisure but rather as a guide and measure of significance for all human activities and as a means, accessible to everyone in accordance with his need and capacity, to effect a more satisfactory adjustment to his environment.

That art is most satisfactory to most people and achieves its proper place in human life, not when it is applied as a frosting to the cake, but when it is cultivated as a natural expression of the characteristic interests, needs, and ideals of the society which produces it.

That all the arts are basically interdependent and that the "fine arts" and the "practical arts" cannot achieve their highest value to civilization apart from one another.

That esthetic values are not experienced solely in connection with the fine arts but may be derived from all human activities, (or the corollary of this; that we are all potentially artists in everything we do, whether we are cooks, business men, statesmen, or poets, and that our sense of the worthwhileness of what we do is directly affected by our ability to do it in the spirit of the creative artist).

That commercial activity and commercial prosperity are favorable to the development of art activities and that they are inimical to the best interests of art only in so far as they permit the money measure to take precedence over the quality measure in creating and supplying human wants.

That Americans are as richly endowed with creative capacity as

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other men and that there is no basis in fact for the popular assumption that American esthetic standards need be inferior to those of any other nation.

THE QUESTION OF STANDARDS OF TASTE. One of the most difficult and inescapable problems involved in fostering the public interest in art is that which arises from the attempt to establish and maintain standards. Although this problem looms large among the responsibilities of a local museum, it becomes formidable indeed in connection with the development of a national organization devoted to the business of stimulating an interest in new forms of expression involving types of esthetic experience which may not be provided for by traditional standards of judgment or even based on new standards of judgment which contradict those hitherto generally accepted. The question turns on a consideration not only of the meaning of "authority" in esthetic matters, but of the qualifications of those whose judgments are to be respected as the basis for standards of taste, and of the important matter of how to secure a fair hearing for "authoritative" points of view which seem to contradict one another.

There is obviously no quick and easy solution to this vexing problem since the very idea of authority is subject to so many different interpretations. There is excellent reason even for raising the question whether there can be such a thing as "authority" in esthetic matters. In the field of the visual arts the idea of "authority" is curiously mixed up with the prestige values associated with leisure-class traditions, the official formulas of national academies, the pronunciamentos of professional

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groups who are interested in gaining recognition and distinction for their own work, and the theories, statistics, and gossip of critics and scholars who pursue art as an intellectual hobby. The extraordinary craving for authoritative guidance in matters of taste which is sometimes looked upon as one of the hopeful signs of the times in America may with equal justice be viewed as a cause for alarm when we consider the great diversity and irresponsibility of the efforts which are made to satisfy it. It is one of the outstanding anomalies of our national psychology that while the average American considers it a point of honor to distrust and to resist other forms of arbitrary dictation, he - and particularly she - is deferential to the point of gullibility before claims of "authority" in matters pertaining to art. Whether this lack of independence is to be admired or deplored, whether it indicates a state of grace or hopeless cultural immaturity, it must be recognized as a phenomenon which calls for the most conscientious consideration of those who are in a position to influence it for better or for worse. The extraordinary development in our time of facilities for the dissemination of information has rendered the public mind not only unusually susceptible to all forms of plausible propaganda but abnormally-and perhaps uncritically-avid for "new" things simply because they are new and correspondingly impatient of old things simply because they are old.

Now, it is clear that the Museum of Modern Art can hardly assist the public to know what is best among the new things in art without investing itself with some kind of "authority". The integrity of its "standards" must be the basis for its prestige among art museums and other educational institutions. Already, whether by

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intention or not, the museum is actually being regarded as a sort of arbiter of modern taste by an influential section of the American public. Naturally enough, this fact has aroused among certain individuals and groups in the art world, who are also in a position to influence public opinion, very grave misgivings as to the kind of "authority" the Museum of Modern Art wishes to exercise. As the implications of the museum's growth as a national institution become more apparent, such misgivings may be expected to become extremely articulate. I am very sure that if the museum does not take positive steps to define its position in terms which can leave no reasonable doubt as to the impartial character of its "authority", continued uncertainty and partisan suspicion may easily constitute a major impediment to its growth into an effective national organization and even to its immediate usefulness to society. For if the idea should be permitted to gain currency that the Museum of Modern Art is striving deliberately to establish itself as the dictator of an American standard of taste or if there is any manifest disposition on the part of its trustees or its professional staff to view such a reputation with complacency, all the existent kinds of misunderstanding and antagonism to new things in art (which it is one of the primary purposes of the institution to do away with) would be given an unwarranted advantage and the museum itself would be forced into the unenviable position of appearing in everything it did to be trying to justify this very reputation - a position which the history of national academies should cause us to view only with profound foreboding.

The point I am driving at is that the museum should feel obliged - if only as a matter of sound statesmanship - to make a

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special effort to cultivate a reputation for conscientious impartiality as opposed to willful dictation. If this distinction is clearly announced as an official policy of the institution and no opportunity is overlooked to emphasize it in practise, the public demand for "authority" may be satisfied (as far as anyone has a right to satisfy it) and the dangers of unseemly supererogation avoided.

The situation is not unlike that which prevails in other fields of intellectual specialization - notably in the field of the natural sciences, where no institution, as such, would presume to exercise direct authority to the extent of taking sides in controversies between authorities; but where every institution established to foster the sciences is interested in supporting standards of judgment which are respected by authorities as individuals. There is, indeed, a very striking parallel between the growth of public respect for the authority of the specialist in science and that of the professional specialist in art. (Incidentally the tremendous emphasis on professional specialization, which is such a notable characteristic of our age, may very well be responsible in part for the extraordinary timidity of intelligent Americans to harbor a decent opinion of their own about art.)

Unfortunately, however, the public - even the intelligent public - is generally unaware of the profound difference which exists between "authority" in matters of observable fact and "authority" in matters of esthetic judgment. Herein lies an important responsibility which most public art museums have altogether failed to recognize. (Undertaking to make this difference clear would be a good illustration of a proper way in which the Museum of

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Modern Art may assert its leadership in improving museum practise.)

Something should be said, also, about the change which has been taking place in the sources of authority in art judgment. Before the advent of the Ruskins, the Paters, the Berensons and the Meier-Graefes, the people whose opinion formed the basis for accepted standards of taste were the professional artist (as teacher and practitioner), the enlightened amateur and the collector patron (as people who sought esthetic experience directly in art rather than as collectors of interesting gossip about art objects) and even, in times which produced genuine folk-arts, the public itself (achieving a sense of the authenticity of its own judgment through long experiment with its own peculiar forms of expression). Today, however, these sources of "authority" have been superseded to a large extent by the pronouncements of the scholar-specialists, the learned historians, the professional writers and lecturers about art. Nobody is supposed to be able to enjoy art today who has not taken courses of study or read books on the subject.

Now, it cannot be denied that the labors of this new high priesthood have provided us with a vastly greater intellectual basis for sound judgment about art than any previous generations of men have had at their disposal. But it is equally certain that the impact of their activities on the public mind has been in some ways antipathetic to the best interests of contemporary art in that they have encouraged an altogether unwarranted exaggeration of interest in the intellectual at the expense of the esthetic content in art experience; that they have been largely responsible for the arbitrary subdivision of art interests into ridiculously narrow and irrelevant categories, destroying all normal perspective on relative

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values in art judgment by exalting the place of an object in its category above its place in normal experience - (an old chair achieves particular merit because it has five slats instead of the usual four, for example, or a painting because it belongs to an early phase of the artist's "Burnt-orange" period) - and, worst of all, their activities have tended to confirm in the average citizen his inherited conviction that art is a deep and unintelligible mystery which is too far removed from his ordinary interests to be worth bothering with.

The business of the art museum is to act as a sympathetic mediator between the artist and the public on the one hand and the professional critic and the public on the other. Ideally its "authority" is no more nor less than that of a delicately constructed sounding board capable of magnifying the work of the creative artist and the interpretations of the learned specialist so that they may more easily reach the public consciousness. Whether they harmonize with universal experience is, in the final analysis, a matter not for the museum but for the public to decide.

The day of national academies and the arbitrary dictatorship of taste by self-appointed groups in the community is definitely passed and the spirit of our age clearly demands the extension to the whole field of modern culture of those guarantees of tolerance and impartiality which we have come to recognize as so essential to the advancement of scientific truth. The findings of the individual specialist in scientific research are not considered "authoritative" until they have been tested in practice and approved by a consensus of agreement, not of institutions for fostering scientific knowledge, but of other scientists as individuals. Thus, the "authority" of an

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institution interested in fostering a knowledge of art must be that of an impartial interpreter of "authorities" - a disinterested agency to which the public may have recourse for the purpose of gaining an understanding of the different points of view advanced by art "authorities" and for an opportunity to test them through the direct experience of works of art to which they apply.

The example of the great universities and foundations for the advancement of learning in their character as vehicles for the discovery and dissemination of truth will be a far safer guide than any precedent which exists in institutions devoted solely to art - which seem always to have nourished the seeds of their own decay and to have suffered the sad fate of degenerating into more or less conscious vehicles of propaganda for reactionary or highly limited art interests often times defeating in effect the very purposes they were originally founded to support. This has been the common history of national academies and "secession" groups alike. I mean to suggest that by deliberately establishing its claim to authority upon a permanent policy of disinterestedness and objectivity with respect to different schools of doctrine and expression in art the Museum of Modern Art may contribute to modern civilization a new and better kind of "national academy" which may succeed in avoiding the fate of its predecessors and adapt itself to the changing needs of society without doing violence to the intentions of its founders. Undoubtedly the fact that the institution is committed exclusively to an interest in contemporary art will be a strong safeguard against the characteristic forms of superannuation which have overtaken national academies but even that can not protect such an institution from becoming the parti pris mouthpiece of individuals or groups who may find themselves at one time

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or another in positions of authority within the organization if it is not also protected by a well established tradition of broad hospitality to all points of view which are currently respected by intelligent men - even when these seem to contradict one another.

The activities of such organizations as the American Institute of Architects, the American Academy of Design, and the American Federation of Arts - each more or less conscious of a responsibility for standards of public taste and each restrained by a strong conservative tradition; the establishment of a new national museum in Washington controlled by a similar interest; and the likelihood that some permanent bureau will be set up by the Federal Government to support contemporary art - all these things point very definitely to the need in this country for a strong national organization independent of political or professional influence yet of sufficient authority and dignity to command respect for what is worth while in new creative activity regardless of its immediate popularity or the dicta of conservative public institutions or "official" professional groups.

In order to attract enough public support to be effective, a national organization of such a character must cultivate a reputation for strict impartiality in presenting what is best in all types of contemporary expression and in facilitating a more general appreciation of those professional standards and points of view which are clearly most entitled to respect; it must furnish abundant evidence that its concern for esthetic values in American art and American life is as genuine and positive as its interest in the progress of art in other parts of the world; and it must appeal at one point or another in its program to the interests of the whole community and avoid the suspicion of cult exclusiveness in its activities and its membership.

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I should like to stress this last point above all since, as has been indicated above, our ideals of art value are still confused by our nostalgic preoccupation with the cultural prestige of the political and social aristocracies of an older day and we are desperately in need of a system of art education which will provide for the active participation of all classes of society in the esthetic manifestations of contemporary life. The following quotation from a recent study of the place of science in adult education which was sponsored by the Carnegie Corporation sums up a point of view which is in many ways applicable to the parallel problems of art in a democracy:

"If society is to maintain its health and sanity, the public at large must either be trained to accept the guidance and direction of a special class, whether of priests or politicians, whether of economic masters or of soldiers, or else it must be trained to take part in the knowledge, the culture, the thought, the concepts upon which its civilization rests. This alternative suggests broadly the contrast - and the conflict - between autocracy and democracy".

THE NEW BUILDING. There is every reason to expect that the new building will greatly magnify the importance of the Museum of Modern Art in the eye of the general public throughout the country. The official opening of the new building will offer a magnificent oportunity to publicize those aspects of the museum's program and purposes which differentiate it from other art museums and emphasize its character as a national institution.

Within the organization itself, this occasion may very properly be regarded as the culmination of an important first phase in the life of the new institution. Certain definite traditions have been

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established. Its major loan exhibitions have come to be regarded as outstanding events of the "art year"; its publications are considered as indispensable to the student of modern trends; and a substantial foundation has been laid for a great public collection of modern works of art. These are positive accomplishments and many will consider them as adequate justification for the perpetuation of the institution apart from any other developments. If these three activities constituted the whole program of the institution they could probably be carried on quite successfully by the present organization and there would be no particular need to seek public support beyond a comparatively small circle of members and patrons in New York City.

But these activities have generated others. With the expansion of its interests to include Architecture, Housing, and the Industrial Arts, with the development of a program of direct services to schools and colleges, with the founding of the film library, with the publication of books as well as exhibition catalogues, and with the enrollment of active membership groups in forty cities outside the metropolitan area of New York City, the Museum of Modern Art has actually been laying the ground work for a second phase of development which clearly suggests the evolution of an organization based on a nation-wide membership and involving a range of activities which is scarcely comprehended by the word "Museum" as we have been accustomed to use it.

THE"DYNAMIC" VS. THE "STATIC" MUSEUM. In most instances these developments have come about in direct response to obvious needs which were not adequately provided for by the older museums. They are all closely identified with the extraordinary awakening of public interest in

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all forms of modern art which is manifesting itself on all sides. If they are encouraged to grow and to reach their ultimate significance in the activities of a great national organization they may very well represent the final emergence in America of a new point of view in the organized patronage of art which puts the museum in the position of an active participant in rather than a passive beneficiary of the creative activity of society. From this point of view the museum becomes less important as a safety deposit vault for the preservation and classification of art objects and more important as an agency for stimulating fresh creative effort and for spreading not only factual knowledge about art but also a decent appreciation of its potential contribution to civilized living.

It is apparent that if it desires to embrace its largest opportunities for usefulness as a national institution, the Museum of Modern Art must build its program upon a much more comprehensive concept of its responsibility to society at large than animates most museums and that it should continue to blaze new trails and create new types of service wherever they are needed regardless of any established precedent. Because it is committed above all else to the major purpose of facilitating an understanding of emergent values in art, it must inevitably exalt the dynamic and creative above the static and conservatory purposes for which it exists, taking it for granted that the gods are on the side of the living thing and that the only guarantee of life and health for an institution such as this lies in its perpetual hospitality to new interests as they arise.

THE IDEAL NATIONAL INSTITUTION. We can easily plot out in theory the kind of national organization that would be desirable to satisfy the

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contemporary art needs of America. It would obviously be an institution which provided for the needs of all kinds of people and which combined with the more familiar functions of an art museum those of a foundation for research in the field of contemporary art, those of a training center for guiding the development of popular and professional education in this field; and those of an agency for cultivating a closer practical relationship between the producers of art on the one hand (i.e. painters and sculptors, architects and designers) and the consumers of art on the other (i.e. manufacturers, distributors, the general public).

It is obvious that ideally these different kinds of effort should be cultivated simultaneously and in the closest possible relation one to another if they are to be pursued with maximum effectiveness. With varying degrees of emphasis all of these different types of effort are envisaged in one form or another in the programs of any number of existing organizations. It is only too apparent, however, that much of the energy and high purpose which is expended upon them remains shockingly ineffectual so far as their impact on society at large is concerned because it is not directed to a commonly understood end and is unable to command the active support of a large enough section of public opinion.

Whether one large organization would be able to prosecute such comprehensive aims more effectively is, of course, by no means certain; nor would it be possible to foresee in any precise detail the most practicable form under which such a multifarious enterprise should be administered. But this much is clear; that the present activities and purposes of the Museum of Modern Art, with all their ramifications and implications, do unmistakably suggest the possibility of such a

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development and I do not hesitate to recommend most heartily the practical wisdom of deliberately interpreting the museum's current trends of growth in the light of these ideal objectives in order to give an intelligible sense of direction to projects of immediate interest and to facilitate the building of an organization flexible enough to take full advantage of any opportunities to fulfill these objectives which may present themselves.

II

SPECIFIC RECOMMENDATIONS

With the above considerations in mind I wish to suggest in particular the desirability (1) of remodelling the present organization so that it will be more adaptable to the growth of extension activities; (2) of increasing the range and appeal of membership support and setting up a department to concern itself exclusively with membership activities; and (3) of undertaking projects which will clearly establish in the minds of the general public the national character of the Museum of Modern Art. The remainder of this section of the report is devoted to specific recommendations on these three points.

ADMINISTRATIVE ORGANIZATION

My observation of the work of the professional personnel of the museum has left me with a very definite impression that the present staff is embarrassed by the demands of extension work and that any addition to their responsibilities in this direction will tend not only to reduce their efficiency so far as the activities of the

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museum proper are concerned but to generate a defeatist attitude towards any new developments and thus become an effective impediment to the healthy growth of the institution. In short, it is apparent that the current business of the museum has already become greater both as to volume and complexity than can be comfortably handled by the existent personnel. It is a tribute to their ability, enthusiasm, and esprit de corps (which I consider to be altogether exceptional) that the quality of the museum's services has been maintained at so high a level under the circumstances. It is, of course, to be expected that the burden of work should seem to impinge more heavily on the personnel of a growing organization than on that of an institution which operates on a well established routine wherein the functions of administration can be evenly distributed and their limits clearly defined. But there is ample evidence that a "saturation point" has been reached in this instance and that something will have to be done very soon to relieve the director and that part of his staff which is immediately concerned with the preparation of current exhibitions, the curatorship of the permanent collections, and the operation of the museum building from responsibility for the educational and other extension activities of the institution.

The construction of the new museum building may be found to afford a timely opportunity to undertake a revision in the organization calculated not only to reduce the pressure of extraneous interests upon the members of the staff who are concerned primarily with the intramural activities of the museum, permitting them to devote their attention to best advantage to the development of these activities, but also to provide a more flexible administrative framework for the natural and easy expansion of the whole program of the

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museum in many directions not hitherto provided for. It is recommended that the management and budgeting of all extension activities be separated eventually from those of the activities of the museum proper and that the members of the staff be specifically allocated to one or the other of these managements (i.e. to the "Museum Division" or the "Extension Division" of the organization). Since many of the extension activities which the museum sponsors at present or is contemplating for the immediate future would come within the scope of the proposed new Department of Education, it is suggested as a first step in this direction, that the directorship of all extension activities be vested for the time being in the person selected as head of the Department of Education in order to relieve the director of the museum of immediate responsibility for these functions and that the office of "Director of the Extension Division" be held in abeyance until a further subdivision of responsibilities is called for. Such distinct activities as those of accounting and publicity - which pertain both to the museum proper and to the extension activities - should presumably continue to operate under the Executive Director, at least until an Extension Division is officially established.

THE MEMBERSHIP PROBLEM OF A NATIONAL ORGANIZATION.

The remarkable success of the membership drives which have produced a steadily increasing enrollment even during the period of the depression when most other institutions experienced a sharp decline in membership would seem to indicate that the present method of cultivating public support is adequate. It is the typical method upon which so many eleemosynary institutions have learned to rely and its success is

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largely dependent upon skill in compiling "live" mailing lists and in selecting, annually, a group of volunteer workers who are willing to use their influence among their friends and acquaintances to secure memberships. As applied to the needs of the museum, this method has the great initial advantage of establishing the respectability of the interest in "Modern Art" among those groups in the community whose social standing tends to set the pattern of cultural interests for the rest of the community. It is doubtless the best method that can be devised to secure annual contributions of $25 or more on the basis of the purely philanthropic appeal, that is to say, participation in the support of a "worthy enterprise". Up to the present time the support of the museum has been based largely on this appeal and probably this type of support must be counted on for some time to come - especially in the New York area.

But however effective this method of cultivating support may be at the present time and for the present needs of the museum, I am inclined to believe it should not be counted on as the soundest basis for continued support in the future. There will always be an important role for philanthropy to play in the business of fostering cultural interests, but to assume that a healthy interest in art is to be made to grow and to survive through the charity of the few rather than through the need and the will of the many is, indirectly, to admit that the objectives for which this museum exists are incapable of fulfillment and, in a sense, to deny the validity of the theory upon which American society is founded. Moreover it tends artificially to create and to perpetuate the unfortunate notion that

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Art is an exotic hothouse product which appeals only to the interests of those who have the means and the leisure to cultivate it. If the official objectives of the museum as defined in its charter accurately represent the purposes of those who contribute to its support, the interests and needs of the general public will tend to demand an increasing share of its attention and the success of its activities may very properly be measured by the degree to which the general public is willing to support them financially. It should be taken for granted that any institution which really succeeds in serving the needs of the community-at-large will, in the long run, be supported by the community-at-large in accordance with the value of its services. To put it crudely, the more nearly the condition can be approached where the current operating expenses are derived from membership and other fees secured on the basis of an actual value given for a value received the more sure we may feel that the institution is justifying its existence. (See"The Function of Private Philanthropy", page 100).

It is particularly important, it seems to me, that the membership activities outside New York City should be organized as far as possible on this principle. The reports of the chairmen of the various membership committees operating in communities beyond the 75 mile radius have already made this sufficiently clear. It is apparently very difficult to secure $10 memberships outside New York on any other basis than that of a quid pro quo.

Furthermore, if such memberships are to count for much in the financial support of the museum they must be numbered in thousands instead of hundreds and they must be enrolled in competition with other institutions seeking to build up the same type of membership.

In my opinion the present type of appeal with which the Museum

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of Modern Art seeks new members constitutes a definite impediment to any very considerable growth in the number of $10 memberships outside the New York area. It seems to me that the only practical way to secure such memberships is to offer as an incentive to enrollment not only something which prospective members want but something which they can get only by becoming members. The catalogues and the Bulletin are the only tangible things offered to out-of-town members in exchange for the $10 enrollment fee. A great many people who are interested in the work of the museum but who are obliged to be thrifty find no advantage to themselves in becoming members since they can purchase all the catalogues and Bulletins for less than $10 without becoming members. If the museum desires to enroll a large national membership, this situation will probably have to be corrected. Either the price of the catalogues to non-members must be raised or the cost to members reduced, so that there will be a clear advantage in becoming a member. I would recommend offering a special "catalogue-membership" at $5 per annum for members who live more than 75 miles from New York; and "Student" and "Professional" memberships at $5 per annum carrying catalogue privileges for students and professional artists regardless of where they live, with the expectation that within three or four years enough new members can be enrolled to reduce the actual cost of the catalogues to the museum (due to saving on larger printings) to a point where it will be covered by the $5 membership fees.

The possible advantage of building a large popular support through membership subscriptions to a magazine has been suggested in Part Two, Section 2.

The importance to the reputation of the museum and to the welfare

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of publicly supported art interests in general of cultivating a spirit of co-operation with other art agencies can not be over-emphasized in seeking to enroll a large national membership. Every effort should be made to avoid needless antagonism between the membership groups of the Museum of Modern Art and the supporters of established institutions (which, naturally enough, will tend always to fear that their local support may be jeopardized by any considerable growth in the community of groups actively working for a museum in New York).

The desirability of establishing combination memberships with other museums, of encouraging the foundation of branch Museums of Modern Art, and of offering special privileges to existent museums which are eager to extend their interests and activities in the modern field, is suggested in Part IV.

The Importance of Interesting Men. As I have said above, one of the greatest barriers to the healthy development of Art interest in America is unquestionably the fact that it has been so largely cultivated hitherto as an interest peculiar to women. Whatever may have been the causes for this extraordinary fact in our national history and however deeply our society is indebted to women and women's organizations for the preservation of aesthetic interests during a century or more of cultural chaos, there are no good reasons at the present time for perpetuating the anomaly. On the contrary, we are confronted on every hand with indications that the time has come in America when Art is again taking its proper place among the normal interests of men. Indeed it may be said quite bluntly that no really significant development of contemporary art can take place in this country

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without the whole-hearted participation of men whose intimate relations with commerce, industry, and productive enterprise of all sorts makes them, rather than women, the immediate instruments for "applying the Arts to prectical life". In my opinion any plan to extend the national membership of the museum which did not include a specific effort to enroll large numbers of men would be desperately inadequate. Without in any way disparaging the effectiveness of the methods at present employed, as far as they apply to the interests of women, I would suggest that a membership compaign organized by men and for men and emphasizing the values of contemporary art which appeal particularly to men would be well worth considering.

In this connection I suggest that some consideration be given to the possibility of developing through a large national membership a type of practical association similar to that sponsored with such remarkable success by the Deutsche Werkbund, which grew out of the "Art Nouveau" movement in Germany a generation ago and which, until the advent of Hitler, was chiefly responsible for the phenomenal development and enthusiastic acceptance of modern design in both fine and applied art and in industry during the post-war years. For the benefit of those who may not be familiar with the activities of this organization I quote the following brief account from Dr. Walter Curt Behrendt's recent book "Modern Building":

"The "Deutsche Werkbund" - was founded by artists devoted to the emerging ideas of the (Art Nouveau) movement. It was felt that the new art needed a social soil to take root and to grow in. To prepare such a fostering soil, they appealed to industry, as the most advanced constituent of economic organization, admonishing it to become conscious of the cultural responsibility that devolved upon it with

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its leading role in modern society. With the assistance of and in co-operation with industrial enterprise, it was assumed, the movement would be able to define and focus the elements of a new culture.

Thus, in 1907, a craft association was founded, the - - - object of which was - - - "To ennoble industrial labor through the co-operation of art, industry, and handicraft - by means of education, propaganda, and united action on relevant questions". Admittance to the organization was not by competition or recommendation. Membership was restricted to those invited to join by the executive committee. Thus, the union represented a selection of the very best of artistic talent, skill in craftsmanship and business idealism, and became an assembly of all the forces devoted to the ideal of quality in work. By a long series of exhibitions, by illustrated publications and finally by its magazine "Form", devoted to all the varied problems of modern design, the union has performed a powerful educational work among both producers and consumers. Inspired by the "Werkbund" idea, one of the leading companies for electrical appliances in Germany appointed no less a person than Peter Behrens as an artistic adviser to their works, not only to design their new factories but also to develop the forms of their products down to the smallest switch, and to supervise all their printed matter, from advertisements to letter heads.

The union has no exact parallel in other countries. A similar association was founded in England, but broke up after a short life without having gained any influence. Indeed, the "Werkbund" is a creation exactly characteristic of German idealism: an institution not involved in any kind of business interests, serving solely a cultural and ethical idea, namely to raise the morals of work. By

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this independent attitude soon acquiring a public reputation, the organization was able, through its influence, to affect public opinion, and, used and consulted by the Government on many occasions, it finally came to act as the organ of cultural consciousness of the nation".

It seems to me that the objectives of the Museum of Modern Art - especially on the side of its interest in architecture, housing, the industrial and decorative arts and the Cinema - are in many ways identical with those of the "Deutsche Werkbund" and that the institution is confronted with an admirable opportunity to organize within its membership an American Quality League which may do for this country what the Deutsche Werkbund did for Germany. I would suggest this as the basis for a program of membership enrollment and activities designed to appeal particularly to men.

"Peau de luxe" Groups. It is quite likely also that male members of the museum in a good many communities might find considerable satisfaction in collecting activities such as those carried on by the so-called "peau de luxe" groups in France which operate as follows: A small group of amateur collectors set up a revolving fund with which from time to time works of art are bought which in the opinion of the members of the group are likely to increase rapidly in market value as they become better known. Profits from the resale of works acquired in this way are added to the fund and, if the members so desire (and become sufficiently discriminating in their choices), the nucleus of a very important collection may eventuate in the course of time.

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Whatever we may think of the speculative motive as a basis for interest in works of Art, we can not easily ignore the fact that it plays an important part in creating a market for contemporary art and that it has been responsible for the founding of some very notable collections and for the education, at one time or another, of some of the most discriminating collectors. It may prove to be a practical means of arousing an interest in contemporary art and in the work of the museum among certain types of men whose capacity to respond to more significant values has not yet been developed.

Rental and Sales Service for Works of Art. Membership groups may very well be encouraged to conduct rental and sales services of works of art for their own convenience or that of the community in which they live. In many communities there is already an established interest in this method of securing the satisfaction which comes through "living with a work of art", at a comparatively small cost. Also artists are beginning to recognize it as a valuable method of improving the market for their work and are willing in general to co-operate in establishing suitable rental fees and plans for installment - payment in the case of purchase.

I believe the idea will be particularly applicable to the development of the local market for works of art produced in different regions of the country and may help materially to relieve the abnormal concentration of all art interest in the great cities from which we now suffer. It will also serve as a very healthy corrective for some of the undesirable features of the dealer-system.

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Finally I would suggest that this sort of activity, by encouraging closer personal contact between the artist and his "public", would help both the artist and his potential client to appreciate one another's interests and needs to their mutual advantage.

Organization and Activities of Membership Groups. The experience of the Museum's Membership Committees in communities outside the New York area has shown very clearly that organized activities for membership groups are desirable -- if not, indeed, necessary - to keep up the interest of the present members and to furnish a basis for further enrollment. More and more demands are being made upon the museum for assistance in planning activities which will be at once consistent with the purposes of the museum and pertinent to the needs and interests of the communities where they are carried on. The Membership Committee has accumulated enough evidence of the wide differences in the requirements of communities where membership groups already exist to reveal the impracticability of establishing as yet any fixed pattern for the organization or activities of the out-of-town membership groups. It seems to me that the only wise course for the museum to follow at the present time if it wishes to develop a membership body capable of effective action in carrying forward the purposes of the institution, is to encourage its membership groups to establish themselves as the rallying centers of active interest in contemporary art in their several communities and to support activities calculated to reinforce that interest in whatever form or under whatever principle of organization or co-operation with other groups seems best adapted to the community concerned. This is admittedly a

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difficult and in some ways a dangerous principle to follow since it involves, on the one hand, a much more complicated membership organization than has ever been contemplated by a museum and, on the other, the need for some form of continuous supervision or official advisory contact with the local organization which will prevent the carrying on of activities which are detrimental to the standards or reputation of the parent organization. But I can not stress too emphatically the tremendous advantage to the growth of the museum as a vital force in society of a national membership developed through active participation in the work of the institution as compared with a passive membership whose only participation is in the payment of an annual membership fee. Nor can I overemphasize the importance of maintaining the principle of flexibility of organization to permit the greatest possible freedom to local membership groups to discover ways in which they may best serve the purposes of the museum in their own communities. There are so many varieties of organization and activity which can be envisaged as appropriate to people interested in the purposes of the museum that only experience can show us what types of organization and activity are likely in the long run to be most practicable.

A Membership Department. If the museum continues to extend its national membership, I believe it is a matter of vital importance that provision be made very soon for a department within the museum competent to deal specifically with the problems of membership organization and activity. With all his other duties, the executive director is very seriously embarrassed by the recurrent need of the Membership Committee for his assistance and advice on membership problems

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about which he is not infrequently obliged to make decisions out-of-hand without any means of informing himself as to the exact nature of the problem.

The addition to the staff of a secretary to keep the membership records in order and to undertake some of the burden of correspondence has been helpful. But I think it will be possible to facilitate the growth of out-of-town membership in such directions as have been suggested above and adequately to safeguard the interests of the museum only by having within the organization a paid official (preferably a man) whose specific duty it would be to investigate in person all of the communities where membership groups are active, and who would be expected to devote most of his time to studying the problem from all angles, giving particular attention to the matter of developing varieties of membership which are suited to all types of interest. He should be a person of considerable judgment, thoroughly informed on all aspects of the museum's program, in close touch with the Board of Trustees, and capable of dealing with all kinds of people. As the "walking delegate" or "field secretary" of the museum he would be expected to establish and maintain a workable liaison between the out-of-town membership groups and the museum through direct personal contact.

I would suggest that the director of the projected Education Department, in addition to his other labors, might very well be asked to assume responsibility for this work for the time being in order to provide him with information and experience that will have an important bearing on the successful development of the program of his own department and in order to establish at the earliest possible moment a dependable mechanism for keeping in touch with the membership groups

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and helping them to plan activities which will be most likely to facilitate the growth of the museum's service to the country at large.

WAYS OF EMPHASIZING NATIONAL SCOPE

A National Charter. Whatever the difficulties or delays involved in securing it may be, I think it is beyond question that the museum as a national organization can operate more effectively under a national than a state charter. The need for guaranteeing some form of legal jurisdiction over membership organizations outside the state of New York would be a sufficiently strong reason in itself. But there are more important reasons than this, some of which have been suggested in the earlier paragraphs of this section of my report. The business of fostering a healthy interest in the creative arts of the present day implies a much broader field of educational enterprise than that involved in cultivating an interest in the arts of the past. It reaches into every aspect of our national life and must inevitably be deeply concerned with the policies and activities of many of the agencies of the Federal Government. We can not ignore the steady trend towards centralization, not only of political authority but of social and cultural interests as well, in Washington and it seems to me that important cultural agencies which are independent of political control should recognize a moral obligation to make their influence felt in this focal center of the national consciousness.

I need not emphasize in this connection the strategic value of a strong membership organization in Washington (including a carefully selected group of American public officials and representatives of foreign nations as honorary members ex-officio) which would concern

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itself directly with the business of cultivating a more enlightened official attitude towards contemporary art and architecture on the part of the members of the Congress, the Federal Art Commission, the National Board of Education, the Architectural Advisory Boards of the Departments of the Treasury and the Post-Office, and other federal agencies.

The establishment of the new National Gallery under the terms of Mr. Mellon's recent gift brings into even sharper focus the urgent need in Washington of an influential agency to foster respect for contemporary creative effort. It would be altogether consistent with the purposes of the Museum of Modern Art to assist in the establishment sooner or later of a Gallery of Contemporary Art in Washington.

With regard to the business of securing a national charter for the museum, it should also be pointed out that the drafting of a bill for that purpose, the presentation of testimony at various hearings, while it is under consideration in committee, and the marshalling of support for it in Congress, with all the publicity which may be involved if it meets with serious opposition, may very properly be looked upon as a valuable opportunity in itself to furnish public education and to extend the understanding of the significance of contemporary art.

National Awards. The National character of the museum's activities may be further emphasized by the establishment of a system of awards carrying a Special Honorary Fellowship or Membership for Life for distinguished service to American Art (by Artists, Patrons - including philanthropists, manufacturers and merchants- Scholars and

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Teachers). The form of such awards and the principles upon which they should be made, should be very carefully worked out to make sure that they convey real distinction and are something more than an empty gesture. A similar suggestion is offered with respect to foreign artists (see Part V).

Distribution of the Permanent Collection. The National character of the museum may be demonstrated also by the allocation of items from its permanent collection to public museums in all parts of the country, rather than to one great museum in New York. The tendency to concentrate all important works of art in a few great public collections is certainly not conducive to the proper development of the cultural life of the smaller communities.

It may be worth while to consider whether the Museum of Modern Art might not be able to serve the public to best advantage by retaining permanent title to the items in its collections and allocating them from time to time on long term loans to museums which seem to need them most or which are able to make the best use of them. One of the chief values of the travelling exhibition - that of making works of art accessible to more people by showing them in different parts of the country - is significant in direct relation to the quality of the works of art which are used for this purpose. I would suggest that the museum may find itself in a position to introduce an extremely valuable type of service to other museums (and it will certainly be in possession of a very useful instrument for encouraging co-operation with other institutions) if it should decide to reserve title to its most important works of art when they are no longer "modern" and offer them on one year or five year loans instead of

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disposing of them outright. In any event, the possible advantages of distributing them widely should, I believe, be considered very seriously.

A similar suggestion is made in Part V with regard to the placing of works by American artists in foreign museums.

Duplication of Effort Among National Art Organizations. We are always being made painfully aware of the tremendous amount of waste involved in the needless duplication of effort in public welfare activities. Art organizations are as subject to this difficulty as others and it should be the constant aim of those who are charged with the prudent expenditure of money for service to the public to assist in minimizing waste of this sort. While the Museum of Modern Art is not at the present time operating in direct competition with any other institution it is almost inevitable that the extension of its activities may be looked upon as a challenge by other institutions which have a national organization or program of activities. Its very success in any particular activity may encourage a type of competition which would be less rather than more advantageous to the public in the long run.

For this reason it is strongly recommended that a continuous effort be made to cultivate sympathetic relationships with such organizations as the American Federation of Arts, the College Art Association, and the recently proposed American Association of Art in Industry (if it actually comes into being) as well as foundations and organizations concerned primarily with contemporary art in order to make way for opportunities to bring their joint resources most effectively to bear upon similar types of enterprise.

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Function of Private Philanthropy. One of the most impressive facts in the development of modern civilization is the extraordinary capacity of our democratic form of society to support altruistic enterprise based on the free initiative of private individuals. America has furnished the most remarkable evidence of this capacity in all fields of public welfare and cultural activity, not least in those pertaining to higher education, music, and art. It is safe to say that nowhere else in the world and at no time has so much generous private collaboration been elicited to develop public facilities for enjoying the fine arts. Surely, this is a force of tremendous social significance and, as far as it is possible to guide it, it must be so employed as to increase and not to decrease the sense of individual responsibility which is not only the essential condition for the survival of this force itself but is the very foundation stone upon which our American type of Democracy rests. On the basis of this consideration I urgently recommend as a long-range policy conducive to the best interests of art and society, the principle that all the direct public services of the museum which involve a regular current operating expense be established as soon as possible on a self-liquidating basis; in other words, in connection with all ordinary services the public should be expected to pay for what it gets. I believe adherence to this principle will be particularly important in the administration of a national organization, both as a guarantee on the part of the museum of permanent concern for the needs and interests of the general public and as a means of building respect for art as an activity entitled to the support of society at large. I believe the museum will be well advised in the long run, therefore, to seek gifts from philanthropic sources only for extraordinary ex-

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penses, for endowing types of service which the public can not easily support, for accessions to the permanent collections, for subsidies for research, and for the support of new projects during the experimental stage of their development.

A New Statement of Purposes. Finally, I should like to suggest that in connection with the opening of the new building a statement be prepared for general distribution - perhaps in the form of an attractive pamphlet - which summarizes the positive accomplishments of the institution up to this time, calls attention to the art needs of the country which the museum aims to satisfy; emphasizes the dynamic character of its purposes and those aspects of its organization and activities which differentiate it from other art museums; and gives special prominence to the national scope of its membership and services.

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PART IV

RELATIONS OF THE MUSEUM OF MODERN ART

WITH OTHER ART INSTITUTIONS

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RELATIONS WITH OTHER ART INSTITUTIONS

Everyone recognizes in principle the desirability of cultivating mutually helpful relations between public agencies interested in Art. There is noticeable in general, however, among all such agencies a rather pronounced hesitancy to carry that principle very far in actual practise for fear of endangering prestige, or self-sufficiency. In my opinion this situation calls for more effort than is now accorded it to sharpen our awareness of the problem and to develop a more effective technique for doing away with unnecessary impediments to cooperation.

For, whatever may be said in favor of fostering the spirit of rivalry and competition in the field of commercial and industrial enterprise, all our experience points to the advantage of minimizing rather than encouraging this spirit in the relations between organizations which exist primarily for cultural or humanitarian purposes. If, as has often been noted, the chief weakness of our American system of privately endowed agencies for public welfare is its tendency to tolerate if not actually to encourage waste through needless duplication of effort, we may fairly allocate a certain modicum of blame for the condition upon the directors and supporters of institutions working in the same field for their failure fully to appreciate their mutual responsibility in this regard. It is painfully apparent, in some cases at least, that this failure is rooted primarily in an exaggerated respect for the tradition of rivalry and competitive prestige.

The point I should like to make is that the Museum of Modern Art, having no traditional rivalries to maintain, is in an admirable position to contribute something very important to the picture by

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deliberately seeking to avoid the development of institutional antagonism in its particular field of endeavor. It may even help to break down needless rivalries where they have crystallized to the disadvantage of the public.

But apart from this desideratum - which may be considered important enough to include among the permanent policies of the institution - it is especially desirable that the Museum of Modern Art give some immediate attention to the question of its present relations to other institutions. It would be highly imprudent, in my opinion, to ignore the fact that the Museum of Modern Art has not yet succeeded in establishing altogether satisfactory relations with other institutions in the art world and that unless positive efforts are made to improve its position in this regard its potential public usefulness will be seriously hampered.

There are a number of handicaps which may be taken for granted and to a certain extent discounted as the normal burden of a new venture such as this. It would be too much to expect that any new institution looking towards the interest and support of that part of the public upon which the older institutions depend could escape generating a certain amount of jealousy and suspicion. Nor should it be surprising to find such natural sentiments, where they exist, considerably reinforced by the numerous forms of prejudice (some not altogether unjustifiable) which are aroused by the connotations of the term "Modern Art." These factors, together with the necessity, during the first few years, of concentrating all available energy upon the internal development of the organization and program, will undoubtedly account in large measure for whatever negative attitudes towards the museum now exist. Active or openly expressed ill-will

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towards the Museum is surprisingly rare. Where it is encountered it may be traced as often to temperamental captiousness as to any well-conceived ground for criticism of the institution as such. It would appear that the denizens of the museum world are as richly endowed with a capacity for unreasoning personal antipathies as people in any other walk of life and such instances are not to be taken too seriously.

Nevertheless, I am convinced that much can be done to improve relations with other institutions if everyone connected with the Museum is made aware of the importance of the problem and can be brought to realize his personal responsibility for taking a more active part in building up and maintaining good will for the institution and its purposes. I would suggest the following types of activity as worthy of consideration.

1. Professional Staff Contacts

It should be regarded as one of the most obvious duties of all the officials of the museum - whether they be members of the professional staff or of the board of trustees - to cultivate cordial personal relations with the officials of other institutions wherever it is possible to do so, and to make some effort to discover, as opportunity offers, any sources of friction or misunderstanding between different institutions that may exist. Such efforts are clearly to the mutual advantage of all concerned. Directors and heads of departments of museums in the ordinary course of their work have much more occasion, perhaps, to know one another's problems than do trustees and it is natural enough to assume that their common professional interests are a sufficient bond to guarantee the maintenance of satisfactory relationships between the institutions they work for.

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The value of such professional contacts can not be over estimated where they are based on a genuine community of interest. Probably more than any other single factor these professional contacts have established the foundation for whatever good will and cooperation exists between art museums. Nevertheless, I have a very strong impression that institutions, especially in New York, tend to depend too much on such contacts as the basis for their official relations, which seem to lack, for this reason, an essential kind of substance and continuity, and that they have generally failed to build up enough other desirable forms of contact to protect them against the devastating effects of professional rivalry or mere personal antipathy between individuals which may easily create obstacles to the fulfillment of their purposes as institutions.

Trustee Contacts

Trustees of Art Museums are generally extremely busy people whose public interests are divided among a number of equally important responsibilities. In the nature of things no great amount of time can be demanded of them for the benefit of any one institution. On the other hand they tend to have many contacts, social and otherwise, with the trustees and governing boards of other institutions and may properly be encouraged as a normal expectation of their trusteeship to improve their opportunities to cultivate mutual understanding and good-will between the institutions they represent.

2. Furthermore it seems to me that more should be done in the way of clarifying in the minds of the directors of other institutions what the specific functions and purposes of the Museum of Modern Art are and to discuss with them openly and frankly what kinds of activity it may undertake to better purpose than other museums and vice versa.

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3. Cooperative Educational Programs

The need for closer understanding between art museums in New York will become more apparent, I believe, in connection with the expansion of the educational program of the Museum of Modern Art. It would appear that some kind of cooperative planning and even active collaboration in the carrying out of educational programs will be indispensable if the potential usefulness of museum facilities to the public schools of the city is to be fully realized. The same may also be said with reference to private and professional schools. I would recommend, therefore, that the Museum of Modern Art indicate its willingness to cooperate with other museums in the development of educational programs which involve the use by the same student groups of the facilities of different museums.

4. In communities outside New York City the possible advantages of combined membership privileges with local museums should be explored.

5. In a number of communities this may be pointed in the direction of providing valuable reenforcement to the local museum in developing a department of modern art.

6. In other communities where there is a strong urge towards cultivating the interest in contemporary art as a separate enterprise, or where the establishment of a branch Museum of Modern Art seems to be called for, the combination membership idea might be employed to help minimize the effects of exaggerated partizanship which many supporters of both old and new art find embarrassing.

7. Finally, the desirability of maintaining satisfactory relations with other public institutions, or private groups and individuals whose collections or interests bear particularly on

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contemporary art is so obvious that it hardly needs to be mentioned. But here, perhaps, most of all, where the tendency towards feelings of rivalry and competition is so strong, I believe consideration of the larger public good will usually indicate that the Museum of Modern Art should go out of its way to cultivate the spirit of cooperation and good-will even in cases where its own prestige may seem to be jeopardized. The point here is that since it is altogether improbable that circumstances will ever arise to justify the establishment of a privately supported agency duplicating the comprehensive functions of the Museum of Modern Art, this institution can well afford to be generous in all its relations with smaller or more highly specialized agencies interested in modern art.

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PART V

THE DEVELOPMENT OF THE MUSEUM OF MODERN ART

AS AN INTERNATIONAL INSTITUTION

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THE MUSEUM AS AN INTERNATIONAL INSTITUTION

The Arts and the Sciences, transcending all political, racial, and economic barriers, are the common ground upon which the nations of the modern world stand together. More than ever before we are being forced to realize how vital it is to the survival of civilization itself that their integrity be preserved against the claims of nationalistic sentiment or the encroachments of political expediency.

Thus, the Museum of Modern Art, although organized and supported by Americans and operating primarily for the advantage of the American public, can hardly fail to recognize its potential significance as an international institution. Indeed, the international character of its interests is manifest in the series of loan exhibitions and the collection of works of modern art which are the central features of its program. We may naturally expect that an American institution devoted to the propagation of a wider interest in the new art of the world at large will be keenly aware of its community of interest with individuals and groups outside the territorial limits of the United States who are devoted to similar purposes and will seek to improve whatever opportunities may be found to encourage international understanding and good-will through cooperation with such agencies.

The following means of advancing the growth of the Museum of Modern Art as an international institution may be suggested.

1. Further participation in the interchange of exhibitions with foreign museums - such as the exhibition now being prepared for the Jeu de Paume in Paris.
2. The creation of honorary trusteeships for outstanding foreign patrons of contemporary art.
3. The establishment of a periodic award for distinguished achievement

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by foreign artists signalized by a comprehensive exhibition of the artist's work at the museum and a formal public ceremony for the conferring of the award. In this connection it is interesting to note than no one has yet come forward to provide an award for distinguished achievement in the visual arts to parallel the Nobel prizes for outstanding contributions to the advancement of physics, chemistry, medicine, letters and peace. I venture to suggest that no more effective means could be devised for cultivating world wide respect for the United States as a patron of the visual arts or for the Museum of Modern Art as an international institution than the establishment of such an award (patterned deliberately on the precedent set by Alfred Nobel and administered by the trustees of the Museum of Modern Art.) The national and international character of the institution might be further emphasized by inviting the President of the United States to act in the same capacity in conferring the award as the King of Sweden does in the case of the Nobel prize .

4. Sponsoring exchange curatorships and lecture tours.
5. Sponsoring exchange fellowships for graduate study in the field of contemporary art.
6. The placing (by gift or exchange) of important works by American artists in foreign museums. (See Part III pages 98-99).
7. Conducting in New York (perhaps every five or ten years) an international symposium on critical standards and publishing the results.
8. Taking a more active part in the International Congresses of Art History.
9. Maintaining an official correspondence service with the leading foreign art journals.

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I would also suggest that the idea of an international "court of wisdom" which was proposed at the Harvard Tercentenary by Professor Etienne Gilson of the University of Paris and which has since been given serious consideration by the British and American Associations for the Advancement of Science, as it is developed, may logically contemplate the collaboration of institutions such as the Museum of Modern Art (in view of the national and international scope of its interests and the strictly disinterested and non-political character of its services). If this proposal continues to excite the interest it has already engendered among some of the world's best minds, it is not unlikely that means will sooner or later be found to implement the idea with an actual organization and a program which conceivably could fulfill as important a function in preserving the intellectual and spiritual integrity of civilization in the modern world as organized religion did in the middle ages. I wish merely to suggest that in the event of any such development all institutions which are interested in the free development of the arts must fight side by side for a representation of Art as co-equal with Science in the maintenance of civilized values.

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PART VI

THE EXHIBITION PROGRAM

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Part VI

THE EXHIBITION PROGRAM

Up to the present time the success of the Museum of Modern Art has been chiefly due to its exceptionally fine program of loan exhibitions. There can be no question as to the importance of continuing this program and maintaining its quality at the highest possible level. The provision of adequate space in the new building for the continuous display of the permanent collection, however, will doubtless raise some question as to the need for so many new exhibitions as the museum has sponsored in the past in order to keep up the public interest.

In my opinion the director's contention that the exhibition policy of the museum should be based on not more than two important new exhibitions each year is eminently sensible. The highest standards of preparation and presentation can only be achieved if those who are engaged in the task are free to devote their best efforts to it without the confusion and numberless incidental distractions involved in filling out the program with shows of minor significance.

In accordance with my previous recommendation that the Museum should strive to keep both the specialized and the popular interest equally in mind, I would further suggest that the major new exhibitions each year be planned so as to embrace both these interests--perhaps one of them calculated to appeal particularly to the connoisseur and the scholar and the other of a more "popular" character. (A balance of interests such as that represented by the Van Gogh and "Abstract Art" exhibitions is an excellent illustration of

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the point.)

Unquestionably also some effort should be made to secure a proper balance between "advanced" and retrospective shows and between the exhibition of works by American and foreign artists. The Museum's program has apparently received some unfavorable criticism on this score. It is only fair to point out that there are too many variable factors entering into a judgment of what is a "proper balance" between these interests to make the adoption of any policy specifying the distribution of subject matter in any way desirable. Among the innumerable considerations of what is "proper" subject matter for new exhibitions perhaps timeliness would seem more appropriate to the interests of a Museum of Modern Art than to any other kind of Museum. But it should also be pointed out that even "timeliness" is often too easily discovered in mere accidents of chronology which provide convenient excuses for anniversary or memorial exhibitions which, however great their academic appeal, may have but little to contribute to current interests and needs.

The success of an exhibition is to be measured not only by the expert knowledge of the subject matter which has gone into its preparation, and the good taste displayed in mounting it but also by the imagination and showmanship with which its significance is revealed to all who come to see it. This has been justly recognized as one of the distinctive contributions of this institution to museum practice and should be particularly encouraged.

Striking and unusual methods of presentation may be considered as a valuable means of keeping the creative and dynamic character of the Museum fresh in the public consciousness. I would recommend particularly, wherever possible, a more extensive use of

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self-revealing contrasts and comparisons such as were employed in the exhibition of Abstract Art, for the sake of making more vivid basic contradictions and similarities in different modes of expression and for the sake of stimulating intelligent controversy between conflicting schools of criticism. Indeed, there is reason to believe that an instructive series of exhibitions could be devised based solely on the principle of comparing typical examples of two quite different traditions of art expression. One thinks particularly of the exciting possibilities of a joint exhibition of Chinese and Modern Painting, for example.

"Controversial" Exhibitions.

Furthermore, it would seem to be wholly consistent with the purposes of the Museum occasionally to undertake a frankly "controversial" exhibition, the primary purpose of which would be to stimulate discussion of the relation of Art to other interests. Exhibitions of advertising posters and machine art have already been held. Exhibitions of works of art inspired by religion or sports, for example, or costume design, caricature and satire could be used to good advantage for such a purpose and might profitably be exploited by concurrent conferences on the subject.

The "Pure Art" Issue

This, of course, raises again the question of the importance of preserving the sanctity of the theory of "Pure Art" which has so largely dominated professional art interests in recent times and it suggests the desirability of reopening the question for a more extensive (and perhaps more fruitful) exploration of its significance.

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Special Exhibitions for Beginners.

The suggestion has been made in a previous section of this report that a small room on the ground floor of the new building might be set aside for exhibitions of a very elementary nature to assist beginners to understand the meaning of recent movements in Art and to help elucidate the significance of the current exhibition.

Single-picture Exhibits.

I would add to this the recommendation that individual works of particular interest be displayed in separate cubicles as one-picture exhibits and that others be similarly exhibited in separate pairs which illustrate different methods of seeing, handling, and purpose in dealing with similar "subject matter". It is suggested that a continuous series of such exhibits - a new one each month - could be made to yield an extremely high return of popular interest and educational value at a comparatively small expenditure of effort.

The Periodic Resumé

In Part II (p. 46) of this report, in connection with the discussion of circulating exhibitions, the suggestion was made of a comprehensive resumé to be held every five or ten years to illustrate the most significant new developments in all the visual arts during that period. This would seem to be precisely the sort of exhibition that would most directly fulfill the objectives of the museum and which the Museum of Modern Art is clearly in a better position than any other museum to undertake as a regular feature of its program. Indeed, we may go so far as to say that, whatever the difficulties involved in doing it as well as it should be done, no other type of exhibition is more pertinent to the business of the museum than this

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nor could any be better calculated to keep the interests of the institution fresh if it were established as a permanent part of its exhibition policy.

Finally I should like to emphasize again the importance of recognizing a greater responsibility for making the museum's exhibitions more intelligible to the large numbers of visitors whose experience and cultural background are below the average of those to whose interest the catalogues and arrangement of objects are primarily addressed. For there is good reason to believe that thousands of people visit the museum each year who have little or no idea what it is all about and who go away in as complete a state of bewilderment as when they came. Undoubtedly a considerable proportion of such visitors are inspired more by idle curiosity than by a serious desire for enlightenment but there are certainly many among them whose native capacity to enjoy much that the museum has to offer might be revealed to them if they could be persuaded that the interests represented by the exhibitions are not exclusively "highbrow". The suggestion has been made above that elementary exhibitions for "beginners" might serve this purpose. I would further suggest that a series of leaflets for general distribution describing in the most elementary terms the nature of the interests represented by the various exhibits might prove equally helpful both to visitors and to others who imagine themselves at a disadvantage in trying to understand "modern" art.

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PART VII.

THE PRESENT ORGANIZATION; PERSONNEL AND RELATED PROBLEMS.

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I

DIVISIONS AND DEPARTMENTS

In my discussion of the development of the museum as a national institution (Part II Section II pp. 82 et seq.) I have suggested the advisability of remodelling the present organization so as to separate the administration of the extension activities from that of the activities of the museum proper. It is clear that the effectiveness of this arrangement would depend to some extent upon whether the personnel and resources of the various departments of the museum could be made to serve equally well the needs of both these major divisions. It would be perfectly reasonable to suppose that occasions for friction growing out of divided authority might be unduly encouraged, and, possibly a greater burden of responsibility might be thrown on the executive committee, by such a revision in the organization. This consideration, however, must be balanced against the very great advantage to a growing organization of maintaining a high degree of fluidity and adaptability to changing circumstances which would unquestionably be secured by the arrangement. Furthermore, it is inconceivable that in actual practise there could ever be anything like a complete separation between the intra-mural and the extra-mural activities of the museum because of the need for constant consultation and cooperation between them in building up and exploiting the resources of the institution. This is equally true of the activities of the third main component of the organization--the business management, in general charge of the executive director, whose functions relate in important ways to the activities of all departments of the museum. In

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practise the actual interdependence of the different administrative units and their inescapable need for continuous cooperation could safely be counted on to overcome any tendency to disintegration involved in the suggested separation of responsibilities. If such a reorganization is effected gradually and only so far at any one time as is clearly to the immediate advantage of all the activities concerned, there should be no misgivings as to the practicability of the procedure.

As for the needs of existent departments, I have no particular comments to offer beyond suggesting the desirability of planning the offices in the new building with an eye to the probable need as time goes on for a considerable multiplication of room units. Obviously extra space should be provided for a department of Education and, perhaps, for a Membership Department. It would be reasonable to anticipate in the near future a demand for a department of Decorative and Industrial Arts distinct from that of Architecture (See Part VIII). Also provision will have to be made sooner or later for a department of Prints and Photography. Again, the Theatre Arts should be considered as entitled to an important place in the future activities of the museum, and it would seem a matter of the most elementary prudence to provide now rather than later for a stage, in connection with the auditorium, adaptable to the greatest possible variety of uses.

I feel sure the building committee will have foreseen the wisdom of avoiding as far as possible the construction of permanent or immovable partitions in the space designed for the offices of the staff.

It would, perhaps, also be worth while at this time to

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consider the ultimate disadvantage of permitting the different departments to build up separate collections of books, photographs and lantern slides. The desirability of having all such material consolidated in a central library has been demonstrated so often that this is now recognized as one of the elementary principles of institutional planning. The considerations involved are those of accessibility, efficiency of cataloguing and care, and economy of administration.

Incidentally, while speaking of the internal economy of the new building, I would suggest, as a method of securing greater accessibility and ease of supervision for items in the permanent collections of the museum which are not on actual display, that, instead of being kept locked away in the usual storage rooms in the basement of the building, they be assembled on screens and shelves in rooms adjacent to the galleries so that visitors or students may have easy access to them without having to apply to anyone but the regular gallery attendants.

II

ADVISORY COMMITTEES.

So far as I can discover, the precise status of the advisory committees to the various departments of the museum has never been defined. This fact has not seemed to impair their usefulness nor in general to have inspired uncertainty as to the limits of their responsibilities. Whether there is any particular advantage, however, to the museum or to the departments concerned in permitting the status of these committees to remain so vague is open to some question for, whatever may have been the experience so far, it is easy to imagine how situations detrimental to the best interests of the museum may

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arise through a variety of different interpretations of the functions and duties of these committees. This perhaps should be kept particularly in mind in connection with the founding of new departments and in making additions to the membership of existent committees. I would suggest the desirability of defining the status of these committees in the By-Laws and of establishing committee membership on the basis of short-term renewable appointments.

With regard to the group known officially as The Advisory Committee, I believe there has been ample evidence in the past of the positive disadvantage both to the museum and to the members of that group of trying to carry out a program of activities without knowing what their official relation to the institution is. This committee was organized in 1930 as "The Junior Advisory Board." Its contributions have been numerous and varied and the results of its deliberations seem to have had some influence in expanding the work of the museum. The members have repeatedly been given to understand that their continued existence as a group is considered important to the institution. At times, however, they seem to have felt rather keenly that their usefulness to the museum and their capacity to work together effectively have been more or less hampered by continued uncertainty as to just what their relation to the museum is and what kinds of service they are expected to contribute. In my opinion it would be a desirable safeguard against needless misunderstandings to provide this group with a more specific definition of the limits of their authority and of the nature of their responsibilities as a co-operating agency as a basis for planning their activities.

The interest of the members of this committee in collecting works of art and in arranging their own exhibitions has led to the

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suggestion that they be assigned a gallery in the new building for their own special use. Whether the general purposes of the institution could be clearly advanced by such an arrangement, however, should be considered very carefully. I would suggest that it might be more to the point to enlist the cooperation of individual members of the advisory committee in building up the activities pertaining to the regular public services of the institution.

III

PERSONNEL

The Search for Men.

In the long run the success of the Museum of Modern Art will depend not only on the soundness of its program but even more on the character and skill of those who are appointed to carry it out. It may be taken for granted that as the activities of the institution increase in scope and importance the need for men of outstanding competence to head the various departments will be more and more apparent. Indeed, without minimizing in any way the importance of adequate resources, a clear-cut program, and a well articulated organization plan, we may very properly consider the most important single problem confronting the museum during the next ten years to be that of finding the right people to man its professional staff. If the potentialities of the Museum of Modern Art are to be realized, none but the very ablest and most promising people to be had should be considered "good enough" for the purpose and, by the same token, it would be unwise to give anyone a position of ranking authority or responsibility in the organization until he has proven beyond a doubt that he is the

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best man available.

It should be apparent to everyone concerned that an institution embracing such multifarious interests and requiring the services of such varied special abilities can never be expected to reach its full development as the expression of any one dominating personality nor of any particular type of individual. No one can conceivably know enough nor be versatile enough to qualify as the "master mind" of such an enterprise. It must rather be the collective expression of a wide variety of first-rate talents within the organization, each representative of the best interests of the particular field within which it operates, and each free to make its own distinctive contribution, if the institution as a whole is ever to establish itself as a genuine spear-head of the creative consciousness of the nation and to be respected as such by people outside the comparatively narrow confines of professional art circles.

As time goes on it is unlikely that the museum will be able to attract to its service as heads of departments men whose abilities are commensurate with the opportunities for real leadership represented by these positions unless it can be made perfectly clear to them that they would have as important a place in the councils of the organization as any other member of the professional staff and as generous support for the development of their particular interests.

Salaries, titles, and tenure.

Standards of title, salary and tenure for the entire staff should be based as nearly as possible on their equivalents in other leading museums except with regard to life tenure appointments, which should never be counted on as a guarantee of securing the best services of people who are otherwise given a fair compensation for their

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work. A comprehensive plan for low cost group insurance and retirement pensions is a far more desirable method of improving the sense of security and fair treatment and it is recommended that such a plan be established for all the employees of the museum at the earliest possible moment.

IV.

REVISION OF CONSTITUTION AND BY-LAWS.

I would also recommend a thorough revision of the Constitution and By-Laws to make them more nearly consistent with the present operation of the museum and with any changes in organization or expansion of activities which may be contemplated in the near future.

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PART VIII

THE INTEREST OF THE MUSEUM IN "MANUFACTURE AND PRACTICAL LIFE"

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I

RELATIVE IMPORTANCE OF THE FINE ARTS AND THE INDUSTRIAL ARTS

From one standpoint, the phrase in the Museum's charter "to encourage and develop----the application of such arts to manufacture and practical life" may be viewed as covering the most significant of all the purposes of the institution. Its significance is to be found in the cultural implications of our modern system of large-scale machine production which may well come to be considered as the most momentous social achievement of our age, inasmuch as it promises to extend the facilities for living on the highest cultural level to virtually all members of society. We shall hardly be able to assign all the credit for this astounding development solely to the invention of the technique of mass production itself and the methods of large-scale distribution that go with it. The steady advance of the ideal of human brotherhood expressing itself in the principles and forms of popular government, in the free growth of science and its application to humanitarian ends, and in the establishment of universal education has certainly set the stage for it. Perhaps we may better say that all of these forces have helped, within the span of a single century, to bring what formerly could only have been considered as a vague Utopian dream to the very threshold of accomplished reality.

Strangely enough, Democracy, Science, and the Machine, until recently, have all seemed positively inimical to the preservation of a high standard of art expression. Now we are beginning to apprehend in these forces a solid foundation for the development of a great and authentic art tradition - perhaps the most favorable

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basis for such a development which the Western World has known since the Middle Ages. And we are now beginning to realize that the mastery of the tools whereby mass demand and quantity production are manipulated inevitably implies possession of the means whereby quality itself may be secured.

But we seem to be curiously impeded in pursuing our best interests in this direction by the operation of two closely related cultural phenomena which have become very sharply defined during the last fifty years; namely the almost complete separation of the fine arts from the practical arts and the pursuit of what is called "pure" esthetic satisfaction as a goal to be achieved only by isolating it from all other forms of human experience. It is largely because of these developments that the modern artist has become, both materially and spiritually, a "man without a country."

The reasons for the apparent conflict between the "art" interests and the economic interests of modern society are neither mysterious nor far to seek. The conflict, if we choose to call it that, is a natural consequence of our industrial development and if we wish to bring about a truce in that conflict it must obviously be negotiated at the point where these seemingly opposed interests are at one; that is to say, in the industrial arts.

Since time immemorial, what we call "Art" interests have been associated with the products of handicraft industry and, until recently, the word "cheap" could be used with equal propriety as a judgment of inferior esthetic quality and as a synonym for "low-cost." A decent respect for what was best in our cultural heritage seemed to oblige us, in order to preserve the integrity of our art interests, to remove them as far as possible from what appeared to

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be the degrading influence of everything pertaining to machine industry.

Furthermore, it was perfectly natural that the subdivision of labor and the specialization of function which characterized the development of the large-scale industrial technique, just as it was recognized as the principle which made our amazing scientific developments possible, should have spread into all departments of our cultural life and effected an equivalent professionalization in the realm of intelligent art interests. (The fact that the manifold "isms" of Modern Art so strongly partake of the fragmentary and specialized character of laboratory experiments, far from being an evidence simply of the artist's extreme perverseness and eccentricity, may with equal justice be cited as evidence of his remarkable responsiveness to the spirit of his age.)

And, finally, we must recognize that what some of us have been inclined to deplore as the "abnormal" over-emphasis of modern artists on the purely subjective and personal aspects of esthetic experience is to some extent a perfectly "normal" and "healthy" attempt to preserve the integrity of the individual personality in a society wherein the life of the individual is becoming increasingly standardized and regimented by the collective interests of the group.

In short, the extraordinary separation between "Art" and other interests,which seems to constitute one of the major cultural problems of our time, is neither unintelligible nor, in all respects, undesirable and the reorientation of the art of the modern world to the life of the modern world must proceed with due regard for a "cultural lag" which the fine arts themselves have created in

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the effort to save themselves from extinction.

Contrary, however, to the opinion of a good many professional artists and sentimental art enthusiasts, the central art problem of our time is not how to reorganize society so that painters and sculptors as such may be guaranteed greater public support in recognition of their special service to humanity in choosing self-expression as a career but, rather, how to bring art interests more effectively to bear on the major needs of society; in other words, not how to guarantee the survival of "art" as a superfluous activity in a hostile world, but how to identify it with the main currents of contemporary life as the prime condition of its "right" to survive.

From this point of view architecture, the industrial arts, and the art of the cinema would seem to be very much more important as contemporary vehicles of the creative imagination than easel painting and sculpture and it is probably more important to the general advancement of modern civilization that the first rate geniuses of our time should be attracted to these fields of activity. By the same token, we are perhaps more concerned than we should be lest the forms of art which are more exclusively devoted to "self-expression" should continue to lose prestige in the public esteem.

This is far from saying, however, that a public museum would be justified in deliberately minimizing its interest in contemporary painting and sculpture, and I should like to dwell on this point for a moment lest it seem to be unduly slighted in considering the special significance of the industrial arts.

"Self-expression" versus "social value" is not as simple and decisive an issue as it sounds. The psychologists, to be sure,

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are grinding out evidence in plenty that the therapeutic value of art interest is to be found more richly and directly in the act of self-expression than in the contemplation of other peoples' "self-expression." And some of them predict that, as time goes on, a society which has discovered how to secure a vast extension of leisure time for its members is going to find a more satisfactory solution for its problems of personal adjustment in the direction of a wide cultivation of strictly amateur activity and somewhat less in the delectation of the products of those who are professionally engaged in the exploitation of their private psychoses. Now, there is undoubtedly a great deal to be said in favor of this view. It is equally apparent, however, that the current impression that modern art can be profitably studied only by the psychiatrist and that the interest in "pure" esthetic experience is only to be understood as an "escape mechanism" is achieving a much greater air of "authority" than it deserves through the activities of many ernest people whose preoccupation with the problem of maladjustment has so far warped their perspective on art values as such that they can not see the woods for the trees. That easel painting and sculpture need not be devoted exclusively to neurotic exhibitionism must be apparent to anyone who has even a moderate acquaintance with the range of expression in modern art, and the search for "absolute beauty" which has titillated the fancy of the intellectuals of the Western World for more than two thousand years is not likely to lose its fascination for some time to come. Also, it should be clear that if we are to experience a notable expansion of amateur activity in painting and sculpture there will be a greater public need than ever for contact with fine illustrations of these interests as

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inspiration and guidance for the amateur.

But the most important reason for the continued interest of the Museum in painting and sculpture as "fine arts" is the reason which inspired the establishment of the institution in the first instance and which remains the chief justification for assembling a substantial "permanent" collection, namely because a public museum is the best means that has yet been devised for overcoming the physical impediment involved in the fact that the private ownership of a first-rate work of art restricts its use to the personal whim of the owner regardless of its potential value to society at large. As compared with the arts of literature and music, this constitutes a serious cultural impediment in our kind of society. The glory of enlightened patronage of the fine arts in the present day lies quite as much in its voluntary recognition of responsibility for making the products of genius accessible to the world as in the equally commendable enterprise (which was the more typical form of art patronage in times past) of providing the occasion or the means for the creation of works of art. The Museum is the point at which the highest interests of the artist, the public, and the private patron meet and its character as an ultimate repository for the best art products of the time - regardless of provenance or purpose - must be preserved intact and not be confused with its more immediate educational objectives.

Whether the Museum would be justified in considering the business of making accessible to the public fine examples of painting and sculpture as its <u>greatest</u> opportunity to serve the esthetic needs of our time, however, is another question and it is here that the claims of the practical arts must be considered to be very

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impressive indeed. Our commendable (if somewhat pathetic and exaggerated) concern for the "fine arts" has prevented us from realizing that art can occupy a central place in the life of the modern world only insofar as it can be applied to the things the majority of people are intimately aware of and by according it in these associations the same dignity and respect to which it is supposed to be entitled in its less plebian manifestations. The esthetic consciousness of the American public is desperately befuddled by the false sentimentality and snobism which, in the name of "Art", exalts a bad etching hanging in the parlor above a first-rate saucepan in the kitchen. Our study of older civilizations must lead us to the conviction that until we as a people have become aware of beauty in well-designed sauce-pans, arm chairs, electric light fixtures, news print or filing cabinets our interest in etchings or the latest "ism" is bound to remain as inconclusive a symptom of cultural integrity as an adenoidal accent or an artificial diamond; in other words, our fine arts will continue to be cultivated as expensive baubles to amuse the idle moment and the general public will remain profoundly indifferent to their claims as genuine nourishment for the human spirit.

The Industrial Arts are beyond all question the most important means at our disposal for bringing the formal values of Art home to men's business and bosoms - because they are the very stuff of our civilization and all men are always in immediate contact with them. I do not wish to labor the point unduly, but, in our eagerness to "encourage and develop the study of modern arts," we must not for a moment ignore the obvious fact that much of the interest attaching to "modern art" in the minds of collectors and

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students can have but little meaning for the layman. This can hardly be otherwise as long as "Art" principally connotes painting in the minds of a majority of people; as long as "Art" news is allocated to the "Society" page of the newspaper; and as long as the man in the street adheres to his pathetic conviction that dabbling in art or owning genuine works of art are exclusive prerogatives of the "idle rich." These are straws in the wind which indicate very clearly, in my opinion, in what directions we must plot the course of popular education in art if the public is to be brought to participate in any real sense in the consumption of the art product of the time and if the creative artist is to achieve a more substantial realization of how his talents may best be applied to serve the actual needs of his fellow men.

The mass production technique has revealed to us, at long last, that low cost is no longer an insurmountable impediment to high esthetic merit and that if the public can be made to understand its opportunity, the machine, which our grandparents conceived as the "despoiler of art," can be made to fill the homes of our people with objects as beautiful as the palmiest age of handicraft art ever produced. This, as I see it, is the great challenge to art education at the present time and far outweighs in importance most of our efforts to elevate the public taste through the study of the fine arts as such. For all that the schools and museums have done in that direction appears hopelessly roundabout and futile in the face of the overwhelming direct influence on the public taste exercised by the cinema, the radio, the department store, the mail order catalogue, and the popular press. Our tactics have savored too long of the rear-guard action and have actually generated

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a defeatist psychology among those who should be leading the attack. If we are really as deeply interested as we pretend to be in restoring art to its proper place in modern civilization, we must adopt a more positive and comprehensive strategy. Our greatest hope of success lies in a head-on attack upon those forces which chiefly condition the public taste. And they are most vulnerable precisely where most people spend most of their money: namely in whatever affects the marketability of objects produced to satisfy the ordinary requirements of daily life.

II

A DEPARTMENT OF INDUSTRIAL ART.

There can be no question of the need for a department of the Museum devoted exclusively to the interests pertaining to Industrial Art. The chief functions of such a department would be:

(1) To sponsor continuous research in the problems of industrial design and to publish the results. (A series of studies of the problems of specific industries is particularly needed as well as general surveys such as the recently published "Enquiry into Industrial Art in England" by Nikolaus Pevsner - an admirable example of what should be done on a larger scale in America.)

(2) To prepare exhibitions for general circulation and to conduct a large continuous exhibition in New York illustrating the best examples of industrial design as they appear, with special emphasis on low-cost articles for which there

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is a large popular market.

(3) To sponsor competitions for new designs for objects in general use for which existent designs are notably unsatisfactory.

(4) To cooperate with the departments of Education and Membership in working out educational programs of all sorts calculated to serve the interests of the consumer, the designer, and the manufacturer alike.

(5) To conduct a continuous campaign of private propaganda to increase among leaders in the fields of manufacturing, merchandizing, cinema production and publicity the consciousness of their enormous influence on public taste and to heighten their sense of personal responsibility for helping to elevate the esthetic standards of American products. In this connection I would call attention again to the suggestion made in Part III, p. 91, that a special type of membership might well be developed within the organization for those who are more directly interested in the Industrial Arts than in any of the other interests of the Museum.

Mr. Wheeler's Report.

I have examined Mr. Munro Wheeler's very able report on a proposed set-up for a Department of Industrial Art and his project for an educational campaign to stimulate nation-wide interest in good design for objects of household use. With regard to this

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report I would recommend the following:

(1) That the proposed program of circulating exhibitions be undertaken as an immediate project of the present Department of Architecture and that no attempt be made to organize it under a separate department until it has been developed beyond the experimental stage. In my opinion it would be unwise to set up such an elaborate working organization as the one proposed until a much more complete survey has been made of the needs of the various industries and until the Museum organization itself has been more fully developed. I feel very strongly that it is important to avoid at all costs the tendency of each new department to evolve as a separate institution within the organization without due regard for a proper articulation of its functions with those of the other departments of the Museum.

(2) That bad design be illustrated in the circulating exhibitions alongside good design as the most effective way to make the public understand the difference by direct experience rather than by implication or through some expert's arbitrary dictum.

(3) That no attempt be made to seek the direct support of industry for the project until the disinterested character of the museum's sponsorship has been fully established in the public mind.

III

REPRODUCTIONS

The reproduction of works of art by mechanical processes has already become an activity of great significance to students of art and bids fair in the immediate future to make the finest

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examples of the plastic and graphic arts as universally accessible as the printing press has made literature and as the phonograph and the radio have made music. I believe this development is worthy of the most serious attention of all institutions which are devoted to extending the knowledge and raising the standards of art since it introduces some extremely interesting new factors in the relationship between the artist, the museum, and the public.

The results of the mechanical reproduction of pictures are as yet far from perfect but the remarkable progress which has been made during the last twenty years gives us every reason to expect that improvements in quality will continue to be made, that the demand for fine reproductions will continue to grow, and that competition and the economies of mass production will continue to reduce their cost to the point where they may be owned by practically any one who wants them.

This development should open up a substantial new source of income for the artist and secure for him the same sort of return on the use of his work as is guaranteed to the writer and the musician by the laws of copyright. The Museum of Modern Art may play an important part in improving the economic status of those artists whose work is worthy of support by sponsoring the publication and distribution of fine reproductions of their best pictures and by actively supporting the principle that the artist should be entitled legally and morally to a fair share of any money profit involved in the resale or commercial exploitation of his work.

The museum may very properly interest itself directly in the study of methods for improving the processes of making reproductions. It may furnish the public with expert judgments as to

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the quality of particular reproductions or processes and illustrate such judgments by critical exhibitions of satisfactory and unsatisfactory reproductions of the same original.

In order to facilitate the distribution of the best examples and to combat the tendency of publishers or dealers to maintain retail prices at an exorbitant level the museum would be justified in providing special services to its members through an extension of purchasing discount privileges and the development of lending libraries of fine reproductions among its membership groups or affiliated organizations.

Finally, I would suggest that the museum give some attention to the matter of helping the public to use reproductions intelligently. The multiplication of reproductions is bound to create a vastly accelerated rise and fall of popular interest in particular works and artists and whatever gain may be experienced in a more general comprehension of those values which are revealed only through long association with works of art may be compensated by an even greater loss through over-familiarity with those works which achieve the greatest popularity. Indeed, if we have learned anything from our experience with the phonograph, we should recognize at the outset that there are very serious disadvantages to the unlimited multiplication of cheap reproductions unless it is accompanied by a corresponding growth in what may be called "the technique of appreciation." In this connection it seems to me the museum can perform a valuable service by encouraging people to collect reproductions in portfolios and to display them on their walls one at a time - after the admirable Japanese method - and even to learn when to discard them, as one does an old suit of clothes,

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when they seem to grow threadbare and lose their appeal.

No really convenient method for the storage and display of a collection of large prints in the home has yet been devised and it is altogether unlikely that people are going to buy prints in any quantity - however good and cheap they may be - until this problem has been solved. I would suggest that the Museum conduct a competition for the design of this new type of furniture which is needed in the modern home - a cabinet for the storage of pictures (whether originals or reproductions) and an adjustable frame for displaying them properly.

IV

MORAL OF THE WORLD'S FAIR PROJECT

In conclusion I should like to say that the need in America for a strong national organization representing the combined authority of all the forward looking art interests in the country, such an organization as has been suggested throughout this report as the goal towards which the development of the Museum of Modern Art should be directed, is to be seen no where more clearly than in our experience with the Museum's proposal to co-operate with the Board of Design of the New York World's Fair in the preparation of designs for the buildings and furnishings of the so-called "Town of Tomorrow."

The Board of Design was sufficiently impressed with the soundness of the Museum's proposal to incorporate it in principle into their actual program in at least three ways: they are to have a "Tomorrow Town" in the "Shelter Section", they are to have a

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unit-planned Community center in the "Education Section", and they are trying to maintain the principle that the "fine arts" should be integrated at every point with the practical arts and not displayed as a separate interest; these were all specified in the museum's proposal and were elaborated in discussion with members of the Board of Design. The opportunity to contribute something of real value to American life by these means was readily appreciated by the Fair people but at every point in the negotiations of the joint committees appointed to discuss the proposal it was apparent that the Museum was thought of more as a convenient source for raising extra funds than as an institution of sufficient competence and prestige to be entrusted with the planning and execution of its own project. In effect, the esthetic competence of the Museum was not considered to be superior in any way to that of the Board of Design of the Fair. The point to be noted is not that the Board of Design should have sought to safeguard its own status as the planning authority of the Fair, which was only to be expected, but that the public reputation of the Museum of Modern Art for outstanding leadership and authority in the fields of architecture and the practical arts was as yet so slight that the Board of Design could recognize no advantage other than monetary in securing the Museum's assistance in establishing the esthetic standards of some of the exhibits. It is illuminating to compare the dominating influence of the Deutscher Werkbund in important German expositions of the last 20 years and the general respect accorded the activities of the Design and Industries Association in England!

Under the circumstances the museum was well-advised to refrain from further attempts to co-operate directly with the Fair,

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but, however disappointing the outcome, I believe the negotiations were valuable in so far as they (and the actual exhibits at the Fair) may bring us to a fuller realization of the great need for an effective organization of the progressive interests in architecture and the industrial arts in America and of the special responsibility of the Museum of Modern Art to assume more active leadership in making these interests articulate and influential in "manufacture and practical life".

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THE DEVELOPMENT OF THE MUSEUM OF MODERN ART

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Part I

Part II

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INTRODUCTION

When the Museum of Modern Art was first conceived the immediate intention of the small group of public-spirited citizens who organized it seems to have been to make accessible to the American public first rate examples of painting and sculpture since Cezanne emphasizing particularly significant new forms of expression in these arts which were not only misunderstood and little appreciated by the general public but were largely unrepresented in the leading museums of the country. The new Museum was projected as a potential counterpart in America to such institutions as the Luxembourg in Paris and the Tate Gallery in London. It would conduct public loan exhibitions of what seemed to be the most interesting work of living artists and would build up a collection of outstanding examples of this work with the expectation that such as in the course of time proved to be of lasting interest would be available for acquisition by museums devoted to the art of the past.

Founded at the very beginning of the depression the immediate and continued success of the new institution has been a matter of gratification to the friends of Modern Art on all sides. The response of the public has given ample testimony of the need for such an institution and during the first seven years of its existence the Museum seems to have established for itself an acknowledged position of leadership and, in some respects, of authority in the field of recent art. Its activities have unquestionably helped to bring about a more respectful attitude towards the purposes and accomplishments of modern artists; its care in selecting objects for exhibition and its skill in mounting them have been important influences towards establishing higher standards of discrimination and practice in museum technique; and

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it has provided in its series of well-edited and well-illustrated publications a valuable permanent contribution to the documentation of modern art. The supporters of the Museum may justly feel proud of these accomplishments.

But the remarkable growth in the scope of the Museum's activities is equally impressive. The creation of the department of Architecture; the extension of the Museum's interests into the fields of housing, the industrial arts, and photography; the founding of the Film Library; the development of the circulating exhibition services; and the extraordinary growth of membership support outside New York City have all come about as a natural response to obvious needs which no other institution seemed as well fitted to satisfy. Such activities have brought into view horizons of opportunity for usefulness which could hardly have been envisioned by the founders seven years ago and have suggested to the trustees the urgent need at this time for a general survey of the Museum's program to assist them in planning wisely for the future development of the institution.

It seems to me that two very fundamental questions concerning the direction of growth of the new institution, namely, whether the Museum should confine its interests strictly to the business of exhibiting objects of fine art and whether it should extend its sphere of activities to any extent outside New York City, have been very definitely answered both in the broad definition of purposes contained in the Museum's charter and in the various precedents which have been established for giving the practical arts an important place in the program.

It is only fair to say that under less far-sighted management the temptation to restrict the aims and activities of the new museum

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within rather narrow limits might have been very strong. There is not much doubt but that a Museum of Modern Art could successfully survive in New York; could probably build up a high prestige for itself in the art world; and even fulfill a useful function in the community if it ignored the interest of the general public altogether and deliberately limited its program and its appeal to the interests of a very small and very select clientele--in other words, if it chose to be merely a socially exclusive or ultra-"smart" exhibition society concentrating its attention solely upon the more esoteric cult interests and depending for its support upon an "inner circle" of "advanced" people. The fact that such a limited interpretation of the meaning and purpose of the Museum is actually to be encountered here and there, (sometimes among people who are in a position to know better) is evidence of the plausibility of such a policy. I consider it a very fortunate circumstance that the founders so defined their purposes in the charter as to make such a reputation in the long run unthinkable. I am happy also to say that in my contacts with the trustees I have found very little disposition on their part to be too easily satisfied with the success that has already been achieved--remarkable as that has been--and that they recognize the need for furnishing convincing evidence that more significant goals are being kept in view. In pursuing the investigation on which this report is based I have been encouraged to believe that they are vitally interested in devising ways and means of directing the growth of the institution into channels of the greatest possible service to society. This is implied in the President's statement that the object of the investigation is "to find out in what way the Museum can most effectively develop esthetic values in American life."

It is the purpose of this report, therefore, to attempt to de-

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fine the character of the opportunities for greater usefulness which present themselves to the Museum of Modern Art and to suggest practicable ways of realizing them.

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PART ONE

GENERAL CONSIDERATIONS

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PART ONE

GENERAL CONSIDERATIONS

In order to secure a proper perspective in studying the Museum's problems it will be helpful to examine briefly some of the more obvious factors which condition the interest in art in Modern Europe and America; to discuss the growth and function of the public Art Museum; and to attempt to isolate the fields of interest and types of activity which may properly be considered pertinent to the business of a Museum of Modern Art as distinguished from other Art Museums.

The Charter under which the Museum operates states that the Museum of Modern Art is maintained "for the purpose of encouraging and developing the study of modern arts and the application of such arts to manufacture and practical life, and furnishing popular instruction" and validates its claim to official recognition under the State law as "an institution of educational usefulness and character". The visual arts have been practiced and admired by human beings in all stages of cultural development since time began but the idea that they should be sanctioned by the state for purely educational reasons is a comparatively new thing in the world. It can hardly be said that art is produced with an educational purpose in mind, nor that it is ordinarily bought for such a purpose. Indeed it is apparent in the case of a great many important examples of Modern Art that they were produced for no other reason than the personal satisfaction of the artist who created them. But this is only one of the seeming anomalies which characterize our current attitudes toward art.

The interest in Art as it is cultivated in Europe and America at the present time would certainly be one of the most difficult of

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all our social phenomena to explain to a visitor from Mars. Not the least confusing aspect of the matter is the paradoxical existence of the greatest amount of conscious interest in the fine arts as such that the world has ever known and at the same time the almost universal conviction that the artist is the least appreciated of all members of society, whose life is expected to be a sort of long-drawn out martyrdom in exile amongst philistines. Again, most of the objects of art from ages past which are gathered together in museums were produced in response to an actual demand for them; and these same objects are preserved at tremendous expense for the benefit of a public which is not particularly conscious of any immediate need for them and for the inspiration of artists who are dependent on the interest of the public for their livelihood.

These, of course, are distinctly modern phenomena. Previous to the 15th Century the "artist" was not exalted above the "craftsman"; the distinction between the "Fine Arts" and the "Practical" arts and crafts was not emphasized; and the knowledge of the art of the past was so scanty and inaccurate that it had little influence in conditioning the average man's judgment of what he liked. Since the High Rennaissance, however, the exaltation of the personality of the artist as an individual who is profoundly different from other men has become a fixed tradition; the Fine Arts have been elevated to a place of supreme cultural importance as distinguished from other human activities; and the historical consciousness has become part and parcel of the thinking processes of everyone who has had access to a common-school education. Furthermore,until very recently in Western civilization disinterested patronage of what we now call the "Fine Arts" was a very limited thing. From earliest times down to the Rennaissance

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the "market" for works of art produced purely for the sake of creating something beautiful without any consideration of its possible use was so slight as to have no effect on the quality or character of art expression in general.

The history of our Art Museums really begins with the wealthy "dile ttanti" of Renaissance Italy whose lavish competition for the services and products of "genius" fixed a pattern of connoisseurship and enlightened patronage of the Fine Arts which was imitated throughout Europe and has inspired private collectors down to the present day. Most of the great public art museums of the world have come into existence since the French Revolution and were set up as public repositories for the great private collections of kings and princes. The notion that the general public should have a free opportunity to know and enjoy the great works of art of the world was a product of fashionable eighteenth century rationalism and its natural offspring, nineteenth century humanitarian reform. It was the same idea which expressed itself in the wholesale establishment of public libraries and public schools. In fact in America the endowment of public Art Museums by private philanthropy seems pretty generally to have been based on a sincere conviction that great paintings, like great poems, or great musical compositions, are part of our common cultural heritage and as such should be freely accessible to society as a whole. Probably very few private collections have ever been assembled because of their potential educational value to the owner; yet when they are bequeathed to public museums they are at once thought of as additions to the educational resources of the community. The public has been taught to approach an art museum with something of the same virtuous conviction of noble purpose with which it enters a church or a

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Only we did not carry the art into the public schools. That was a bad mistake

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school. Vast numbers of people seem to feel that Art is annointed with a special odor of sanctity which renders it more immune than other human interests from serious question as to its real importance in their lives. This is undoubtedly a very fortunate state of affairs from some points of view. But it may be said in all seriousness that there are comparatively few works of art of such universal and perennial significance as to justify such an attitude. Most of the art which has come down to us from the past is significant, from an educational standpoint, chiefly as an historical document; much of the best of it was produced without any conscious concern for what we earnestly call "standards of taste" or for the particular esthetic interests that we now find in it; and most of it is to be understood and appreciated only with reference to the civilization which produced it and the immediate needs, esthetic and otherwise, which it was created to satisfy.

It is worth noting at this point that the organization of the Museum of Modern Art has been patterned in most respects on the example of the older museums. Especially in the method of its support and in its official attitude towards the public, it has closely follow- the established tradition in America and, except for the subject matter of its exhibitions and the exceptionally intelligent and progressive character of its friends and supporters, it can hardly be said as yet to have contributed anything fundamentally new to the museum idea. In my opinion it has a great opportunity to do so.

Standards of taste and forms of expression in art have changed almost as often and as radically as fashions of speech or clothing and no work of art has ever come to be recognized as "great" because of the fidelity with which it exemplifies a standard of taste or an

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idiom of expression characteristic of another age than that which brought it into being. Changes in standards of taste and modifications of our interest in art forms inevitably follow changes in our way of life and, by the same token, the art of one age can never be expected to satisfy the actual (as distinguished from the imagined) esthetic needs of another. Hence, a museum devoted to encouraging an interest in the arts of the present must be very much more sensitive to the characteristic interests and needs of contemporary society than a historical museum if it is to serve as anything more than an indiscriminate clearing house of information. And any standard of taste it undertakes to uphold will inevitably prove meaningless and abortive unless it is based upon a broad and sympathetic understanding of the major forces (spiritual and intellectual, economic and social) which dominate men's lives in the present day. In order to fulfill its function of guiding the public interest towards what is best in contemporary art such an institution more than any other will be obliged as a prime condition of its success to extend its contacts with the world in all directions and to seek the cooperation and support of fresh creative minds wherever they are to be found. It should be these reasons rather than the fact that "no other museums are doing it" which provide the fundamental justification for extending the Museum's interest into all fields of contemporary art and for seeking a nation-wide rather than a strictly local membership.

How the educational activities of art museums are calculated to affect the level of public taste and the public's responsiveness to the work of the contemporary artist are also matters of considerable interest for a Museum of Modern Art. There is room for serious question, for example, as to whether the highly specialized interest in

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art as art which museums and other educational institutions tend so earnestly to cultivate is really a help or a hindrance to the normal processes of adjustment to the changing environment which seem in the past to have provided adequate stimulus for satisfactory art expression. This is a question which a Museum of Modern Art can hardly ignore if it is really interested in playing a vital part in the cultural life of the community. Our concentration of interest upon the special esthetic values which we seek in the fine arts tends curiously to blind us to the esthetic values which are to be found in all human experience. Most people are capable of realizing that the esthetic satisfactions to be experienced in religion, in sports, in social intercourse, in gardening, in business enterprise, and even in tinkering automobiles may be as profound and as keen as those derived from looking at pictures and that such activities may furnish as valid an outlet for the creative urge as painting a picture or composing a sonnet. If there is one blind-spot in our current official attitudes towards art that is more regrettable than another it is, perhaps, our failure either to recognize clearly ourselves or to make clear to the public the simple and fundamental truth that the esthetic satisfactions which we find in Art do not and can not exist in vacuo and that our capacity to respond to esthetic values in Art is a manifestation of our capacity to respond to the whole environment. The essential mechanism of adjustment by which, as living human beings, we grope towards the means to survive and grow, physically, mentally, and spiritually, is dependent in large measure upon that capacity. We have really no occasion to complain of the complacent indifference to Art on the part of the average layman if we take no pains to make him aware of the fact that the savor, color, and interest by which he senses the worth

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of his own familiar experience are manifestations of the same faculty which is employed in the creation and appreciation of art. It may even be said that educating people to enjoy art is hardly worth the trouble if it does not lead them to a more vivid realization that all human activities seem significant or futile in so far as we succeed or fail in pursuing them as creative enterprises and in the spirit of the artist.

This is not by any means to suggest that it is to the best interest either of Art or of the public for museums to be guided by the average level of public interest in Art. The function of the museum is to assist the public to clarify its interests and to discover what it really wants. For, despite everything that has been said, the public, though the ultimate beneficiary of new creative activity, automatically tends to look with suspicion and disfavor upon anything it has not been accustomed to like. We have hardly yet begun to realize how great has been the influence of art museums and courses of instruction in the history of art towards reinforcing and even exaggerating the natural resistance to new forms of expression on the part not only of the public but of the people to whom the public looks for authoritative guidance. This influence has been particularly unfortunate in America because it was brought to bear at precisely the moment in the development of our national life (viz. the 80's and 90's) when circumstances were most favorable for America to lead the way in establishing the cultural standards of the modern world. It has played a notable part in perpetuating and hallowing the charming myth that American taste is congenitally inferior to that of any other nation and it has definitely served to discourage in the field of the fine arts that robust venturesomeness and optimistic pioneering which has so strikingly

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characterized American creative enterprise in other directions.

This, also of course, must be a matter of due concern to those who expect the Museum of Modern Art to play a helpful role in the development of American culture. It suggests that seeking means to stimulate confidence in American creative capacity might well be one of its conscious objectives and it suggests that such activities as distributing historical data and cultivating a scholarly interest in creative activities abroad should always, perhaps, be guided by a fairly clear understanding as to how such activities may be expected to affect American interest and effort in the Arts.

The directors and governing boards of most art museums--with their close connections with art dealers and wealthy collectors--seem to recognize that they are, in effect, the most powerful and responsible patrons of Art in the modern world. It is the ambition of every artist to be represented in as many museums as possible. The Museum of Modern Art apparently is in the way of occupying a unique position here. As its standing in the art world becomes more and more secure, almost inevitably recognition by the Museum of Modern Art of young or hitherto neglected artists will be the "open-sesame" to other museums. The professional artist may be expected to turn more and more to the Museum of Modern Art for guidance and inspiration. The Museum may properly recognize its potential responsibility for wise guidance and encouragement to the living artist as one of the greatest opportunities for usefulness that any museum has ever had. Suggestions will be found in later sections of this report of ways in which the Museum may increase its direct services to the American artist.

Because of the different needs of different groups in the

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museum's "public", the question how far the museum should expect to go in providing special services for them will always be a difficult one. The major support of the Museum at present is derived from the contributions of members who are more interested in helping the Museum serve the community than in deriving from it any particular benefits for themselves. Presumably the institution will be dependent upon such disinterested support for a long time to come. On the other hand, there are undoubtedly special groups in the community to whom special services would be of very great advantage. Schools and colleges constitute an important group of this sort. Professional artists, architects and designers constitute another. Manufacturing and commercial interests constitute still another. These groups all stand in need of what the Museum potentially has to offer and the requirements of each are somewhat different from those of the general public. Suggestions as to types of special service which the Museum may develop for such groups will also be found in the later sections of this report.

But just what is the Museum's responsibility to the "general public"? What is meant by "popular instruction"? I should like to suggest that here we are confronted with our most difficult problem in trying to define the function of a Museum of Modern Art. I may also suggest that, inasmuch as it is a problem which confronts other museums as well, the Museum of Modern Art may find here an opportunity to exert real leadership in coming to grips with the basic issues involved. For the difficulty of the problem really lies in a fundamental conflict of motives which we can see much more clearly in dealing with some forms of Modern Art than with any other kind of Art expression.

The essence of the situation may be stated thus: Art Museums

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are maintained to make accessible to all the members of the community types of esthetic interest and satisfaction which would otherwise be available only to the few. But most of the rare objects in museums which the public is invited to admire were not really intended for public consumption at all and represent interests which the public can not be expected to share. In fact(but not in theory)the art museums at the present time serve the interest of the expert and the connoisseur far more than they serve the interest of the public. The "standing" and prestige of a museum is often measured in inverse ratio to its "popular" appeal. The Museum of Modern Art is an excellent case in point. It is only too apparent that its present enviable reputation has been largely built on the care with which it has avoided catering to the "popular" interest. Yet "popular instruction" is one of the major objects for which the institution exists. I would not for a moment suggest that the policy of the Museum in insisting on high standards has been mistaken, but I am very sure that the Museum of Modern Art more than any other museum must concern itself very seriously with interests to which the whole community is capable of responding.

What we are really confronted with is the need for two quite consciously and deliberately different kinds of enterprise; on the one hand, the search for what is best in Art according to the highest standards of critical discrimination, and, on the other, the provision of facilities for popular instruction <u>in accordance with the public need</u>. These two objectives will at times seem mutually antagonistic, but in the long run I am convinced they will be found to complement and reinforce one another. It is essentially the same problem which is found in the Universities in the perennial conflict between the activities

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pertaining to "Pure Research" and those pertaining to "Teaching". The pursuit of knowledge for its own sake is as susceptible to perversion and sterility as the pursuit of art for art's sake and it is enshrouded with a professional aura in every way as deceptive and pretentious. It is as important in our devotion to what is truly excellent in the field of art to avoid dignifying the pursuit of trivial private hobbies with more official recognition than they deserve as it is to avoid encouraging the man in the street to believe that only the things which he can easily understand and enjoy are worthy of his attention.

In my opinion the only safe way to preserve the integrity both of the ideals of "productive scholarship" on the one hand and of intelligent "popular instruction" on the other is to consider them as different kinds of enterprise, each equally important, but each requiring its own separate organization and specially trained personnel.

The chief purpose of these "general considerations" has been to suggest that the Museum of Modern Art will not be in a position to fulfill its largest destiny if it does not deliberately seek to carry the concept of the public art museum beyond that which now generally obtains. The business of seeking out what is best in Modern Art and making it more accessible to the public is a worthy goal but it is the kind of service most museums are equipped to provide once the demand for such service is apparent. Such activities are relatively meaningless unless they are informed with the larger and more positive purpose of helping the arts to serve the needs of the whole community rather than only a small section of the community. The Museum of Modern Art is in a more strategic position than any other institution

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to lead the attack on the fundamental cultural question of our time, "How can Art be restored to a more healthy relationship to the life of the community?"

There has never been a greater need than at the present critical moment in American history for convincing evidence of the capacity for constructive leadership and broad social vision on the part of the group in the community which is represented by the trustees and supporters of the Museum of Modern Art. In my opinion such evidence can be provided in no more striking or far-reaching way than through a courageous acceptance of the larger opportunities for usefulness which lie open to the Museum. The cultural ideals of the future are being created in the present day. America seems destined to play a large part in establishing them. And no agency will be in a better position to lead the way than a Museum of Modern Art devoted to the service of all the people.

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PART TWO

THE FUNCTION OF THE MUSEUM OF MODERN ART IN GENERAL EDUCATION

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INTRODUCTION

Theoretically, in as much as the Museum of Modern Art is an educational institution, its various departments may be thought of as each devoted to some specific educational enterprise. In fact, however, very little attention is given, within the present organization, to a consideration of the educational value of any of the Museum's activities. The Trustees have hoped this report might assist them in the planning of an Education Department whose function would be to supervise various types of instructional service such as are now commonly expected of a public art museum. There can be no doubt as to the great need within the organization for some agency which can devote all its attention to the business of co-ordinating the expanding educational activities of the various departments, of seeking to secure consistency of effort with reference to the main purposes of the institution in planning new activities, and of keeping in touch with other educational institutions.

There are three kinds of activity with which an Education Department might properly be concerned: direct instruction (such as docent service for current exhibitions, the preparation of illustrated lectures for general distribution, special exhibitions for school use, extension courses of study for professionals and art students, radio talks, educational movies, etc.); indirect instruction (such as devising ways and means of influencing manufacturers, department stores, motion picture producers, and other non-educational agencies which exercise great influence on the public taste); and research (such as supervising special studies in the field of Modern Art). In addition to these kinds of activity an Education Department could be helpful to the Museum in the way of fostering satisfactory relation-

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ships between the Museum and its out-of-town membership groups, with schools and colleges, with art schools and other art museums.

The membership of an Advisory Committee to supervise the activities of the Education Department should include individuals who represent as wide a range of interests as possible. Although a working quorum would have to be composed of persons living in or near New York City, it would be well to consider the wisdom of including a number of individuals representing quite widely separated parts of the country in order to facilitate the building up of personal contacts on a broad "front" and with some reference to the national membership distribution and to the possible organization in the future of regional Chapters. Professional interests which may be considered as desirable qualifications for membership on this committee would be those pertaining to administrators of educational institutions, particularly those who are interested in art study and teacher training, directors of foundations, philosophers, sociologists, psychologists, manufacturers, advertisers, publishers, directors of radio and cinema enterprises, officers of the National Association of Women's Clubs, town and regional planners, etc.

In effect this Committee should serve as an Educational Policy Committee for the whole institution. In order to secure flexibility and harmonious co-operation between departments, representatives of the advisory committees of other departments should be admitted to the deliberations of the Advisory Committee of the Department of Education.

Assuming that the trustees intend to set up an Education Department in the near future, it will be worth while to examine the nature of the problem of building up satisfactory relations with the

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schools and colleges and the more obvious opportunities which seem to exist for providing "popular instruction". The matter of "the application of Modern Arts to manufacture and practical life," which I have suggested above as a putative responsibility of the Education Department for various kinds of "indirect instruction," will be taken up in a separate section of this report. (see Part VIII, p. 123 et seq.)

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I. RELATION OF THE MUSEUM TO SCHOOLS AND COLLEGES

The Status of Art in General Education. The study of the visual Arts is, of course, a comparatively recent introduction in programs of general education. No longer than fifty years ago instruction in art was confined almost exclusively to "female seminaries." It did not become generally accepted as a legitimate part of the curriculum in schools and colleges until late in the 90's, but it is really only within the last twenty years or so that it has achieved a position of real importance in general education. At the present time in practically all schools, public and private, and at all age levels from the kindergarten to the university, some form of instruction is offered in the history, appreciation, or practice of the visual Arts.

The advance of educational theory in recent years has focussed an increasing amount of attention on the place of art in the curriculum. This seems to have come about as a natural consequence of the general shift which is taking place from the theory of education as a process of acquiring knowledge to the theory that education is a means of developing the capacity of the individual to adapt himself adequately to his environment. There is a marked difference, however, between the interests and practices of educators who are concerned chiefly with the problems of child education and those whose field of activities is in the colleges and the graduate schools. In primary school education, where a great deal of experiment has been undertaken in the direction of trying to assess the educational value of various subjects, art has received a fair share of attention. The secondary schools, however, have been limited to some degree by the exigent demands of college entrance requirements on the one hand and those of vocational t raining on the other; and in the colleges and

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universities the growth of the graduate schools has brought about a greatly increased emphasis upon advanced study in specialized fields which has tended to minimize the respect or attention given to those art courses which are not of a purely archaeological character. Nevertheless, the general demand in recent years for a redefinition of the purposes of education has created in the more progressive institutions a serious questioning (and in others, perhaps, a less positive conviction) as to the validity of art courses of the purely archaeological type for general election in the undergraduate years.

Art Courses as a vehicle for "Integration" of interests. One of the chief weaknesses in the undergraduate program in the colleges has been generally recognized to be the difficulty of securing an adequate integration between the various courses of study. Indeed, the problem which now receives most attention among educators is that of how best to help the student relate the subject matter of his formal studies to one another, to his own interests, and to his understanding of the world in which he lives.

The study of Art should be an ideal vehicle for this purpose.* It must be said, however, that the general attitude towards Art as a subject capable of being related to other studies is still singularly obtuse, since a majority of teachers who have been trained in other fields have great difficulty in understanding that the values of art pertain in any important way to the values of experience in other directions. Even art teachers themselves, both those who are trained in the methods of historical research and those who are chiefly concerned with technical training, are more or less blind to the possibilities of art study as a vehicle of enlightenment outside

* See note, Page 32.

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the field of the fine arts as such. *(see Note p. 32)

Effect of Study of Art history. It has been maintained in certain influential quarters that a thoroughgoing study of the history of art is the only legitimate means of developing one's taste or acquiring critical discrimination. On the other hand, there are those who contend that the study of art history, instead of developing the capacity to respond to significant values in contemporary creative activity, has tended to do precisely the opposite for a great many students. In any case, we are confronted with the very significant fact that in the institutions of higher learning where research in contemporary problems in the fields of the natural sciences and the social sciences has been most vigorously prosecuted, research in the field of the humanities has been limited almost exclusively to exploration of the past and has had little or no effect in the direction of aiding in the understanding or the production of the significant forms of art in our own time. Even in the professional schools of Architecture, the universities have been notoriously reactionary in their attitude towards new forms of design.

Possible Contribution of Museum of Modern Art. The implications of all this with reference to the purposes and activities of the Museum of Modern Art are very interesting indeed. It indicates an opportunity to assist the universities in working out a program of art study which will be more consistent with the needs of the student and less unfavorable to a sympathetic interest in contemporary art.

Neglect of Modern Art by Art Historians. In fairness it should, perhaps, be borne in mind that the chief reason for the apparent

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failure of the scholars in the history of art to furnish guidance in appreciating contemporary manifestations is to be found in the fact that the methodical study of the history of art is a comparatively new field of research; there have been fewer professionally trained experts at work in this vineyard than in others; and their attention has been necessarily directed largely to the business of providing us with as complete and accurate information about the facts in the history of the visual Arts as we have had at our disposal in the fields of literature, science, philosophy, or political history. After almost fifty years of systematic effort, a great deal of source work still remains to be done before we shall be in a position to identify with any degree of assurance the origin of some of the most important works of art which have come down to us. In short, the field of recent art has been ignored more or less as a matter of course as presenting none of the characteristic research problems which scholars in the history of art are accustomed to deal with. Man for man, art historians are fully as broad-minded and as intelligent as other scholars and it is not because of their personal limitations so much as the exigencies of their professional interest that they have remained on the whole as ignorant, indifferent, and even antipathetic as the general public to the developments in Modern Art since 1900. Within the last decade, however, a notable awakening has been taking place, not because "Modern Art" has become fashionable, but because the fundamental issues which affect our standards of judgment of all Art have been brought out more sharply than ever before in the critical controversies pertaining to the more recent forms of Art expression and the scholars have become uncomfortably aware of the fact that these controversies have a profound bearing on the understanding of art history.

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The Museum and the Scholar. The activities of the Museum of Modern Art have played a no inconsiderable part in this awakening of interest in Modern Art among the schoolmen. In my opinion the Museum has an exceptional opportunity to be of service to scholars not only through its collections of original works illustrating the history of recent art and the resources of its unique library but, even more, through the scholarly character of its loan exhibitions which may, as in the case of the recent exhibition of "Abstract Art", present both an authoritative and a comprehensive assemblage of the essential data upon which the work of the art historian may be built.

I cannot believe, however, that the presentation of such material, and the maintenance of respectable standards of scholarship in museum publications is, by any means, the sole type of creative enterprise to which the energies of the Museum should be devoted. This aspect of the work is, in a sense, merely complementary to the work which will normally be undertaken in due course by the universities.

Although the methods of scholarly research are not in themselves inimical to the best interests of art any more than they are to the best interests of any other field of human activity, it should be clear that factual knowledge about art--the marshalling of data and the exploration of influences--however exhaustive or accurate, does not in itself automatically produce either more active public interest in art nor does it necessarily inspire the creation of new and better art. Indeed, a part of our present difficulty of seeing art in its proper relation to other contemporary activities (which has been referred to in the first section of this report)--one of the chief reasons why art fails to fulfill its function in modern society--

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lies, perhaps, in the very fact that our minds are overburdened with authoritative information about the art of the past. The historical consciousness may possibly be quite as much of a hindrance to our appreciation of contemporary art as it may be a help in understanding the art of the past.

The idea that other approaches to the study of art than the factual survey may have greater educational value; that, in particular, the study of Art as immediate experience (deriving its validity from its direct impact on the consciousness rather than indirectly through an understanding of its relation to a sequence of stylistic developments called Art History) has not yet been taken seriously enough in the colleges and universities. The great potential possibilities of this kind of art study in promoting the growth of capacity to respond to the whole environment, which is now recognized (under one guise or another) as an ideal aim of the educational process, would seem to make it worth the attention of our best minds. There is no way in which the Museum of Modern Art may serve contemporary education to better purpose than in helping educators to understand the significance of the current divergence of aims in art education and in supporting research and experiments looking towards a serious program of instruction which places the appreciation of esthetic values above the knowledge of historical facts. Perhaps one of the chief justifications for officially maintaining a respectful and sympathetic attitude towards the historical approach to the study of Art is the strategic advantage it gives the Museum in dealing with the people in the Universities who tend to be unduly suspicious of progressive theories of education which depart altogether from the traditional methods.

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Importance of Teacher Training. Since everything depends in formal education on the quality of the teaching, it is clear that the most obvious points of attack in trying to improve art education are the points where teachers receive their professional training; that is to say, the departments of art in the colleges and universities, the departments of education, the teachers' colleges, and the state normal schools. It is an unfortunate fact that boards of education, superintendents of schools, and presidents of colleges are still inclined to regard art as one of the least important experiences in the curriculum. Opportunities should be sought to make them aware of the broader educational significance of the study of art.

Direct instruction at the Museum. It is noticeable that much of the direct instruction provided by museums is based on points of view and teaching methods which originated in the schools. Incidentally, the advantage of using original material instead of textbooks, photographs, lantern slides, or white plaster casts, has become so widely recognized that the schools themselves are tending to acquire collections of art objects as teaching material for class room use. In short, the functions of the museum and the school are becoming more closely identified as time goes on. The Museum of Modern Art will be expected,as a matter of course,to provide the same sorts of educational services as the Metropolitan or any of the other great New York museums and the cultivation of similar relationships with the schools and other study groups may be properly anticipated as a legitimate part of the Museum's educational program.

Herein may be found an excellent opportunity to contribute something of great value to the program of art instruction in the

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schools. The museum, in devising special exhibitions and docent services for groups of children from the schools, may set an example of improved methods of instruction, The museum may further assist the schools in some way to acquire suitable collections of teaching material, and it may publish manuals for teachers prepared under the supervision of the Education Department of the Museum, suggesting the best methods for using such material.

Meaning of "Modern Art". In all the Museum's relations with the public I am very sure the term "Modern Art" constitutes a serious stumbling block. I do not wish to labor a point which must be apparent to everyone but I cannot emphasize too strongly the desirability of using such terms as "present-day" or "contemporary" rather than "modern" and of seeking means to correct, wherever it appears, any tendency to look upon the Museum of Modern Art as primarily an agency for the dissemination of propaganda in favor of any particular modern school of expression.

The basis for closer cooperation. It is perfectly clear that effective cooperation between the Museum of Modern Art and the schools and colleges will depend on the development of a closer and more sympathetic contact between the Museum and the school people than exists at present. In the course of my investigation I have become convinced that there is a considerable amount of unnecessary waste involved in the carrying out of some types of Museum extension service which results from not considering carefully enough the actual needs of the beneficiaries of such services. An example in point is the traveling exhibitions, which are offered by various agencies to schools and

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colleges. With rare exceptions, these are assembled on the basis of the availability of the material rather than on the basis of any knowledge of how such material may be used to advantage in the teaching program. The inevitable waste and discouragement attendant upon such a hit-or-miss procedure can only be avoided by securing more complete information as to the actual needs and interests of the various types of institution concerned.

Cooperation with the Universities. The leading universities tend to maintain an attitude of intellectual superiority to museum personnel and the educational services provided by them. This is due partly to the concentration of interest in the universities on "pure research" and partly to the fact that the universities provide the primary training for Museum curators. In this sense, the museums are professionally subordinate to the universities. Also the universities, due to the nature of their organization, tend to be self-sufficient and independent of other institutions because they have their own museums and libraries and their own sense of importance as sources of public instruction.

The respect of the universities can be cultivated and maintained at the present time, as has been indicated, chiefly by emphasis on the scholarly presentation of exhibitions, by furnishing evidence of superior knowledge in publications, and by preserving a high standard of taste in selecting material for the permanent collection. On the whole, the people in the universities seem to agree that the record of the Museum of Modern Art in these particulars is exceptionally good.

Cooperation with the universities is to be cultivated by the extension of such services as circulating exhibitions for study pur-

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poses, the development of the library, the cinema study programs, and the publication of books of value to the serious student. The people in the universities should be invited to assist in the development of such services to the extent of making their needs known. They should be given to understand that the services of the Museum will tend to develop only in the directions where there seems to be a clear demand for them. In the field of circulating exhibitions for study purposes, our experience with the one picture exhibitions indicates that there would be a very favorable response to a series of exhibitions devised exclusively for college use.

In addition the museum should encourage:

1. The Production of Educational Movies. The opportunity for pioneering in this field is very great indeed. As a direct result of the activities of the Museum's Film Library, cinema projectors have been installed in class rooms in a great many schools and colleges. (See first annual report of Film Library). The Film Library is already equipped to act as a distributing medium for educational films. No other museum is in a more advantageous position to provide for this sort of instruction. I am persuaded that certain types of art experience can be more effectively elucidated through the medium of the moving picture than by any other means and I strongly recommend that experimental projects be undertaken at the earliest possible moment in order to establish the Museum's leadership in this direction.

2. The establishment of Museum of Modern Art Fellowships for graduate research at a number of the leading universities. Reference has been made to the importance of professional training for art

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teachers. The need for authoritative redefinition of the function of art in general education can be brought home to the universities through the allocation of funds for special research under the guidance of joint committees of the museum and the university concerned.

3. Direct representation of the universities on the various departmental committees of the museum.

4. The appointment of one or more members of the art departments of the more important institutions as local advisory or liaison agents of the museum.

Although in general it may be said that the smaller universities and colleges do not exhibit a superior attitude towards museums and their activities, nevertheless they tend to follow the lead of the larger universities in using such services as museums provide. It is therefore desirable as a matter of policy to seek to establish satisfactory relations with the leading universities as the essential preliminary step towards more extensive co-operation with the smaller or less "art conscious" institutions--where actually the Museum's services may in the long run be most needed and appreciated.

Public Schools. In general the public schools have become accustomed to look to the museums for guidance and cooperation. In New York City there is ample evidence that any extension of docent or circulating exhibition services such as those provided by the Metropolitan Museum would be most welcome. Tentative overtures have been made within the last year on the initiative of the New York City school board for the establishment of a joint committee to devise means of cooperation between the Museum of Modern Art and the public schools (and, presumably, to provide for joint financing of educational projects for the schools.) It is recommended that this be encouraged.

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Doubtless, when the new building is completed and the collections of the museum may be on continuous exhibition, methods for fulfilling such needs will readily suggest themselves.

Private Schools. The private schools in the immediate vicinity of New York are apparently more interested in modern art than the public schools and may be expected to provide more active cooperation due to the special interest of individual teachers and the capacity to provide more money for special projects.

The so-called "progressive group," especially those dealing with children of lower age levels, are most eager for experimental cooperation in teaching projects. A project for special exhibitions for children from three to twelve devised especially for the progressive school group is described in the report on Circulating Exhibitions. (See pp. 49-53).

Professional Art Schools. Too much emphasis cannot be put on the desirability of providing special services for professional art students. The Museum of Modern Art should be a prime source of inspiration for young artists and every effort should be made to encourage them to use its facilities. This should be accepted more as an obligation than merely as an opportunity. The new building with its permanent collection always on display and its public lecture hall will put the museum in a better position to do something concrete in this direction. The general inadequacy of the curricula in professional art schools in the provision of suitable lecture courses to complement the practice work is well-known. A series of evening lecture courses for bonafide professional art students could very easily be arranged in cooperation with the art schools and academies of the city.

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But, whatever else is done, the museum should certainly establish a special membership status at a nominal fee for professional artists and students of art. The importance of cultivating the interest and good-will of professionals lies also in the fact that the relations between professional artists and public museums are notoriously unsympathetic at the present time. Any cultivation of the sense of responsibility of the one to the other is to be sought with the greatest solicitude.

I believe the museum should also be ready to take an active part in sponsoring the establishment of new professional schools of the Bauhaus type, preferably one in New York directly affiliated with the museum itself. This suggestion calls for a fairly elaborate investigation and would best, perhaps, be undertaken as a long range study under the direction of the Education Department of the Museum.

* Note page 21.

This statement applies, of course, to all the Arts. Since the Arts constitute the major part of the "cultural heritage" it is actually impossible to achieve an adequate understanding of civilization without studying the Arts. The value of an understanding of the visual arts in connection with the study of other subjects in the field of the humanities is, perhaps, sufficiently obvious. But in the field of the social sciences educators still seem generally unaware of the fact that study of the visual arts may be used as an incomparably rich collateral aid to the understanding of history, sociology, psychology and even of economics and political science.

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II
OPPORTUNITIES FOR PROVIDING "POPULAR INSTRUCTION"

There are many vehicles in addition to schools and colleges through which the Museum may provide direct popular instruction. For the sake of simplicity I shall discuss these as separate items, although a number of them will be understood to be closely related one to another and to types of educational service which have already been discussed in the previous section.

1. A Monthly Magazine for General Circulation

I recommend very strongly that the Trustees consider the advantage of establishing in the near future a popular monthly magazine covering the whole range of the visual arts of the present day and distributedby subscription at $5 per annum with membership privileges. The objects of such an enterprise would be (1) to extend interest in contemporary art among large numbers of people in all parts of the country who can not be reached by the ordinary services of the Museum; (2) to provide a simple mechanism for developing a large national membership; and (3) to secure a possible new source of income based on a wider public interest in the Museum's purposes.

The possibility of making such a publication not only pay for itself but yield a substantial return to the Museum as well is suggested by the example of the National Geographic Magazine which is said to have a circulation of over a million copies per month and to support virtually all the activities of the National Geo-

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graphic Society. The chances of success for such a publication are suggested by the fact that a number of the most successful popular magazines have found that material about contemporary art - especially reproductions of fine photography and the work of living painters in color - has a genuine popular appeal. Furthermore, if the magazine were designed to represent the highest standards of magazine making, emphasizing fine reproductions, the best possible format and typography, and containing authoritative articles by the leading people in every field of modern design, it could easily preempt the field of art periodicals in America. In order to fulfill its largest educational usefulness it should be far more comprehensive than any single art magazine which has yet been published. That is to say, it should include as regular departments not only Painting, Sculpture, and Architecture but Interior Decoration, the Industrial Arts, Photography, Cinema, the Theatre Arts, the Dance Arts, the Arts of Personal Decoration (i.e. clothing design, hairdressing, and the cosmetic arts), Typography, Prints, Commercial Art, Landscape and Garden Design, Town and Regional Planning, Art Education, Current Criticism and Esthetic Theory, and Book Reviews.

Each number should feature in rotation one of these special fields of interest in order to provide space for a selective review of the trends and achievements during the current year.

It goes without saying that a periodical of this sort would succeed only under the most competent business and editorial management; it would have to be operated as a separate department of the Museum with an organization and offices of its own; and it

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would have to be heavily subsidized during the first five years of its existence. Probably not less than a million dollars would have to be invested in order to put such an enterprise on its feet and whoever provided the capital would be expected to recognize the large element of risk involved. However, the opportunity it represents to create an invaluable vehicle both for the support of the Museum and for the extension of its influence will be apparent to many of the Trustees and should constitute a challenge of the most exciting character to anyone who is interested in the publishing business or who is eager to take part in an enterprise calculated to produce far-reaching results of first rate importance to society.

The lack of a good popular art periodical devoted to contemporary interests has been widely recognized for a long time and the notion that such a comprehensive publication as that proposed above would have an excellent chance of succeeding, especially if it were heavily illustrated, has been expressed in a number of influential quarters during the last two or three years. It is suggested, therefore, that, if the Trustees are willing to consider the matter at all, now is the time rather than later to investigate the possibility of launching such a venture in order to gain the advantage of being first in the field.

(Note: This statement was prepared before the January number of the "Magazine of Art" appeared in its new format which suggests that the American Federation of Arts have definitely decided to broaden the scope of their periodical in a direction like that proposed above. Apparently they have fully recognized the popular

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interest in contemporary art and intend to emphasize it heavily in their new editorial policy. In view of the fact that the American Federation of Arts is making a gallant attempt to "come to life" and that its organization and purposes are in some ways parallel to those of the Museum of Modern Art, it would be only fair to consider very carefully the possible advantages to both organizations of combining their efforts rather than competing in certain directions. The issue should be judged, in any case, not on the question of the temporary convenience of either institution but on the basis of what would be in the long run for the best interest of the general public.)

2. A Board of Lecturers

Requests are constantly being received by the Museum for recommendations of lecturers on various topics connected with Modern Art. There is every reason to expect that such requests will become more insistent as time goes on and the Museum will suffer increasing embarrassment if it is not better equipped than it is now to offer helpful suggestions. One of the most obvious duties of a Department of Education would be to prepare a list of people who may be recommended by the Museum as competent lecturers. It should include those who are capable of interesting "popular" audiences as well as the more sophisticated sort and it should include people who live in different parts of the country. The same agency of the Museum would, of course, be charged with arrangements for docent service at the Museum and for radio talks on subjects pertaining to contemporary art (see paragraph 4 below).

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A nominal booking-fee should be charged to cover the clerical cost of this service.

3. "Canned" Lectures

A number of agencies - notably the Metropolitan Museum and the American Federation of Arts - have been providing mimeographed lectures by well-known authorities with sets of lantern slides to illustrate them for the use of schools and clubs which cannot afford to pay for lecturers in person. The lecture is delivered by a member of the local sponsoring organization. The cost of such lectures is very small and, by substituting rolls of film for glass slides, the service fee could be reduced to as little as a dollar per lecture. Such a service could be developed into one of the most valuable educational tools at our disposal since it may bring all sorts of highly desirable study material within the range of any community or group, however small or remote from other educational facilities. Very little effort has been made so far to provide material covering the rich field of the contemporary arts - all of which, with the exception of painting, can be illustrated to good purpose in black and white. Lectures on modern painting should be illustrated only with the best colored reproductions.

The cost of putting together such lectures is comparatively small (about $100 each) and if they are skillfully prepared, with due regard for the needs and interests of the groups which use such material, they may easily be made to pay for themselves.

I recommend that the Museum undertake to develop a service of this sort as part of its Educational program.

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A more expensive service of a similar character has been under consideration for some time which contemplates the use of an ingenious contrivance called the "Visomatic Projector". This machine, a combination of film-roll picture projector and phonograph with electrically controlled amplifier, may be rented for five dollars a showing from any local agent of the Western Union Telegraph Company. The small roll of film and the two large discs containing the lecture are rented for an additional two or three dollars. The operation of the machine is so simple that a professional operator is not required. I have personally tested this device both in large and small auditoriums and found it remarkably effective.

The chief advantage it offers over the read lecture described above is that competent vocal delivery is assured, with a timing and emphasis best suited to the visual material presented. Also, due to the fact that the pictures change instantaneously without any break in the continuity of the voice, it is possible to present by this method two or three times as much material in a given time as by the other method and it secures a more constant and active attention on the part of the audience. Thus it permits, on the one hand, fuller handling of a subject in the time ordinarily devoted to a lecture or, on the other, reduction of the time allotted to the formal part of a lecture meeting and proportionally greater leeway for a discussion period - both of these things distinct advantages from the point of view of educational efficiency.

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The chief disadvantages of the Visomatic system are the high initial cost of preparing the material and the necessity, for using it, of depending on a commercial agency which is not under the direct control of the Museum. The promoters of the system are eager to have the Museum secure a subsidy from one of the foundations to cover the cost of a series of experimental programs on art subjects. Each lecture, according to their estimate, would cost between $1000 and $1200. I have reason to believe that the material could be satisfactorily prepared for very much less than that. But even if the cost could be reduced to as little as $300-$400 per lecture, I am not able to recommend the method of co-operation the promoters have suggested. If, however, they should become willing to assume the cost of making the film-rolls and discs themselves from script and photographs provided by the Museum (and for which the Museum held the copyright) and were prepared to pay the Museum a suitable royalty for any use of such material not booked through the Museum, I believe it would be well worth while for the Museum to co-operate with them and, with these provisos, I would recommend this as a proper project for Foundation subsidy.

4. Radio Talks

The Department of Education of the Museum should be fully prepared to co-operate with the major broadcasting companies, with WXAL, and with experimental projects seeking the most effective means of presenting educational programs to the radio public. The Museum has already been able to furnish this sort of co-operation

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and the radio talks sponsored by the Museum have apparently been well received. But it would seem reasonable to expect a Museum of Modern Art to go somewhat further than other museums in helping to develop this important modern medium of education. For here in particular, the Museum may find an unequalled opportunity to present points of view about the vital significance to modern life of fresh creative activity in the arts which will help to counteract some of the negative and traditional attitudes which hamper the public mind in its thinking about art.

Since the radio and the cinema are the vehicles which, more than any others, secure the attention of the masses, it is extremely important that educational programs devised for these vehicles should be deliberately cued to the largest possible popular appeal. The Museum of Modern Art is in a very favorable position to take the lead in this sort of enterprise. I, therefore, recommend that, in setting up a Department of Education, special provision be made for research and experiment in the technique of popular art education by radio and television.

5. Circulating Exhibitions

Apart from the major exhibitions and the series of catalogues which are published in connection with them, the most valuable educational service now being provided by the Museum of Modern Art is unquestionably the circulating exhibition program. I am happy to report that, despite the pitifully inadequate provision made in the budget for the support of this department, the Museum's travelling exhibitions have established a reputation of which the Trustees

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may well be proud. They are considered in many quarters to represent a standard of excellence for such service.

We should not be misled by this observation, however, into believing that the Museum is doing all it should in this direction. The enviable reputation referred to has been built largely on the circulation, after the New York showing, of the loan exhibitions held at the Museum. This is the backbone of the program and it gives the Museum of Modern Art a special initial advantage over other agencies which offer a regular service of circulating exhibitions. The use of works of art selected from the permanent collection has also been an important factor in establishing the reputation for high quality of the Museum's circulating exhibitions. Neither of these resources, however, may be counted on to fulfill the special demand for this type of service which has developed during the last ten years for two very good reasons. In the first place, the more important loan exhibitions can be engaged only by a few museums and educational institutions which can afford the relatively large prorated rental fee. This removes them at once from possible consideration by the overwhelming majority of colleges and universities and many excellent museums in all but the largest cities. And, in the second place, it has long since become apparent that the more desirable items in the permanent collection cannot be properly preserved if they are subjected to the wear and tear of travelling about the country. Even if some greatly improved method of handling should at some time be invented which would minimize the importance of this consideration, the desirability of keeping the permanent collection on view in New

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York will automatically supersede any other use as soon as the Museum moves into its new building.

The only other original works of art which are regularly offered for circulation are selections from the Museum's minor loan exhibitions which are frequently of too specialized a character to be useful for general educational purposes. As a matter of fact, the Museum has comparatively little to offer to innumerable museums and educational institutions which have discovered in recent years the advantage of using travelling exhibitions of original works of art as a regular feature of their educational program.

Until recently no serious effort has been made to assess the educational value of circulating exhibitions. During the past year, however, the Carnegie Corporation has been conducting an investigation which is intended to shed some light on the matter. The investigation is still going on and the current travelling exhibition services of the College Art Association and the American Federation of Arts are still being supported in part by subsidies from this foundation, a factor, presumably, in the relatively low rental fees which these organizations are able to charge.

In my opinion a considerable amount of the money and effort which is devoted to this kind of service yields very little in the way of educational benefit, not only because it is very difficult to secure really good works of art for such use but also because most circulating exhibitions are assembled and booked rather because of the availability and casual interest of the material than with reference to the particular interests and needs of the organizations which subscribe to the service. In general it may be

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said that too little effort has been made to discover how such material may be used to best advantage.

There is a large and unfulfilled demand for programs of inexpensive circulating exhibitions which either clearly tell their own story or which can be used to some definite purpose in connection with courses of art study. This has been very clearly revealed by the striking success of two types of circulating exhibitions which have been offered by the Museum of Modern Art; namely, the "Survey of Modern Painting" in color reproductions (which has been in constant demand over a period of almost five years and is still going strong) and the so-called "One-Picture Exhibitions" of fine originals which were intended primarily for the use of a selected list of colleges. In each case the material was accompanied by carefully prepared suggestions specifying the varieties of interest to be found in the exhibition. Another service which the Museum has found to be generally appreciated is the furnishing of hanging and mounting plans to assist local exhibitors to display the material to best advantage and directions to facilitate proper packing of the objects for reshipment.

The remarkable success of the "Survey of Modern Painting" exhibition suggests at once the desirability of a similar teaching exhibition of Modern Sculpture in large photographs showing several views of each piece. Also a Survey of Modern Water Colors in fine color reproductions, A Survey of Modern Prints, and a Survey of Modern Architecture would be admirably suited for educational use. In each case the exhibition should be accompanied by a carefully prepared manual and the rental fee should be kept small

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enough to make them generally available with the expectation that the initial cost of assembling them - as in the case of the Survey of Modern Painting - would be liquidated in from three to five years.

The Museum's proposal of one-picture exhibitions, featuring fine works from private collections which are not accessible to the general public, met with an enthusiastic response from a number of the universities which had been hitherto least favorably disposed towards the usual type of travelling exhibition. I believe that a judicious development of this type of exhibition - preferably organized and operated by a joint advisory committee representing the subscribing institutions - would be a valuable means of cultivating and maintaining desirable relationships with a few of the leading universities and, perhaps, with certain museums. But it is clear that this sort of service, if it is to be continued, must be conducted only under exceptionally rigid guarantees of care in regard to the handling of objects borrowed for the purpose. A special waterproof and shock-proof packing case should be provided for each exhibit and no picture should be circuited to more than ten institutions.

I believe the policy of subsidizing circulating exhibitions for ordinary educational use - except as a temporary measure or for purely experimental purposes - is unsound. But until the possible educational advantages of various types of service of this sort have been more clearly established than they have been so far, the need for extra funds to bring rental fees within reach of the less affluent institutions will doubtless continue to be recognized.

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It is, therefore, recommended that the Museum of Modern Art be prepared to co-operate as far as possible with the Carnegie Corporation on any revision of the current system of subsidized travelling exhibitions which may result from the investigation that organization is conducting - even if such co-operation should involve acquiescence in practises (such as the payment of rental fees to artists or owners) of which the Museum has not yet officially approved.

Without resorting to a subsidy, the only way travelling exhibition services can be improved and the rental fee kept within the average ability to pay is obviously to reduce the number and improve the quality of the objects used for this purpose, and to put more emphasis on exhibitions calculated to satisfy known educational needs of potential subscribers to the service. A carefully arranged exhibition of only five or ten really good pictures at a rental fee of fifty dollars is more desirable from every point of view than an exhibition of a hundred pictures of indifferent quality even if it could be had for the same rental fee and the same shipping charges. I suggest this as a helpful principle for the Museum to recommend if its advice or co-operation is sought by the Carnegie Corporation.

In view of the perennial difficulty of assembling enough good works of art for circulating exhibitions, it may be worth while to consider acquiring objects for a section of the permanent collection to be set aside especially for this use. A well-balanced collection of replicas of first rate small bronzes, for example, would be extremely useful.

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A Periodic Resumé based on a comprehensive exhibition held by the Museum every five or ten years and intended to illustrate the most significant new developments in all the visual arts would be a very stimulating type of travelling exhibition for educational use if it could be presented in satisfactory form and at a low rental fee by using photographs and color reproductions instead of the original works. It would also be a type of exhibit peculiarly appropriate to the special objectives of the Museum of Modern Art.

In addition to the rental fee, the chief item of expense to the beneficiaries of circulating exhibition services is the shipping charge. This is a serious obstacle in the way of extending equal opportunities to institutions in widely separated parts of the country. The only way to overcome this difficulty without special subsidy is to arrange itineraries on a regional basis either by assembling material within a given region (a scheme which is being undertaken by a group of museums in New England) or by absorbing the extra cost of the long hauls from New York and back in the common rental fee. This is also one of the problems the Museum of Modern Art may be asked in the course of time to assist in solving. If the demand for circulating exhibitions continues to increase, it may become worth while - sometime within the next ten years - to consider the many advantages of a system of regional circuits and group bookings for a year's program of exhibitions based on a minimum budget for a number of institutions having similar requirements in a given region.

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The "Travelling Salon"

An extremely interesting innovation in the field of circulating exhibitions, and one especially pertinent to the interests of a Museum of Modern Art, would be a biennial series of ten-picture exhibitions of new pictures which have never been publicly shown. The object would be to give groups of students and laymen who are seriously interested in art a special opportunity to develop their own capacity to respond to new experience free of the pronouncia-mentos of professional critics or other propaganda of a like nature and to provide artists with a more stimulating and direct kind of contact with the intelligent public than they now enjoy. It would also be a means of eliminating a number of the notorious inadequacies of the traditional "Salon" with its jury system, its arbitrary awards, its miles of pictures, and its bitter professional controversies.

The mechanics of the thing would be somewhat as follows:

Fifty painters (both American and foreign) would be invited to loan the Museum at a nominal rental fee (say $50 to $100) a new and unsigned picture which each considers to be his best recent effort. Forty of these painters would be artists of established reputation; ten, perhaps, artists of promise whose work is as yet little known. These fifty pictures would then be arranged in five groups of ten each and circuited so that each subscriber to the program would receive each of the five exhibitions successively in the course of a year. They would be shown for a period of at least two weeks at each point on the itinerary and be used in the same manner as any travelling exhibition except that no information about the paintings would be made available and during a stated period in the

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first week of each showing the exhibition would be open only to a special group of people designated by the exhibiting institution.

The exhibitors would be a group of organizations interested in art (i.e. colleges, museums, study groups) situated in different parts of the country and admitted to participation in the program upon the conditions (1) that they would subscribe to the whole series of exhibitions and (2) that they would agree to send to the Museum of Modern Art after each exhibition a dossier of unsigned bona fide criticisms of each work, submitted privately by a group of people who are certified as representing the keenest interest in art in the community (and including, we would hope, local members of the Museum of Modern Art). Upon the completion of the program these criticisms would be collated by the Museum and the results distributed to the artists and the organizations participating.

Perhaps the most fitting conclusion would be a combined public showing of all fifty pictures at the Museum in New York with a catalogue giving full information about the painters and a digest of the criticisms submitted.

Aside from the fact that this type of travelling exhibition would probably excite a great deal of interest, it is recommended primarily as a means of offering people an extremely important kind of experience which is almost completely lacking in ordinary educational enterprise - namely, the rare and stimulating experience of exercising their own judgment about a few works of art which they have ample opportunity to give their best attention to without regard for "authoritative" guidance or undue concern for what they "are supposed to think". This is the kind of experience which

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produces intelligent collectors and intelligent patrons of art as distinguished from those who are enamored of the illusions of prestige, rarity, and other artificial interests which so often have nothing to do with an understanding of the intrinsic merit of the objects they learn to admire. I am sanguine enough to believe that this sort of educational project - if it were fully understood and conscientiously carried out by the participating institutions - would be a very practical means of helping to develop a more genuine appreciation as well as a larger and more intelligent market for contemporary art. It might also have a very salutary effect upon artists who are so tragically insulated in our time from any healthy contact with the public upon which they must depend for their livelihood.

Exhibitions for Children. The possibility of developing a series of circulating exhibitions to complement art study programs for young children has been mentioned in the preceding section. This idea was developed from a series of interviews with art teachers and others connected with several of the leading "progressive" schools in the vicinity of New York. Experts in child education seem to be agreed that there are certain flagrant weaknesses in the program of art study common to most schools throughout the country which seriously impede the normal development of the child's interest in art. These weaknesses are said to arise largely from the mistaken attempt to indoctrinate children with adult attitudes towards art derived largely from professional schools and college courses in the history of art and presented in diluted and simplified forms to suit the supposed average "learning capacity" of

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different age levels. This practice is said to ignore completely the findings of child psychology which has clearly established the fact that there is a definite cycle of changing interests in the growth of the normal child which is essential to its proper development and that this cycle dictates certain interests in visual experience as natural (and hence educationally valuable) at different age levels and other interests as unnatural (and hence educationally bad). It is said, for example, that the normal esthetic requirements of children between the ages of two and five are best satisfied in the exploration of color, rhythmic pattern, and symbolic rather than photographic representation; whereas, at another stage, the natural predominant interest is in mastering the exact look of things; and at still another, the urge to know the meaning of things. Such interests are in each case intimately related to fundamental needs of the growing personality in the process of learning to adjust itself adequately to its environment and the degree to which these interests are encouraged or impeded is the measure of the success or failure of educational method. Thus, the notable antipathy for art study which is found in secondary schools between the ages of twelve and sixteen (and hence the need for re-education at the college level) is believed to be due not only to the failure of the educational program to provide an approach to art study best suited to the needs of those ages, but, even more, to the cumulative effect of the normal resistance to forms of art study at the lower age levels which were ill-adapted to the actual growing requirements of the child.

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The people in the progressive school group seem to be thoroughly convinced of the soundness of this theory and are earnestly seeking to revise their methods of art instruction in accordance with it. It is a matter of common knowledge that remarkable results have already been achieved but it is equally clear that a great deal of experiment and research must still be carried on before we know what the best methods and materials of instruction for different age levels are and how to integrate them to best advantage with other studies in the educational program.

The suggestion, however, that a series of experimental exhibitions for children at different age levels might be of some help to schools which are interested in the problem has met with enthusiastic response on all sides and I have already recommended this as a project to be sponsored by the Advisory Committee of the Museum if and when the experts can come to some agreement as to what the make-up of such exhibitions should be. The suggestion contemplates the circuiting of these exhibitions among a group of private progressive schools in the vicinity of New York which have expressed their eagerness to cooperate. After a period of testing and revision through actual use in these schools, the Museum would then be in a position to offer the exhibitions for general circulation with the expectation that they might serve as a valuable guide in the revision of art instruction methods in schools throughout the country.

An initial subsidy of five thousand dollars would probably be sufficient to carry this project through the experimental stages. Thereafter, of course, it should be possible to operate it on a self-liquidating basis. We have been encouraged to believe the

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foundations would be interested in such a project - particularly, the Elmhirst Fund.

The following procedure is recommended to get the project under way.

1. The Department of Education of the Museum should appoint a joint committee from the members of the Advisory Committee who are most keenly interested and representatives of the various progressive schools which wish to co-operate (perhaps through an appropriate agency of the Progressive Education Association) to assume responsibility for keeping interest alive during a period of preliminary study - say three months - in which time specific proposals as to what sort of material is most needed for different age levels should be sought and assembled. This step - which may seem needlessly cumbersome - is recommended solely because of the lack of any existent mechanism for securing and building up enough co-operative interest to support the second step.

2. A small committee of experts should then be appointed to make an intensive study of these proposals, to supervise the preparation of the first series of exhibitions, and to suggest both the kinds of educational use to which they apply and the best methods of assessing and recording results.

Adequate renumeration should be provided to secure the best professional service obtainable for this part of the program, which will take another three months.

3. The Department of Circulating Exhibitions would then assume responsibility for arranging the itinerary and sending the exhibitions to the various co-operating schools.

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4. During this period (at least during the first year) it would be desirable to make available to the subscribing institutions the personal assistance and advice of one or more of the committee of experts to establish a reasonable similarity in the use of these exhibitions and to facilitate a dependable interpretation of the results.

5. By the end of the first year sufficiently definite information should be in hand to indicate the subsequent procedure - a period of continued experiment or immediate general circulation, as the case may be.

The schools which have definitely agreed to co-operate are Lincoln, Horace Mann, Fieldston, Brearly, and The Little Red Schoolhouse and we have been led to believe that practically all schools in the "Progressive Group" may be counted on for support.

Individuals whose advice should be particularly sought are Mr. Victor D'Amico, of the Fieldston School, Miss Belle Boas of Horace Mann, Mr. John Marshall of the Rockefeller Foundation, Mrs. William Lescaze and Mr. Edward C. Lindeman of the American Committee of the Elmhirst Fund, and Professor Thomas Munroe of the Cleveland Museum.

6. A Gallery for "Beginners"

There is reason to believe that of the many thousands of people who visit the Museum a very considerable number know too little about recent developments in art to permit them to understand the significance of what they see there. It is suggested that a small gallery might be set aside in the new building for

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the exhibition of elementary study material for children or beginners. Such a gallery might be devoted to a routine repetition of such simple outlines as the "Brief Survey" series of circulating exhibitions mentioned above and to material prepared by the Department of Education pointing up the more obvious interests to be found in the major current loan exhibitions.

7. The Film Study Program

The founding of the Film Library has attracted the attention of a great many people who were not hitherto particularly interested in the work of the Museum and it will undoubtedly add notably to the prestige of the institution. This is clearly one of the activities which will help to distinguish the Museum of Modern Art from other kinds of Art museum. The service it is prepared to render in the way of preserving from oblivion the more significant source material for an adequate understanding of the development of the art of the cinema can already be recognized as a contribution of first rate historical importance. And, what is more, the exceptional vigor and efficiency with which the work of this department has been organized should be a source of great satisfaction to the supporters of the Museum.

So far as the general public is concerned, the immediate significance of this work is expressed chiefly in the series of film study programs which are being currently distributed to colleges and other organizations, for educational use. It seems proper to point out, therefore, that the character of the Museum's interest in the Art of the Cinema will be largely judged, for the

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present, by these programs and to suggest that it may be worth while to consider rather carefully the quality of these programs as educational material in order that the best interpretations of the Museum's standards and purposes may be encouraged.

Apparently these film study programs have been so far very favorably received, especially by those institutions which hitherto have been able to secure such material for serious study purposes only with the greatest difficulty and at considerable expense. The novelty of this service can probably be depended upon to maintain its general popularity for a number of years but whether such interest can be maintained indefinitely is, I believe, open to serious question. Perhaps it is more important, at this stage of the game, that the energies of the staff be devoted to the major task of assembling material than to the less tangible business of finding out how best to use it. However that may be, I should like to suggest a number of ways in which I believe the educational value of the film study program may be enhanced:

1. The introductory comments on the significance of the items in the program should be illustrated with short sequences and stills from the context of the films to make perfectly intelligible the technical points referred to and, where reference is made to the influence of other arts (as in "Caligari") visual material from paintings and theatre settings should be introduced.

2. Authentic musical and sound accompaniment should be provided for all silent films in the form of a sound track on the film or synchronized disc records instead of sheet music.

3. Great care should be exercised in the preparation of the

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program notes to avoid creating any misconceptions of the actual significance of early cinema productions at the time they were produced. Nothing could be more unfortunate, for example, than to cultivate the assumption (suggested in one or two of the programs last year) that the flagrant ineptitudes of a "primitive" movie furnish an accurate measure of the popular taste and current social attitudes of the time. This is the same kind of mistake which is sometimes made by collectors of popular songs as well as by others who know more about works of art than they do about how people use them and it is, perhaps, not altogether consistent with the scholarly standards the Museum should strive to maintain.

4. Sooner or later the film study program should include some material devoted exclusively to the technique of cinema production from the editting of the scenario, through the various stages of rehearsal, costuming and make-up, scene management, lighting, camera mechanics, cutting and assembling, etc. to the finished product. (See below Production of Educational Films).

7. Publications on the Art of the Cinema

If the work of the Film Library develops in accordance with the official intentions of its sponsors, there is every reason to believe that the public will look more and more to the Museum of Modern Art for authoritative guidance in this field. The Film Library is clearly in the way of becoming the fountain of wisdom on all matters pertaining to the history and criticism of the movies. I recommend, therefore, that the Film Library be encour-

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aged to extend its interest beyond the publication of a periodical Bulletin (see p. 4, item 11 in the "Outline" of the project) and to sponsor the publication of handbooks on the history and criticism of the cinema designed both for the general reader and for use in connection with the film study programs.

9. Production of Educational Films

Other museums, notably the Metropolitan, have undertaken the production of educational films on art subjects. There is a wide and growing demand for such material, especially in the schools and colleges, and the way has been prepared for the development of this service far beyond its present scope. It has been suggested that the Museum of Modern Art is in a peculiarly advantageous position to take the leadership in providing educational films on subjects pertaining to contemporary art, first, because the field of modern art has not yet been covered by any other agency; secondly, because as yet no adequate standards of excellence have been established in educational movies; and, in the third place, because the Museum has an efficient mechanism for distributing such films in the booking service of its Film Library.

The world will naturally look to the Museum of Modern Art for developments in this direction and, in the long run, this should clearly be one of the most important concerns of the Museum's Department of Education. Since educational film production is still in the experimental stage, it is recommended that the Museum concentrate its effort in this direction during the next five years: (1) on research and study of the problem; (2) on building

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up close co-operative relationships with other agencies interested in the development of educational films (particularly, perhaps, the Paramount Company and the American Film Institute)*; and (3) on one or two modest pioneer projects designed to reveal possibilities in the use of motion pictures for art instruction which have not yet been demonstrated. (Specific suggestions for such projects are outlined in Part IX of this Report.)

* Also the Commission on Human Relations of the Progressive Education Association, the American Council on Education and the recently organized Advisory Committee on Motion Pictures in Education of the Motion Picture Producers and Distributors Association.

It will be noted that most of the types of educational service discussed in this section as vehicles for "popular instruction" may be of value both to schools and colleges and to other groups in the community. The development of Adult Education enterprise in recent years has brought out very clearly the adaptability of many educational facilities to a variety of uses. The educational facilities of the Museum of Modern Art should be developed with the widest application of the service in mind in order that as wide a variety of educational agencies may be able to take advantage of them as possible.

In general, the development of new educational services should be controlled by the principle which Mr. Barr has followed with such large measure of success in planning the major loan exhibitions; namely, that the Museum of Modern Art should seek to fulfill needs which are not being adequately fulfilled by any other agency and, in so doing, should seek to establish a standard of accomplishment that will be an inspiration and a guide to others in prosecuting similar enterprises.

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PART THREE

THE DEVELOPMENT OF THE MUSEUM AS A NATIONAL INSTITUTION

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I.

THE CONCEPT OF A NATIONAL ORGANIZATION

The Museum of Modern Art is already in a very real sense a national institution. More, perhaps, than any other art museum in America its services have been organized with the object in mind of making them available not only to people in its immediate vicinity but to the whole nation. Many of the recommendations contained in the previous sections of this report obviously have a bearing on the further extension of the museum's usefulness to the country at large. It is proposed in this part of the report to consider how the growing conception of the Museum of Modern Art as a national rather than a regional or local institution may influence questions of immediate policy, organization, and membership and to suggest ways in which development in this particular direction may be facilitated.

AN AMERICAN "LUXEMBOURG". The rapid extension of the museum's program beyond the interests of painting and sculpture to include all the visual arts has already made it sufficiently clear to the general public that the trustees are in no sense limited by an ambition merely to duplicate the activities of the Luxembourg Museum in Paris or the Tate Gallery in London but rather by a desire to create, without particular regard for tradition or precedent, types of service which are adapted to the immediate and special needs of America. Although certain tentative efforts have been made with at least one of the older museums to explore the possibilities of a co-operative arrangement similar to the Luxembourg-Louvre relationship, it is significant that no definite formula for carrying out this part of the purposes of the founders has yet been established.

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In my judgment it is rather fortunate than otherwise that this aspect of the museum's policy has not yet crystallized in the form of any specific commitments and I would suggest the advantage of delaying the formulation of a permanent policy in this direction until the implications of the museum's activities as a national institution are more clearly apprehended.

In considering the relative importance of this and other matters pertaining to the permanent policy of the museum, we are obliged to recognize a certain hierarchy of values in the various purposes of the institution as they are now understood. The business of selecting fine examples of the art of the present day for future preservation has been properly recognized to be of less immediate importance than the business of conducting temporary loan exhibitions of such art and of cultivating a more widespread appreciation of the work of present day artists during their own lifetime. If we choose to go a step further, we may easily discover a deeper and more permanent significance in the ambition to establish a broader understanding of the place of contemporary art in the life of the community than in the desire-implied in the word "Modern"-merely to popularize an ephemeral manner or "style" of expression. We may be reasonably sure that the reputation for having assisted in gaining acceptance for a new style or a new name for a style or even for hitherto unrecognized genius would appear in the light of history as matters of little moment in themselves as compared with a reputation for leadership in bringing to life - and, perhaps, to maturity - the esthetic consciousness of a great nation. If we are at all interested in providing for the continued usefulness of the institution over a long period of years to come, there

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can be little question as to the advisability of planning activities not solely with an eye to their chances of immediate success, nor on the basis of their own separate standards of interest, but also by their probable meaning to society at large, so far as that can be estimated. I am inclined to believe that this principle has received less attention than it deserves in the administration of art museums in America. Surely it is the very foundation upon which any sound plan for the development of a national organization intended to serve the public and to be supported by the public must be constructed. I would suggest that this principle is indispensable to the proper consideration of such questions as whether it would be wise for the Museum of Modern Art to depart very far from the customary pattern of museum practise; whether its "standards" should be "purer" or more inclusive; how far its activities should be directed to the interest of the few and how far to those of the many; and what types of membership should be cultivated for its continued support.

SHOULD THE MUSEUM OF MODERN ART SEEK TO BE DIFFERENT FROM OTHER MUSEUMS? So far, the Museum of Modern Art, striving, in the main, to provide facilities for understanding contemporary art which were not otherwise available to the public, has found it easy to avoid duplicating the activities of other art museums. So long as efforts in this direction are not inspired by the urge to do something different merely for the sake of being different, this is obviously a desirable and wholesome course to pursue. However, what with the multiplication of new institutions devoted to particular aspects of contemporary art and the increasing interest of the older museums in

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modern forms of expression, it seems highly improbable that this policy may be maintained indefinitely without narrowing the active interests of the institution to the detriment of its popular appeal. Nevertheless, there is still excellent reason for continuing to seek opportunities for usefulness in directions which have not been explored by other institutions - so long as the Museum of Modern Art enjoys its present reputation as the most important museum concerned exclusively with contemporary art. Unhampered by any official responsibility for preserving or revivifying the art interests of previous civilizations, it is freer than any other institution to devote its energies to the problem of making museum resources more genuinely responsive to the actual needs of modern society.

This circumstance, in itself, may prove to be merely an encouragement to fruitless experiment, however, unless serious effort is made to come to grips with the fundamental conflict of motives in the theory and practise of art museums which was mentioned in the general introduction to Part I. There reference was made to the fact that the development of the art museum as a modern social institution is still somewhat embarrassed by its ancestry. It tends, by a process of plausible analogy, to perpetuate the ideals of a system of private patronage of art which is identified with an aristocratic organization of society basically antithetical to the theory upon which our society is constructed in the present day.

A MUSEUM FOR THE FEW OR FOR THE MANY? So far as I can see, the Museum of Modern Art is as deeply entangled in the contradictions of this situation as any other museum. Whatever may have been the spirit or intention of the founders, it is difficult to ignore the

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fact that one of the chief sources of strength of the institution at present arises from its direct appeal to the interests of a comparatively small number of people in the community who are particularly devoted to the rare and sophisticated qualities in art - a type of appeal which tends to derive its meaning and to perpetuate itself chiefly through being kept remote from the commonplace needs and interests of the majority. We are all more or less indoctrinated with the theory that it is only through this kind of special interest that the finest products of human genius can be elicited and preserved.

On the other hand this very "strength" becomes paradoxically a source of confusion and weakness if it is cultivated as an instrumentality for carrying out those objectives of the institution which emphasize the popularizing or extension of this interest to all and sundry - on the face of it, a glaring contradiction in terms. If the "popular instruction" purpose were actually permitted to take first place in the controlling policy of the museum, the institution would be obliged to lower its "standards" to the intelligence-level of the average man, a process which undoubtedly would satisfy the demands of a democratic ideal but, by the same token, would destroy that respect for disinterested connoisseurship which has been chiefly responsible for preserving what is "best" in the art of the past.

In either case we are confronted with a one-sided accomplishment which automatically limits the fulfillment of the museum's established purposes.

So far as our present feeble understanding goes, both of these seemingly antagonistic objectives are highly desirable in themselves

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and are equally entitled to such encouragement and support as a museum can give. But if we are not aware of their contradictory implications we may very easily fall into the error of encouraging the one to the detriment of the other (the unfortunate condition which now generally prevails) and impede the development of a broader understanding which may harmonize their apparent contradictions.

In my opinion the most practicable way to deal with this dilemma is deliberately to organize the activities of the institution so that their apparent conflict in theory will least stand in the way of their mutual development in practise - in short, to separate into different administrative departments within the organization those activities which belong to each set of objectives and to do so without exalting either one to the prejudice of the other.

Of course, the dilettant tradition of art patronage is by no means an isolated and distinct source of confusion in the growth of the art museum as a social institution. It is only one aspect of the general maladjustment of a whole set of cultural traditions which are in process of becoming reoriented to the requirements of modern life. Much, if not most, of the acute self-consciousness, uncertainty, and bombast which seems so peculiar to the art activities of recent times may be attributed to the fact that the arts themselves are striving desperately to readjust themselves to the needs of a society which is quite different from that of Abbé Suger, of Lorenzo the Magnificent, or of Louis Quatorze.

Likewise, many of the time-honored methods of fostering the arts are ill-adapted to the conditions of the machine age. Many of us like to believe that the French Academy was admirably suited to

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its purposes in its own time. It became an impediment rather than a stimulus to the normal growth of the arts when it attempted to perpetuate standards which were no longer pertinent to the esthetic requirements of the people who supported it. Or, again, the Luxembourg unquestionably fulfilled an important need in the system of National Museums in France. The particular circumstances - cultural, geographical, and political - which justified the establishment of the French Academy in the 17th century and the Luxembourg in the 19th can hardly be considered pertinent to the present needs of America. We are clearly obliged to seek our own solutions for our own problems.

THE NEED FOR AUTHORITY. Of course, the demand for authoritative guidance and the need for substantial recognition of contemporary talentare as urgent in this country as they ever were in France. There is ample evidence that art museums and other educational institutions in America are conscious of these demands and are striving to satisfy them but it would not be unfair to say that they still too faintly realize how much their potential capacity to serve the living needs of the present is encumbered by their disproportionate sense of responsibility to the past. As I have said above, the Museum of Modern Art, concentrating all its attention upon seeking an understanding of the contribution of contemporary art to contemporary life, is free of this encumbrance. Sponsored by as influential a group of supporters as any museum has ever had the good fortune to enlist in its service, and including in its program a range of subject matter touching the interests of all classes of society, it should be in a better position than any

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other art institution in the country to command respect for a high American standard of taste and to encourage a just appreciation of the creative capacity of our own time - if a truly national (rather than parochial) point of view is preserved in developing its services.

POPULAR FALLACIES. It is desirable at this point to touch again on certain characteristic misconceptions which unfavorably affect American art interests because they are commonly accepted as "authoritative" points of view and because they are generally ignored by those who support art museums and art education.

Most important, perhaps, is the all but universal conviction that art can be made to survive in a commercial civilization only by isolating it from all other interests. This attitude, which was deliberately exaggerated throughout the nineteenth century (and which we have inherited intact) seems to have grown up hand in hand with the tendency to exalt ferociously the cultural values of the past over those of the present and with the progressive separation of the interest in "fine art" from that in "applied art". The evolution of sound modern cultural standards has been impeded for a hundred years by the persistent failure of a majority of our intellectual leaders to recognize the tragic fallacy of that attitude. It ignores two of the most obvious lessons of history: namely, that the best art has always been that which has grown out of the contemporary interests and needs of the society which produced it and that the arts have flourished most conspicuously in prosperous commercial societies such as those of Athens, the communes of the thirteenth and fourteenth centuries, Florence, Venice, the trading cities of

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Germany, the England of Elizabeth, the Dutch Republic.

Furthermore, for reasons which are peculiar to our cultural history, America has not yet become conscious of the profound inadequacy of the imitative as opposed to the creative attitude towards cultural standards. Our colonial heritage and our commercial preoccupations have doubtless been responsible in part for the fact that most of the organized effort devoted to raising the standards of public "taste" in this country has been spent in the direction of reinforcing the parvenu conviction of modern bourgeois societies that the only way to get art that is worth having is to buy or copy it from somebody else. So far has this conviction been cultivated that to many of us the very idea that we might properly aspire to an American standard of superiority in esthetic matters would seem like a contradiction in terms.

It seems to me that the most important service an organization such as the Museum of Modern Art can perform in developing its activities as a national institution is quite deliberately to spread the idea throughout the country that we must respect our own creative capacities and that America can and should have the highest esthetic standards in the world; and to try to bring together the people in every community and in every walk of life who are capable of putting that idea into effect. American cultural traditions are in many ways rooted in missionary zeal and the American national psychology is peculiarly responsive to the appeal of the crusading spirit. If art has failed in the past to occupy as important a place in the life of America as it should, it is a matter of historical justice to make our people understand that this fact is not by any means to be attributed primarily to the congenital

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insensitiveness of Americans to esthetic values. It must be remembered that during the period covered by American history, art in the western world has been undergoing a decadent phase of its development. It may even be considered as evidence of cultural health rather than abnormality that throughout this period "art" has been so widely considered among the masses of men as an impractical and effeminate interest having no vital importance in the struggle for existence and cultivated chiefly by those who seek to avoid the more serious issues of life. It is only by presenting the positive and universal values of art and revealing its intimate connection with everything that men make and do that we can hope to restore the arts to their proper place in modern civilization and redirect into their normal channels the spiritual energies which have been permitted so largely to be frittered away under the influence of the negative and frivolous conceptions of art which we have inherited.

This point is especially important, of course, in considering ways and means of breaking down the artificial barrier which has tended in America to rule out "art" from the characteristic masculine interests. Undoubtedly under the influence of general education this barrier is slowly crumbling away but I am convinced that the process can be greatly facilitated by a deliberate attack on its foundations which rest in the false attitudes that have been referred to. It would be worth while, in my opinion, in undertaking a campaign to build an effective national organization, to reinforce the stated purposes of the museum with a general statement of principles which call attention to the characteristic fallacies in popular attitudes towards art and appeal at once to the practical interests and social ideals of American men - especially business

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men. I would recommend the use for example, of such propositions as the following:

That art, like religion, must not be supported primarily as a plaything for people of leisure but rather as a guide and measure of significance for all human activities and as a means, accessible to everyone in accordance with his need and capacity, to effect a more satisfactory adjustment to his environment.

That art is most satisfactory to most people and achieves its proper place in human life, not when it is applied as a frosting to the cake, but when it is cultivated as a natural expression of the characteristic interests, needs, and ideals of the society which produces it.

That all the arts are basically interdependent and that the "fine arts" and the "practical arts" cannot achieve their highest value to civilization apart from one another.

That esthetic values are not experienced solely in connection with the fine arts but may be derived from all human activities, (or the corollary of this; that we are all potentially artists in everything we do, whether we are cooks, business men, statesmen, or poets, and that our sense of the worthwhileness of what we do is directly affected by our ability to do it in the spirit of the creative artist).

That commercial activity and commercial prosperity are favorable to the development of art activities and that they are inimical to the best interests of art only in so far as they permit the money measure to take precedence over the quality measure in creating and supplying human wants.

That Americans are as richly endowed with creative capacity as

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other men and that there is no basis in fact for the popular assumption that American esthetic standards need be inferior to those of any other nation.

THE QUESTION OF STANDARDS OF TASTE. One of the most difficult and inescapable problems involved in fostering the public interest in art is that which arises from the attempt to establish and maintain standards. Although this problem looms large among the responsibilities of a local museum, it becomes formidable indeed in connection with the development of a national organization devoted to the business of stimulating an interest in new forms of expression involving types of esthetic experience which may not be provided for by traditional standards of judgment or even based on new standards of judgment which contradict those hitherto generally accepted. The question turns on a consideration not only of the meaning of "authority" in esthetic matters, but of the qualifications of those whose judgments are to be respected as the basis for standards of taste, and of the important matter of how to secure a fair hearing for "authoritative" points of view which seem to contradict one another.

There is obviously no quick and easy solution to this vexing problem since the very idea of authority is subject to so many different interpretations. There is excellent reason even for raising the question whether there can be such a thing as "authority" in esthetic matters. In the field of the visual arts the idea of "authority" is curiously mixed up with the prestige values associated with leisure-class traditions, the official formulas of national academies, the pronunciamentos of professional

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groups who are interested in gaining recognition and distinction for their own work, and the theories, statistics, and gossip of critics and scholars who pursue art as an intellectual hobby. The extraordinary craving for authoritative guidance in matters of taste which is sometimes looked upon as one of the hopeful signs of the times in America may with equal justice be viewed as a cause for alarm when we consider the great diversity and irresponsibility of the efforts which are made to satisfy it. It is one of the outstanding anomalies of our national psychology that while the average American considers it a point of honor to distrust and to resist other forms of arbitrary dictation, he - and particularly she - is deferential to the point of gullibility before claims of "authority" in matters pertaining to art. Whether this lack of independence is to be admired or deplored, whether it indicates a state of grace or hopeless cultural immaturity, it must be recognized as a phenomenon which calls for the most conscientious consideration of those who are in a position to influence it for better or for worse. The extraordinary development in our time of facilities for the dissemination of information has rendered the public mind not only unusually susceptible to all forms of plausible propaganda but abnormally-and perhaps uncritically-avid for "new" things simply because they are new and correspondingly impatient of old things simply because they are old.

Now, it is clear that the Museum of Modern Art can hardly assist the public to know what is best among the new things in art without investing itself with some kind of "authority". The integrity of its "standards" must be the basis for its prestige among art museums and other educational institutions. Already, whether by

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intention or not, the museum is actually being regarded as a sort of arbiter of modern taste by an influential section of the American public. Naturally enough, this fact has aroused among certain individuals and groups in the art world, who are also in a position to influence public opinion, very grave misgivings as to the kind of "authority" the Museum of Modern Art wishes to exercise. As the implications of the museum's growth as a national institution become more apparent, such misgivings may be expected to become extremely articulate. I am very sure that if the museum does not take positive steps to define its position in terms which can leave no reasonable doubt as to the impartial character of its "authority", continued uncertainty and partisan suspicion may easily constitute a major impediment to its growth into an effective national organization and even to its immediate usefulness to society. For if the idea should be permitted to gain currency that the Museum of Modern Art is striving deliberately to establish itself as the dictator of an American standard of taste or if there is any manifest disposition on the part of its trustees or its professional staff to view such a reputation with complacency, all the existent kinds of misunderstanding and antagonism to new things in art (which it is one of the primary purposes of the institution to do away with) would be given an unwarranted advantage and the museum itself would be forced into the unenviable position of appearing in everything it did to be trying to justify this very reputation - a position which the history of national academies should cause us to view only with profound foreboding.

The point I am driving at is that the museum should feel obliged - if only as a matter of sound statesmanship - to make a

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special effort to cultivate a reputation for conscientious impartiality as opposed to willful dictation. If this distinction is clearly announced as an official policy of the institution and no opportunity is overlooked to emphasize it in practise, the public demand for "authority" may be satisfied (as far as anyone has a right to satisfy it) and the dangers of unseemly supererogation avoided.

The situation is not unlike that which prevails in other fields of intellectual specialization - notably in the field of the natural sciences, where no institution, as such, would presume to exercise direct authority to the extent of taking sides in controversies between authorities; but where every institution established to foster the sciences is interested in supporting standards of judgment which are respected by authorities as individuals. There is, indeed, a very striking parallel between the growth of public respect for the authority of the specialist in science and that of the professional specialist in art. (Incidentally the tremendous emphasis on professional specialization, which is such a notable characteristic of our age, may very well be responsible in part for the extraordinary timidity of intelligent Americans to harbor a decent opinion of their own about art.)

Unfortunately, however, the public - even the intelligent public - is generally unaware of the profound difference which exists between "authority" in matters of observable fact and "authority" in matters of esthetic judgment. Herein lies an important responsibility which most public art museums have altogether failed to recognize. (Undertaking to make this difference clear would be a good illustration of a proper way in which the Museum of

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Modern Art may assert its leadership in improving museum practise.)

Something should be said, also, about the change which has been taking place in the sources of authority in art judgment. Before the advent of the Ruskins, the Paters, the Berensons and the Meier-Graefes, the people whose opinion formed the basis for accepted standards of taste were the professional artist (as teacher and practitioner), the enlightened amateur and the collector patron (as people who sought esthetic experience directly in art rather than as collectors of interesting gossip about art objects) and even, in times which produced genuine folk-arts, the public itself (achieving a sense of the authenticity of its own judgment through long experiment with its own peculiar forms of expression). Today, however, these sources of "authority" have been superseded to a large extent by the pronouncements of the scholar-specialists, the learned historians, the professional writers and lecturers about art. Nobody is supposed to be able to enjoy art today who has not taken courses of study or read books on the subject.

Now, it cannot be denied that the labors of this new high priesthood have provided us with a vastly greater intellectual basis for sound judgment about art than any previous generations of men have had at their disposal. But it is equally certain that the impact of their activities on the public mind has been in some ways antipathetic to the best interests of contemporary art in that they have encouraged an altogether unwarranted exaggeration of interest in the intellectual at the expense of the esthetic content in art experience; that they have been largely responsible for the arbitrary subdivision of art interests into ridiculously narrow and irrelevant categories, destroying all normal perspective on relative

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values in art judgment by exalting the place of an object in its category above its place in normal experience - (an old chair achieves particular merit because it has five slats instead of the usual four, for example, or a painting because it belongs to an early phase of the artist's "Burnt-orange" period) - and, worst of all, their activities have tended to confirm in the average citizen his inherited conviction that art is a deep and unintelligible mystery which is too far removed from his ordinary interests to be worth bothering with.

The business of the art museum is to act as a sympathetic mediator between the artist and the public on the one hand and the professional critic and the public on the other. Ideally its "authority" is no more nor less than that of a delicately constructed sounding board capable of magnifying the work of the creative artist and the interpretations of the learned specialist so that they may more easily reach the public consciousness. Whether they harmonize with universal experience is, in the final analysis, a matter not for the museum but for the public to decide.

The day of national academies and the arbitrary dictatorship of taste by self-appointed groups in the community is definitely passed and the spirit of our age clearly demands the extension to the whole field of modern culture of those guarantees of tolerance and impartiality which we have come to recognize as so essential to the advancement of scientific truth. The findings of the individual specialist in scientific research are not considered "authoritative" until they have been tested in practice and approved by a consensus of agreement, not of institutions for fostering scientific knowledge, but of other scientists as individuals. Thus, the "authority" of an

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institution interested in fostering a knowledge of art must be that of an impartial interpreter of "authorities" - a disinterested agency to which the public may have recourse for the purpose of gaining an understa ... erent points of view advanced by art "authorities" a ... ence of ...

The ... advancem ... covery a ... preceden ... seem al ... have suf ... vehicles ... often t ... founded ... academi ... liberat ... of disi ... of doct ... tribute ... academy ... and ada ... lence t ... the institution is committed exclusively to an interest in contemporary art will be a strong safeguard against the characteristic forms of superannuation which have overtaken national academies but even that can not protect such an institution from becoming the parti pris mouthpiece of individuals or groups who may find themselves at one time

PEGGY TAYLOR LIKES



Peggy Taylor, 211 East 104th street, visits the workshop of WPA Federal Art Project, 110 King street. Peggy is shown with her painting, "May Pole," made in a free WPA art class at Union Settlement, 237 East 104th street. "May Pole" is included in the Outdoor Show at the Settlement house to July 14, inclusive.

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institution interested in fostering a knowledge of art must be that of an impartial interpreter of "authorities" - a disinterested agency to which the public may have recourse for the purpose of gaining an understanding of the different points of view advanced by art "authorities" and for an opportunity to test them through the direct experience of works of art to which they apply.

The example of the great universities and foundations for the advancement of learning in their character as vehicles for the discovery and dissemination of truth will be a far safer guide than any precedent which exists in institutions devoted solely to art - which seem always to have nourished the seeds of their own decay and to have suffered the sad fate of degenerating into more or less conscious vehicles of propaganda for reactionary or highly limited art interests often times defeating in effect the very purposes they were originally founded to support. This has been the common history of national academies and "secession" groups alike. I mean to suggest that by deliberately establishing its claim to authority upon a permanent policy of disinterestedness and objectivity with respect to different schools of doctrine and expression in art the Museum of Modern Art may contribute to modern civilization a new and better kind of "national academy" which may succeed in avoiding the fate of its predecessors and adapt itself to the changing needs of society without doing violence to the intentions of its founders. Undoubtedly the fact that the institution is committed exclusively to an interest in contemporary art will be a strong safeguard against the characteristic forms of superannuation which have overtaken national academies but even that can not protect such an institution from becoming the parti pris mouthpiece of individuals or groups who may find themselves at one time

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or another in positions of authority within the organization if it is not also protected by a well established tradition of broad hospitality to all points of view which are currently respected by intelligent men - even when these seem to contradict one another.

The activities of such organizations as the American Institute of Architects, the American Academy of Design, and the American Federation of Arts - each more or less conscious of a responsibility for standards of public taste and each restrained by a strong conservative tradition; the establishment of a new national museum in Washington controlled by a similar interest; and the likelihood that some permanent bureau will be set up by the Federal Government to support contemporary art - all these things point very definitely to the need in this country for a strong national organization independent of political or professional influence yet of sufficient authority and dignity to command respect for what is worth while in new creative activity regardless of its immediate popularity or the dicta of conservative public institutions or "official" professional groups.

In order to attract enough public support to be effective, a national organization of such a character must cultivate a reputation for strict impartiality in presenting what is best in all types of contemporary expression and in facilitating a more general appreciation of those professional standards and points of view which are clearly most entitled to respect; it must furnish abundant evidence that its concern for esthetic values in American art and American life is as genuine and positive as its interest in the progress of art in other parts of the world; and it must appeal at one point or another in its program to the interests of the whole community and avoid the suspicion of cult exclusiveness in its activities and its membership.

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I should like to stress this last point above all since, as has been indicated above, our ideals of art value are still confused by our nostalgic preoccupation with the cultural prestige of the political and social aristocracies of an older day and we are desperately in need of a system of art education which will provide for the active participation of all classes of society in the esthetic manifestations of contemporary life. The following quotation from a recent study of the place of science in adult education which was sponsored by the Carnegie Corporation sums up a point of view which is in many ways applicable to the parallel problems of art in a democracy:

"If society is to maintain its health and sanity, the public at large must either be trained to accept the guidance and direction of a special class, whether of priests or politicians, whether of economic masters or of soldiers, or else it must be trained to take part in the knowledge, the culture, the thought, the concepts upon which its civilization rests. This alternative suggests broadly the contrast - and the conflict - between autocracy and democracy".

THE NEW BUILDING. There is every reason to expect that the new building will greatly magnify the importance of the Museum of Modern Art in the eye of the general public throughout the country. The official opening of the new building will offer a magnificent oportunity to publicize those aspects of the museum's program and purposes which differentiate it from other art museums and emphasize its character as a national institution.

Within the organization itself, this occasion may very properly be regarded as the culmination of an important first phase in the life of the new institution. Certain definite traditions have been

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established. Its major loan exhibitions have come to be regarded as outstanding events of the "art year"; its publications are considered as indispensable to the student of modern trends; and a substantial foundation has been laid for a great public collection of modern works of art. These are positive accomplishments and many will consider them as adequate justification for the perpetuation of the institution apart from any other developments. If these three activities constituted the whole program of the institution they could probably be carried on quite successfully by the present organization and there would be no particular need to seek public support beyond a comparatively small circle of members and patrons in New York City.

But these activities have generated others. With the expansion of its interests to include Architecture, Housing, and the Industrial Arts, with the development of a program of direct services to schools and colleges, with the founding of the film library, with the publication of books as well as exhibition catalogues, and with the enrollment of active membership groups in forty cities outside the metropolitan area of New York City, the Museum of Modern Art has actually been laying the ground work for a second phase of development which clearly suggests the evolution of an organization based on a nation-wide membership and involving a range of activities which is scarcely comprehended by the word "Museum" as we have been accustomed to use it.

THE"DYNAMIC" VS. THE "STATIC" MUSEUM. In most instances these developments have come about in direct response to obvious needs which were not adequately provided for by the older museums. They are all closely identified with the extraordinary awakening of public interest in

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all forms of modern art which is manifesting itself on all sides. If they are encouraged to grow and to reach their ultimate significance in the activities of a great national organization they may very well represent the final emergence in America of a new point of view in the organized patronage of art which puts the museum in the position of an active participant in rather than a passive beneficiary of the creative activity of society. From this point of view the museum becomes less important as a safety deposit vault for the preservation and classification of art objects and more important as an agency for stimulating fresh creative effort and for spreading not only factual knowledge about art but also a decent appreciation of its potential contribution to civilized living.

It is apparent that if it desires to embrace its largest opportunities for usefulness as a national institution, the Museum of Modern Art must build its program upon a much more comprehensive concept of its responsibility to society at large than animates most museums and that it should continue to blaze new trails and create new types of service wherever they are needed regardless of any established precedent. Because it is committed above all else to the major purpose of facilitating an understanding of emergent values in art, it must inevitably exalt the dynamic and creative above the static and conservatory purposes for which it exists, taking it for granted that the gods are on the side of the living thing and that the only guarantee of life and health for an institution such as this lies in its perpetual hospitality to new interests as they arise.

THE IDEAL NATIONAL INSTITUTION. We can easily plot out in theory the kind of national organization that would be desirable to satisfy the

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contemporary art needs of America. It would obviously be an institution which provided for the needs of all kinds of people and which combined with the more familiar functions of an art museum those of a foundation for research in the field of contemporary art, those of a training center for guiding the development of popular and professional education in this field; and those of an agency for cultivating a closer practical relationship between the producers of art on the one hand (i.e. painters and sculptors, architects and designers) and the consumers of art on the other (i.e. manufacturers, distributors, the general public).

It is obvious that ideally these different kinds of effort should be cultivated simultaneously and in the closest possible relation one to another if they are to be pursued with maximum effectiveness. With varying degrees of emphasis all of these different types of effort are envisaged in one form or another in the programs of any number of existing organizations. It is only too apparent, however, that much of the energy and high purpose which is expended upon them remains shockingly ineffectual so far as their impact on society at large is concerned because it is not directed to a commonly understood end and is unable to command the active support of a large enough section of public opinion.

Whether one large organization would be able to prosecute such comprehensive aims more effectively is, of course, by no means certain; nor would it be possible to foresee in any precise detail the most practicable form under which such a multifarious enterprise should be administered. But this much is clear; that the present activities and purposes of the Museum of Modern Art, with all their ramifications and implications, do unmistakably suggest the possibility of such a

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development and I do not hesitate to recommend most heartily the practical wisdom of deliberately interpreting the museum's current trends of growth in the light of these ideal objectives in order to give an intelligible sense of direction to projects of immediate interest and to facilitate the building of an organization flexible enough to take full advantage of any opportunities to fulfill these objectives which may present themselves.

II
SPECIFIC RECOMMENDATIONS

With the above considerations in mind I wish to suggest in particular the desirability (1) of remodelling the present organization so that it will be more adaptable to the growth of extension activities; (2) of increasing the range and appeal of membership support and setting up a department to concern itself exclusively with membership activities; and (3) of undertaking projects which will clearly establish in the minds of the general public the national character of the Museum of Modern Art. The remainder of this section of the report is devoted to specific recommendations on these three points.

ADMINISTRATIVE ORGANIZATION

My observation of the work of the professional personnel of the museum has left me with a very definite impression that the present staff is embarrassed by the demands of extension work and that any addition to their responsibilities in this direction will tend not only to reduce their efficiency so far as the activities of the

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museum proper are concerned but to generate a defeatist attitude towards any new developments and thus become an effective impediment to the healthy growth of the institution. In short, it is apparent that the current business of the museum has already become greater both as to volume and complexity than can be comfortably handled by the existent personnel. It is a tribute to their ability, enthusiasm, and esprit de corps (which I consider to be altogether exceptional) that the quality of the museum's services has been maintained at so high a level under the circumstances. It is, of course, to be expected that the burden of work should seem to impinge more heavily on the personnel of a growing organization than on that of an institution which operates on a well established routine wherein the functions of administration can be evenly distributed and their limits clearly defined. But there is ample evidence that a "saturation point" has been reached in this instance and that something will have to be done very soon to relieve the director and that part of his staff which is immediately concerned with the preparation of current exhibitions, the curatorship of the permanent collections, and the operation of the museum building from responsibility for the educational and other extension activities of the institution.

The construction of the new museum building may be found to afford a timely opportunity to undertake a revision in the organization calculated not only to reduce the pressure of extraneous interests upon the members of the staff who are concerned primarily with the intramural activities of the museum, permitting them to devote their attention to best advantage to the development of these activities, but also to provide a more flexible administrative framework for the natural and easy expansion of the whole program of the

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museum in many directions not hitherto provided for. It is recommended that the management and budgeting of all extension activities be separated eventually from those of the activities of the museum proper and that the members of the staff be specifically allocated to one or the other of these managements (i.e. to the "Museum Division" or the "Extension Division" of the organization). Since many of the extension activities which the museum sponsors at present or is contemplating for the immediate future would come within the scope of the proposed new Department of Education, it is suggested as a first step in this direction, that the directorship of all extension activities be vested for the time being in the person selected as head of the Department of Education in order to relieve the director of the museum of immediate responsibility for these functions and that the office of "Director of the Extension Division" be held in abeyance until a further subdivision of responsibilities is called for. Such distinct activities as those of accounting and publicity - which pertain both to the museum proper and to the extension activities - should presumably continue to operate under the Executive Director, at least until an Extension Division is officially established.

THE MEMBERSHIP PROBLEM OF A NATIONAL ORGANIZATION.

The remarkable success of the membership drives which have produced a steadily increasing enrollment even during the period of the depression when most other institutions experienced a sharp decline in membership would seem to indicate that the present method of cultivating public support is adequate. It is the typical method upon which so many eleemosynary institutions have learned to rely and its success is

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largely dependent upon skill in compiling "live" mailing lists and in selecting, annually, a group of volunteer workers who are willing to use their influence among their friends and acquaintances to secure memberships. As applied to the needs of the museum, this method has the great initial advantage of establishing the respectability of the interest in "Modern Art" among those groups in the community whose social standing tends to set the pattern of cultural interests for the rest of the community. It is doubtless the best method that can be devised to secure annual contributions of $25 or more on the basis of the purely philanthropic appeal, that is to say, participation in the support of a "worthy enterprise". Up to the present time the support of the museum has been based largely on this appeal and probably this type of support must be counted on for some time to come - especially in the New York area.

But however effective this method of cultivating support may be at the present time and for the present needs of the museum, I am inclined to believe it should not be counted on as the soundest basis for continued support in the future. There will always be an important role for philanthropy to play in the business of fostering cultural interests, but to assume that a healthy interest in art is to be made to grow and to survive through the charity of the few rather than through the need and the will of the many is, indirectly, to admit that the objectives for which this museum exists are incapable of fulfillment and, in a sense, to deny the validity of the theory upon which American society is founded. Moreover it tends artificially to create and to perpetuate the unfortunate notion that

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Art is an exotic hothouse product which appeals only to the interests of those who have the means and the leisure to cultivate it. If the official objectives of the museum as defined in its charter accurately represent the purposes of those who contribute to its support, the interests and needs of the general public will tend to demand an increasing share of its attention and the success of its activities may very properly be measured by the degree to which the general public is willing to support them financially. It should be taken for granted that any institution which really succeeds in serving the needs of the community-at-large will, in the long run, be supported by the community-at-large in accordance with the value of its services. To put it crudely, the more nearly the condition can be approached where the current operating expenses are derived from membership and other fees secured on the basis of an actual value given for a value received the more sure we may feel that the institution is justifying its existence. (See"The Function of Private Philanthropy", page 100).

It is particularly important, it seems to me, that the membership activities outside New York City should be organized as far as possible on this principle. The reports of the chairmen of the various membership committees operating in communities beyond the 75 mile radius have already made this sufficiently clear. It is apparently very difficult to secure $10 memberships outside New York on any other basis than that of a quid pro quo.

Furthermore, if such memberships are to count for much in the financial support of the museum they must be numbered in thousands instead of hundreds and they must be enrolled in competition with other institutions seeking to build up the same type of membership.

In my opinion the present type of appeal with which the Museum

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of Modern Art seeks new members constitutes a definite impediment to any very considerable growth in the number of $10 memberships outside the New York area. It seems to me that the only practical way to secure such memberships is to offer as an incentive to enrollment not only something which prospective members want but something which they can get only by becoming members. The catalogues and the Bulletin are the only tangible things offered to out-of-town members in exchange for the $10 enrollment fee. A great many people who are interested in the work of the museum but who are obliged to be thrifty find no advantage to themselves in becoming members since they can purchase all the catalogues and Bulletins for less than $10 without becoming members. If the museum desires to enroll a large national membership, this situation will probably have to be corrected. Either the price of the catalogues to non-members must be raised or the cost to members reduced, so that there will be a clear advantage in becoming a member. I would recommend offering a special "catalogue-membership" at $5 per annum for members who live more than 75 miles from New York; and "Student" and "Professional" memberships at $5 per annum carrying catalogue privileges for students and professional artists regardless of where they live, with the expectation that within three or four years enough new members can be enrolled to reduce the actual cost of the catalogues to the museum (due to saving on larger printings) to a point where it will be covered by the $5 membership fees.

The possible advantage of building a large popular support through membership subscriptions to a magazine has been suggested in Part Two, Section 2.

The importance to the reputation of the museum and to the welfare

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of publicly supported art interests in general of cultivating a spirit of co-operation with other art agencies can not be over-emphasized in seeking to enroll a large national membership. Every effort should be made to avoid needless antagonism between the membership groups of the Museum of Modern Art and the supporters of established institutions (which, naturally enough, will tend always to fear that their local support may be jeopardized by any considerable growth in the community of groups actively working for a museum in New York).

The desirability of establishing combination memberships with other museums, of encouraging the foundation of branch Museums of Modern Art, and of offering special privileges to existent museums which are eager to extend their interests and activities in the modern field, is suggested in Part IV.

The Importance of Interesting Men. As I have said above, one of the greatest barriers to the healthy development of Art interest in America is unquestionably the fact that it has been so largely cultivated hitherto as an interest peculiar to women. Whatever may have been the causes for this extraordinary fact in our national history and however deeply our society is indebted to women and women's organizations for the preservation of aesthetic interests during a century or more of cultural chaos, there are no good reasons at the present time for perpetuating the anomaly. On the contrary, we are confronted on every hand with indications that the time has come in America when Art is again taking its proper place among the normal interests of men. Indeed it may be said quite bluntly that no really significant development of contemporary art can take place in this country

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without the whole-hearted participation of men whose intimate relations with commerce, industry, and productive enterprise of all sorts makes them, rather than women, the immediate instruments for "applying the Arts to prectical life". In my opinion any plan to extend the national membership of the museum which did not include a specific effort to enroll large numbers of men would be desperately inadequate. Without in any way disparaging the effectiveness of the methods at present employed, as far as they apply to the interests of women, I would suggest that a membership compaign organized by men and for men and emphasizing the values of contemporary art which appeal particularly to men would be well worth considering.

In this connection I suggest that some consideration be given to the possibility of developing through a large national membership a type of practical association similar to that sponsored with such remarkable success by the Deutsche Werkbund, which grew out of the "Art Nouveau" movement in Germany a generation ago and which, until the advent of Hitler, was chiefly responsible for the phenomenal development and enthusiastic acceptance of modern design in both fine and applied art and in industry during the post-war years. For the benefit of those who may not be familiar with the activities of this organization I quote the following brief account from Dr. Walter Curt Behrendt's recent book "Modern Building":

"The "Deutsche Werkbund" - was founded by artists devoted to the emerging ideas of the (Art Nouveau) movement. It was felt that the new art needed a social soil to take root and to grow in. To prepare such a fostering soil, they appealed to industry, as the most advanced constituent of economic organization, admonishing it to become conscious of the cultural responsibility that devolved upon it with

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its leading role in modern society. With the assistance of and in co-operation with industrial enterprise, it was assumed, the movement would be able to define and focus the elements of a new culture.

Thus, in 1907, a craft association was founded, the - - - object of which was - - - "To ennoble industrial labor through the co-operation of art, industry, and handicraft - by means of education, propaganda, and united action on relevant questions". Admittance to the organization was not by competition or recommendation. Membership was restricted to those invited to join by the executive committee. Thus, the union represented a selection of the very best of artistic talent, skill in craftsmanship and business idealism, and became an assembly of all the forces devoted to the ideal of quality in work. By a long series of exhibitions, by illustrated publications and finally by its magazine "Form", devoted to all the varied problems of modern design, the union has performed a powerful educational work among both producers and consumers. Inspired by the "Werkbund" idea, one of the leading companies for electrical appliances in Germany appointed no less a person than Peter Behrens as an artistic adviser to their works, not only to design their new factories but also to develop the forms of their products down to the smallest switch, and to supervise all their printed matter, from advertisements to letter heads.

The union has no exact parallel in other countries. A similar association was founded in England, but broke up after a short life without having gained any influence. Indeed, the "Werkbund" is a creation exactly characteristic of German idealism: an institution not involved in any kind of business interests, serving solely a cultural and ethical idea, namely to raise the morals of work. By

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this independent attitude soon acquiring a public reputation, the organization was able, through its influence, to affect public opinion, and, used and consulted by the Government on many occasions, it finally came to act as the organ of cultural consciousness of the nation".

It seems to me that the objectives of the Museum of Modern Art - especially on the side of its interest in architecture, housing, the industrial and decorative arts and the Cinema - are in many ways identical with those of the "Deutsche Werkbund" and that the institution is confronted with an admirable opportunity to organize within its membership an American Quality League which may do for this country what the Deutsche Werkbund did for Germany. I would suggest this as the basis for a program of membership enrollment and activities designed to appeal particularly to men.

"Peau de luxe" Groups. It is quite likely also that male members of the museum in a good many communities might find considerable satisfaction in collecting activities such as those carried on by the so-called "peau de luxe" groups in France which operate as follows: A small group of amateur collectors set up a revolving fund with which from time to time works of art are bought which in the opinion of the members of the group are likely to increase rapidly in market value as they become better known. Profits from the resale of works acquired in this way are added to the fund and, if the members so desire (and become sufficiently discriminating in their choices), the nucleus of a very important collection may eventuate in the course of time.

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Whatever we may think of the speculative motive as a basis for interest in works of Art, we can not easily ignore the fact that it plays an important part in creating a market for contemporary art and that it has been responsible for the founding of some very notable collections and for the education, at one time or another, of some of the most discriminating collectors. It may prove to be a practical means of arousing an interest in contemporary art and in the work of the museum among certain types of men whose capacity to respond to more significant values has not yet been developed.

Rental and Sales Service for Works of Art. Membership groups may very well be encouraged to conduct rental and sales services of works of art for their own convenience or that of the community in which they live. In many communities there is already an established interest in this method of securing the satisfaction which comes through "living with a work of art", at a comparatively small cost. Also artists are beginning to recognize it as a valuable method of improving the market for their work and are willing in general to co-operate in establishing suitable rental fees and plans for installment - payment in the case of purchase.

I believe the idea will be particularly applicable to the development of the local market for works of art produced in different regions of the country and may help materially to relieve the abnormal concentration of all art interest in the great cities from which we now suffer. It will also serve as a very healthy corrective for some of the undesirable features of the dealer-system.

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Finally I would suggest that this sort of activity, by encouraging closer personal contact between the artist and his "public", would help both the artist and his potential client to appreciate one another's interests and needs to their mutual advantage.

Organization and Activities of Membership Groups. The experience of the Museum's Membership Committees in communities outside the New York area has shown very clearly that organized activities for membership groups are desirable - if not, indeed, necessary - to keep up the interest of the present members and to furnish a basis for further enrollment. More and more demands are being made upon the museum for assistance in planning activities which will be at once consistent with the purposes of the museum and pertinent to the needs and interests of the communities where they are carried on. The Membership Committee has accumulated enough evidence of the wide differences in the requirements of communities where membership groups already exist to reveal the impracticability of establishing as yet any fixed pattern for the organization or activities of the out-of-town membership groups. It seems to me that the only wise course for the museum to follow at the present time if it wishes to develop a membership body capable of effective action in carrying forward the purposes of the institution, is to encourage its membership groups to establish themselves as the rallying centers of active interest in contemporary art in their several communities and to support activities calculated to reinforce that interest in whatever form or under whatever principle of organization or co-operation with other groups seems best adapted to the community concerned. This is admittedly a

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difficult and in some ways a dangerous principle to follow since it involves, on the one hand, a much more complicated membership organization than has ever been contemplated by a museum and, on the other, the need for some form of continuous supervision or official advisory contact with the local organization which will prevent the carrying on of activities which are detrimental to the standards or reputation of the parent organization. But I can not stress too emphatically the tremendous advantage to the growth of the museum as a vital force in society of a national membership developed through active participation in the work of the institution as compared with a passive membership whose only participation is in the payment of an annual membership fee. Nor can I overemphasize the importance of maintaining the principle of flexibility of organization to permit the greatest possible freedom to local membership groups to discover ways in which they may best serve the purposes of the museum in their own communities. There are so many varieties of organization and activity which can be envisaged as appropriate to people interested in the purposes of the museum that only experience can show us what types of organization and activity are likely in the long run to be most practicable.

A Membership Department. If the museum continues to extend its national membership, I believe it is a matter of vital importance that provision be made very soon for a department within the museum competent to deal specifically with the problems of membership organization and activity. With all his other duties, the executive director is very seriously embarrassed by the recurrent need of the Membership Committee for his assistance and advice on membership problems

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about which he is not infrequently obliged to make decisions out-of-hand without any means of informing himself as to the exact nature of the problem.

The addition to the staff of a secretary to keep the membership records in order and to undertake some of the burden of correspondence has been helpful. But I think it will be possible to facilitate the growth of out-of-town membership in such directions as have been suggested above and adequately to safeguard the interests of the museum only by having within the organization a paid official (preferably a man) whose specific duty it would be to investigate in person all of the communities where membership groups are active, and who would be expected to devote most of his time to studying the problem from all angles, giving particular attention to the matter of developing varieties of membership which are suited to all types of interest. He should be a person of considerable judgment, thoroughly informed on all aspects of the museum's program, in close touch with the Board of Trustees, and capable of dealing with all kinds of people. As the "walking delegate" or "field secretary" of the museum he would be expected to establish and maintain a workable liaison between the out-of-town membership groups and the museum through direct personal contact.

I would suggest that the director of the projected Education Department, in addition to his other labors, might very well be asked to assume responsibility for this work for the time being in order to provide him with information and experience that will have an important bearing on the successful development of the program of his own department and in order to establish at the earliest possible moment a dependable mechanism for keeping in touch with the membership groups

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and helping them to plan activities which will be most likely to facilitate the growth of the museum's service to the country at large.

WAYS OF EMPHASIZING NATIONAL SCOPE

A National Charter. Whatever the difficulties or delays involved in securing it may be, I think it is beyond question that the museum as a national organization can operate more effectively under a national than a state charter. The need for guaranteeing some form of legal jurisdiction over membership organizations outside the state of New York would be a sufficiently strong reason in itself. But there are more important reasons than this, some of which have been suggested in the earlier paragraphs of this section of my report. The business of fostering a healthy interest in the creative arts of the present day implies a much broader field of educational enterprise than that involved in cultivating an interest in the arts of the past. It reaches into every aspect of our national life and must inevitably be deeply concerned with the policies and activities of many of the agencies of the Federal Government. We can not ignore the steady trend towards centralization, not only of political authority but of social and cultural interests as well, in Washington and it seems to me that important cultural agencies which are independent of political control should recognize a moral obligation to make their influence felt in this focal center of the national consciousness.

I need not emphasize in this connection the strategic value of a strong membership organization in Washington (including a carefully selected group of American public officials and representatives of foreign nations as honorary members ex-officio) which would concern

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itself directly with the business of cultivating a more enlightened official attitude towards contemporary art and architecture on the part of the members of the Congress, the Federal Art Commission, the National Board of Education, the Architectural Advisory Boards of the Departments of the Treasury and the Post-Office, and other federal agencies.

The establishment of the new National Gallery under the terms of Mr. Mellon's recent gift brings into even sharper focus the urgent need in Washington of an influential agency to foster respect for contemporary creative effort. It would be altogether consistent with the purposes of the Museum of Modern Art to assist in the establishment sooner or later of a Gallery of Contemporary Art in Washington.

With regard to the business of securing a national charter for the museum, it should also be pointed out that the drafting of a bill for that purpose, the presentation of testimony at various hearings, while it is under consideration in committee, and the marshalling of support for it in Congress, with all the publicity which may be involved if it meets with serious opposition, may very properly be looked upon as a valuable opportunity in itself to furnish public education and to extend the understanding of the significance of contemporary art.

National Awards. The National character of the museum's activities may be further emphasized by the establishment of a system of awards carrying a Special Honorary Fellowship or Membership for Life for distinguished service to American Art (by Artists, Patrons - including philanthropists, manufacturers and merchants- Scholars and

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Teachers). The form of such awards and the principles upon which they should be made, should be very carefully worked out to make sure that they convey real distinction and are something more than an empty gesture. A similar suggestion is offered with respect to foreign artists (see Part V).

Distribution of the Permanent Collection. The National character of the museum may be demonstrated also by the allocation of items from its permanent collection to public museums in all parts of the country, rather than to one great museum in New York. The tendency to concentrate all important works of art in a few great public collections is certainly not conducive to the proper development of the cultural life of the smaller communities.

It may be worth while to consider whether the Museum of Modern Art might not be able to serve the public to best advantage by retaining permanent title to the items in its collections and allocating them from time to time on long term loans to museums which seem to need them most or which are able to make the best use of them. One of the chief values of the travelling exhibition - that of making works of art accessible to more people by showing them in different parts of the country - is significant in direct relation to the quality of the works of art which are used for this purpose. I would suggest that the museum may find itself in a position to introduce an extremely valuable type of service to other museums (and it will certainly be in possession of a very useful instrument for encouraging co-operation with other institutions) if it should decide to reserve title to its most important works of art when they are no longer "modern" and offer them on one year or five year loans instead of

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disposing of them outright. In any event, the possible advantages of distributing them widely should, I believe, be considered very seriously.

A similar suggestion is made in Part V with regard to the placing of works by American artists in foreign museums.

Duplication of Effort Among National Art Organizations. We are always being made painfully aware of the tremendous amount of waste involved in the needless duplication of effort in public welfare activities. Art organizations are as subject to this difficulty as others and it should be the constant aim of those who are charged with the prudent expenditure of money for service to the public to assist in minimizing waste of this sort. While the Museum of Modern Art is not at the present time operating in direct competition with any other institution it is almost inevitable that the extension of its activities may be looked upon as a challenge by other institutions which have a national organization or program of activities. Its very success in any particular activity may encourage a type of competition which would be less rather than more advantageous to the public in the long run.

For this reason it is strongly recommended that a continuous effort be made to cultivate sympathetic relationships with such organizations as the American Federation of Arts, the College Art Association, and the recently proposed American Association of Art in Industry (if it actually comes into being) as well as foundations and organizations concerned primarily with contemporary art in order to make way for opportunities to bring their joint resources most effectively to bear upon similar types of enterprise.

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Function of Private Philanthropy. One of the most impressive facts in the development of modern civilization is the extraordinary capacity of our democratic form of society to support altruistic enterprise based on the free initiative of private individuals. America has furnished the most remarkable evidence of this capacity in all fields of public welfare and cultural activity, not least in those pertaining to higher education, music, and art. It is safe to say that nowhere else in the world and at no time has so much generous private collaboration been elicited to develop public facilities for enjoying the fine arts. Surely, this is a force of tremendous social significance and, as far as it is possible to guide it, it must be so employed as to increase and not to decrease the sense of individual responsibility which is not only the essential condition for the survival of this force itself but is the very foundation stone upon which our American type of Democracy rests. On the basis of this consideration I urgently recommend as a long-range policy conducive to the best interests of art and society, the principle that all the direct public services of the museum which involve a regular current operating expense be established as soon as possible on a self-liquidating basis; in other words, in connection with all ordinary services the public should be expected to pay for what it gets. I believe adherence to this principle will be particularly important in the administration of a national organization, both as a guarantee on the part of the museum of permanent concern for the needs and interests of the general public and as a means of building respect for art as an activity entitled to the support of society at large. I believe the museum will be well advised in the long run, therefore, to seek gifts from philanthropic sources only for extraordinary ex-

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penses, for endowing types of service which the public can not easily support, for accessions to the permanent collections, for subsidies for research, and for the support of new projects during the experimental stage of their development.

A New Statement of Purposes. Finally, I should like to suggest that in connection with the opening of the new building a statement be prepared for general distribution - perhaps in the form of an attractive pamphlet - which summarizes the positive accomplishments of the institution up to this time, calls attention to the art needs of the country which the museum aims to satisfy; emphasizes the dynamic character of its purposes and those aspects of its organization and activities which differentiate it from other art museums; and gives special prominence to the national scope of its membership and services.

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PART IV

RELATIONS OF THE MUSEUM OF MODERN ART WITH OTHER ART INSTITUTIONS

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RELATIONS WITH OTHER ART INSTITUTIONS

Everyone recognizes in principle the desirability of cultivating mutually helpful relations between public agencies interested in Art. There is noticeable in general, however, among all such agencies a rather pronounced hesitancy to carry that principle very far in actual practise for fear of endangering prestige, or self-sufficiency. In my opinion this situation calls for more effort than is now accorded it to sharpen our awareness of the problem and to develop a more effective technique for doing away with unnecessary impediments to cooperation.

For, whatever may be said in favor of fostering the spirit of rivalry and competition in the field of commercial and industrial enterprise, all our experience points to the advantage of minimizing rather than encouraging this spirit in the relations between organizations which exist primarily for cultural or humanitarian purposes. If, as has often been noted, the chief weakness of our American system of privately endowed agencies for public welfare is its tendency to tolerate if not actually to encourage waste through needless duplication of effort, we may fairly allocate a certain modicum of blame for the condition upon the directors and supporters of institutions working in the same field for their failure fully to appreciate their mutual responsibility in this regard. It is painfully apparent, in some cases at least, that this failure is rooted primarily in an exaggerated respect for the tradition of rivalry and competitive prestige.

The point I should like to make is that the Museum of Modern Art, having no traditional rivalries to maintain, is in an admirable position to contribute something very important to the picture by

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deliberately seeking to avoid the development of institutional antagonism in its particular field of endeavor. It may even help to break down needless rivalries where they have crystallized to the disadvantage of the public.

But apart from this desideratum - which may be considered important enough to include among the permanent policies of the institution - it is especially desirable that the Museum of Modern Art give some immediate attention to the question of its present relations to other institutions. It would be highly imprudent, in my opinion, to ignore the fact that the Museum of Modern Art has not yet succeeded in establishing altogether satisfactory relations with other institutions in the art world and that unless positive efforts are made to improve its position in this regard its potential public usefulness will be seriously hampered.

There are a number of handicaps which may be taken for granted and to a certain extent discounted as the normal burden of a new venture such as this. It would be too much to expect that any new institution looking towards the interest and support of that part of the public upon which the older institutions depend could escape generating a certain amount of jealousy and suspicion. Nor should it be surprising to find such natural sentiments, where they exist, considerably reinforced by the numerous forms of prejudice (some not altogether unjustifiable) which are aroused by the connotations of the term "Modern Art." These factors, together with the necessity, during the first few years, of concentrating all available energy upon the internal development of the organization and program, will undoubtedly account in large measure for whatever negative attitudes towards the museum now exist. Active or openly expressed ill-will

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towards the Museum is surprisingly rare. Where it is encountered it may be traced as often to temperamental captiousness as to any well-conceived ground for criticism of the institution as such. It would appear that the denizens of the museum world are as richly endowed with a capacity for unreasoning personal antipathies as people in any other walk of life and such instances are not to be taken too seriously.

Nevertheless, I am convinced that much can be done to improve relations with other institutions if everyone connected with the Museum is made aware of the importance of the problem and can be brought to realize his personal responsibility for taking a more active part in building up and maintaining good will for the institution and its purposes. I would suggest the following types of activity as worthy of consideration.

1. Professional Staff Contacts

It should be regarded as one of the most obvious duties of all the officials of the museum - whether they be members of the professional staff or of the board of trustees - to cultivate cordial personal relations with the officials of other institutions wherever it is possible to do so, and to make some effort to discover, as opportunity offers, any sources of friction or misunderstanding between different institutions that may exist. Such efforts are clearly to the mutual advantage of all concerned. Directors and heads of departments of museums in the ordinary course of their work have much more occasion, perhaps, to know one another's problems than do trustees and it is natural enough to assume that their common professional interests are a sufficient bond to guarantee the maintenance of satisfactory relationships between the institutions they work for.

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The value of such professional contacts can not be over estimated where they are based on a genuine community of interest. Probably more than any other single factor these professional contacts have established the foundation for whatever good will and cooperation exists between art museums. Nevertheless, I have a very strong impression that institutions, especially in New York, tend to depend too much on such contacts as the basis for their official relations, which seem to lack, for this reason, an essential kind of substance and continuity, and that they have generally failed to build up enough other desirable forms of contact to protect them against the devastating effects of professional rivalry or mere personal antipathy between individuals which may easily create obstacles to the fulfillment of their purposes as institutions.

Trustee Contacts

Trustees of Art Museums are generally extremely busy people whose public interests are divided among a number of equally important responsibilities. In the nature of things no great amount of time can be demanded of them for the benefit of any one institution. On the other hand they tend to have many contacts, social and otherwise, with the trustees and governing boards of other institutions and may properly be encouraged as a normal expectation of their trusteeship to improve their opportunities to cultivate mutual understanding and good-will between the institutions they represent.

2. Furthermore it seems to me that more should be done in the way of clarifying in the minds of the directors of other institutions what the specific functions and purposes of the Museum of Modern Art are and to discuss with them openly and frankly what kinds of activity it may undertake to better purpose than other museums and vice versa.

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3. Cooperative Educational Programs

The need for closer understanding between art museums in New York will become more apparent, I believe, in connection with the expansion of the educational program of the Museum of Modern Art. It would appear that some kind of cooperative planning and even active collaboration in the carrying out of educational programs will be indispensable if the potential usefulness of museum facilities to the public schools of the city is to be fully realized. The same may also be said with reference to private and professional schools. I would recommend, therefore, that the Museum of Modern Art indicate its willingness to cooperate with other museums in the development of educational programs which involve the use by the same student groups of the facilities of different museums.

4. In communities outside New York City the possible advantages of combined membership privileges with local museums should be explored.

5. In a number of communities this may be pointed in the direction of providing valuable reenforcement to the local museum in developing a department of modern art.

6. In other communities where there is a strong urge towards cultivating the interest in contemporary art as a separate enterprise, or where the establishment of a branch Museum of Modern Art seems to be called for, the combination membership idea might be employed to help minimize the effects of exaggerated partizanship which many supporters of both old and new art find embarrassing.

7. Finally, the desirability of maintaining satisfactory relations with other public institutions, or private groups and individuals whose collections or interests bear particularly on

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contemporary art is so obvious that it hardly needs to be mentioned. But here, perhaps, most of all, where the tendency towards feelings of rivalry and competition is so strong, I believe consideration of the larger public good will usually indicate that the Museum of Modern Art should go out of its way to cultivate the spirit of cooperation and good-will even in cases where its own prestige may seem to be jeopardized. The point here is that since it is altogether improbable that circumstances will ever arise to justify the establishment of a privately supported agency duplicating the comprehensive functions of the Museum of Modern Art, this institution can well afford to be generous in all its relations with smaller or more highly specialized agencies interested in modern art.

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PART V

THE DEVELOPMENT OF THE MUSEUM OF MODERN ART

AS AN INTERNATIONAL INSTITUTION

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THE MUSEUM AS AN INTERNATIONAL INSTITUTION

The Arts and the Sciences, transcending all political, racial, and economic barriers, are the common ground upon which the nations of the modern world stand together. More than ever before we are being forced to realize how vital it is to the survival of civilization itself that their integrity be preserved against the claims of nationalistic sentiment or the encroachments of political expediency.

Thus, the Museum of Modern Art, although organized and supported by Americans and operating primarily for the advantage of the American public, can hardly fail to recognize its potential significance as an international institution. Indeed, the international character of its interests is manifest in the series of loan exhibitions and the collection of works of modern art which are the central features of its program. We may naturally expect that an American institution devoted to the propagation of a wider interest in the new art of the world at large will be keenly aware of its community of interest with individuals and groups outside the territorial limits of the United States who are devoted to similar purposes and will seek to improve whatever opportunities may be found to encourage international understanding and good-will through cooperation with such agencies.

The following means of advancing the growth of the Museum of Modern Art as an international institution may be suggested.

1. Further participation in the interchange of exhibitions with foreign museums - such as the exhibition now being prepared for the Jeu de Paume in Paris.
2. The creation of honorary trusteeships for outstanding foreign patrons of contemporary art.
3. The establishment of a periodic award for distinguished achievement

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by foreign artists signalized by a comprehensive exhibition of the artist's work at the museum and a formal public ceremony for the conferring of the award. In this connection it is interesting to note than no one has yet come forward to provide an award for distinguished achievement in the visual arts to parallel the Nobel prizes for outstanding contributions to the advancement of physics, chemistry, medicine, letters and peace. I venture to suggest that no more effective means could be devised for cultivating world wide respect for the United States as a patron of the visual arts or for the Museum of Modern Art as an international institution than the establishment of such an award (patterned deliberately on the precedent set by Alfred Nobel and administered by the trustees of the Museum of Modern Art.) The national and international character of the institution might be further emphasized by inviting the President of the United States to act in the same capacity in conferring the award as the King of Sweden does in the case of the Nobel prize .

4. Sponsoring exchange curatorships and lecture tours.
5. Sponsoring exchange fellowships for graduate study in the field of contemporary art.
6. The placing (by gift or exchange) of important works by American artists in foreign museums. (See Part III pages 98-99).
7. Conducting in New York (perhaps every five or ten years) an international symposium on critical standards and publishing the results.
8. Taking a more active part in the International Congresses of Art History.
9. Maintaining an official correspondence service with the leading foreign art journals.

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I would also suggest that the idea of an international "court of wisdom" which was proposed at the Harvard Tercentenary by Professor Etienne Gilson of the University of Paris and which has since been given serious consideration by the British and American Associations for the Advancement of Science, as it is developed, may logically contemplate the collaboration of institutions such as the Museum of Modern Art (in view of the national and international scope of its interests and the strictly disinterested and non-political character of its services). If this proposal continues to excite the interest it has already engendered among some of the world's best minds, it is not unlikely that means will sooner or later be found to implement the idea with an actual organization and a program which conceivably could fulfill as important a function in preserving the intellectual and spiritual integrity of civilization in the modern world as organized religion did in the middle ages. I wish merely to suggest that in the event of any such development all institutions which are interested in the free development of the arts must fight side by side for a representation of Art as co-equal with Science in the maintenance of civilized values.

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PART VI

THE EXHIBITION PROGRAM

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Part VI

THE EXHIBITION PROGRAM

Up to the present time the success of the Museum of Modern Art has been chiefly due to its exceptionally fine program of loan exhibitions. There can be no question as to the importance of continuing this program and maintaining its quality at the highest possible level. The provision of adequate space in the new building for the continuous display of the permanent collection, however, will doubtless raise some question as to the need for so many new exhibitions as the museum has sponsored in the past in order to keep up the public interest.

In my opinion the director's contention that the exhibition policy of the museum should be based on not more than two important new exhibitions each year is eminently sensible. The highest standards of preparation and presentation can only be achieved if those who are engaged in the task are free to devote their best efforts to it without the confusion and numberless incidental distractions involved in filling out the program with shows of minor significance.

In accordance with my previous recommendation that the Museum should strive to keep both the specialized and the popular interest equally in mind, I would further suggest that the major new exhibitions each year be planned so as to embrace both these interests--perhaps one of them calculated to appeal particularly to the connoisseur and the scholar and the other of a more "popular" character. (A balance of interests such as that represented by the Van Gogh and "Abstract Art" exhibitions is an excellent illustration of

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the point.)

Unquestionably also some effort should be made to secure a proper balance between "advanced" and retrospective shows and between the exhibition of works by American and foreign artists. The Museum's program has apparently received some unfavorable criticism on this score. It is only fair to point out that there are too many variable factors entering into a judgment of what is a "proper balance" between these interests to make the adoption of any policy specifying the distribution of subject matter in any way desirable. Among the innumerable considerations of what is "proper" subject matter for new exhibitions perhaps timeliness would seem more appropriate to the interests of a Museum of Modern Art than to any other kind of Museum. But it should also be pointed out that even "timeliness" is often too easily discovered in mere accidents of chronology which provide convenient excuses for anniversary or memorial exhibitions which, however great their academic appeal, may have but little to contribute to current interests and needs.

The success of an exhibition is to be measured not only by the expert knowledge of the subject matter which has gone into its preparation, and the good taste displayed in mounting it but also by the imagination and showmanship with which its significance is revealed to all who come to see it. This has been justly recognized as one of the distinctive contributions of this institution to museum practice and should be particularly encouraged.

Striking and unusual methods of presentation may be considered as a valuable means of keeping the creative and dynamic character of the Museum fresh in the public consciousness. I would recommend particularly, wherever possible, a more extensive use of

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self-revealing contrasts and comparisons such as were employed in the exhibition of Abstract Art, for the sake of making more vivid basic contradictions and similarities in different modes of expression and for the sake of stimulating intelligent controversy between conflicting schools of criticism. Indeed, there is reason to believe that an instructive series of exhibitions could be devised based solely on the principle of comparing typical examples of two quite different traditions of art expression. One thinks particularly of the exciting possibilities of a joint exhibition of Chinese and Modern Painting, for example.

"Controversial" Exhibitions.

Furthermore, it would seem to be wholly consistent with the purposes of the Museum occasionally to undertake a frankly "controversial" exhibition, the primary purpose of which would be to stimulate discussion of the relation of Art to other interests. Exhibitions of advertising posters and machine art have already been held. Exhibitions of works of art inspired by religion or sports, for example, or costume design, caricature and satire could be used to good advantage for such a purpose and might profitably be exploited by concurrent conferences on the subject.

The "Pure Art" Issue

This, of course, raises again the question of the importance of preserving the sanctity of the theory of "Pure Art" which has so largely dominated professional art interests in recent times and it suggests the desirability of reopening the question for a more extensive (and perhaps more fruitful) exploration of its significance.

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Special Exhibitions for Beginners.

The suggestion has been made in a previous section of this report that a small room on the ground floor of the new building might be set aside for exhibitions of a very elementary nature to assist beginners to understand the meaning of recent movements in Art and to help elucidate the significance of the current exhibition.

Single-picture Exhibits.

I would add to this the recommendation that individual works of particular interest be displayed in separate cubicles as one-picture exhibits and that others be similarly exhibited in separate pairs which illustrate different methods of seeing, handling, and purpose in dealing with similar "subject matter". It is suggested that a continuous series of such exhibits - a new one each month - could be made to yield an extremely high return of popular interest and educational value at a comparatively small expenditure of effort.

The Periodic Resumé

In Part II (p. 46) of this report, in connection with the discussion of circulating exhibitions, the suggestion was made of a comprehensive resumé to be held every five or ten years to illustrate the most significant new developments in all the visual arts during that period. This would seem to be precisely the sort of exhibition that would most directly fulfill the objectives of the museum and which the Museum of Modern Art is clearly in a better position than any other museum to undertake as a regular feature of its program. Indeed, we may go so far as to say that, whatever the difficulties involved in doing it as well as it should be done, no other type of exhibition is more pertinent to the business of the museum than this

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nor could any be better calculated to keep the interests of the institution fresh if it were established as a permanent part of its exhibition policy.

Finally I should like to emphasize again the importance of recognizing a greater responsibility for making the museum's exhibitions more intelligible to the large numbers of visitors whose experience and cultural background are below the average of those to whose interest the catalogues and arrangement of objects are primarily addressed. For there is good reason to believe that thousands of people visit the museum each year who have little or no idea what it is all about and who go away in as complete a state of bewilderment as when they came. Undoubtedly a considerable proportion of such visitors are inspired more by idle curiosity than by a serious desire for enlightenment but there are certainly many among them whose native capacity to enjoy much that the museum has to offer might be revealed to them if they could be persuaded that the interests represented by the exhibitions are not exclusively "highbrow". The suggestion has been made above that elementary exhibitions for "beginners" might serve this purpose. I would further suggest that a series of leaflets for general distribution describing in the most elementary terms the nature of the interests represented by the various exhibits might prove equally helpful both to visitors and to others who imagine themselves at a disadvantage in trying to understand"modern"art.

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PART VII.

THE PRESENT ORGANIZATION; PERSONNEL AND RELATED PROBLEMS.

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I

DIVISIONS AND DEPARTMENTS

In my discussion of the development of the museum as a national institution (Part II Section II pp. 82 et seq.) I have suggested the advisability of remodelling the present organization so as to separate the administration of the extension activities from that of the activities of the museum proper. It is clear that the effectiveness of this arrangement would depend to some extent upon whether the personnel and resources of the various departments of the museum could be made to serve equally well the needs of both these major divisions. It would be perfectly reasonable to suppose that occasions for friction growing out of divided authority might be unduly encouraged, and, possibly a greater burden of responsibility might be thrown on the executive committee, by such a revision in the organization. This consideration, however, must be balanced against the very great advantage to a growing organization of maintaining a high degree of fluidity and adaptability to changing circumstances which would unquestionably be secured by the arrangement. Furthermore, it is inconceivable that in actual practise there could ever be anything like a complete separation between the intra-mural and the extra-mural activities of the museum because of the need for constant consultation and cooperation between them in building up and exploiting the resources of the institution. This is equally true of the activities of the third main component of the organization--the business management, in general charge of the executive director, whose functions relate in important ways to the activities of all departments of the museum. In

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practise the actual interdependence of the different administrative units and their inescapable need for continuous cooperation could safely be counted on to overcome any tendency to disintegration involved in the suggested separation of responsibilities. If such a reorganization is effected gradually and only so far at any one time as is clearly to the immediate advantage of all the activities concerned, there should be no misgivings as to the practicability of the procedure.

As for the needs of existent departments, I have no particular comments to offer beyond suggesting the desirability of planning the offices in the new building with an eye to the probable need as time goes on for a considerable multiplication of room units. Obviously extra space should be provided for a department of Education and, perhaps, for a Membership Department. It would be reasonable to anticipate in the near future a demand for a department of Decorative and Industrial Arts distinct from that of Architecture (See Part VIII). Also provision will have to be made sooner or later for a department of Prints and Photography. Again, the Theatre Arts should be considered as entitled to an important place in the future activities of the museum, and it would seem a matter of the most elementary prudence to provide now rather than later for a stage, in connection with the auditorium, adaptable to the greatest possible variety of uses.

I feel sure the building committee will have foreseen the wisdom of avoiding as far as possible the construction of permanent or immovable partitions in the space designed for the offices of the staff.

It would, perhaps, also be worth while at this time to

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consider the ultimate disadvantage of permitting the different departments to build up separate collections of books, photographs and lantern slides. The desirability of having all such material consolidated in a central library has been demonstrated so often that this is now recognized as one of the elementary principles of institutional planning. The considerations involved are those of accessibility, efficiency of cataloguing and care, and economy of administration.

Incidentally, while speaking of the internal economy of the new building, I would suggest, as a method of securing greater accessibility and ease of supervision for items in the permanent collections of the museum which are not on actual display, that, instead of being kept locked away in the usual storage rooms in the basement of the building, they be assembled on screens and shelves in rooms adjacent to the galleries so that visitors or students may have easy access to them without having to apply to anyone but the regular gallery attendants.

II

ADVISORY COMMITTEES.

So far as I can discover, the precise status of the advisory committees to the various departments of the museum has never been defined. This fact has not seemed to impair their usefulness nor in general to have inspired uncertainty as to the limits of their responsibilities. Whether there is any particular advantage, however, to the museum or to the departments concerned in permitting the status of these committees to remain so vague is open to some question for, whatever may have been the experience so far, it is easy to imagine how situations detrimental to the best interests of the museum may

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arise through a variety of different interpretations of the functions and duties of these committees. This perhaps should be kept particularly in mind in connection with the founding of new departments and in making additions to the membership of existent committees. I would suggest the desirability of defining the status of these committees in the By-Laws and of establishing committee membership on the basis of short-term renewable appointments.

With regard to the group known officially as The Advisory Committee, I believe there has been ample evidence in the past of the positive disadvantage both to the museum and to the members of that group of trying to carry out a program of activities without knowing what their official relation to the institution is. This committee was organized in 1930 as "The Junior Advisory Board." Its contributions have been numerous and varied and the results of its deliberations seem to have had some influence in expanding the work of the museum. The members have repeatedly been given to understand that their continued existence as a group is considered important to the institution. At times, however, they seem to have felt rather keenly that their usefulness to the museum and their capacity to work together effectively have been more or less hampered by continued uncertainty as to just what their relation to the museum is and what kinds of service they are expected to contribute. In my opinion it would be a desirable safeguard against needless misunderstandings to provide this group with a more specific definition of the limits of their authority and of the nature of their responsibilities as a co-operating agency as a basis for planning their activities.

The interest of the members of this committee in collecting works of art and in arranging their own exhibitions has led to the

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suggestion that they be assigned a gallery in the new building for their own special use. Whether the general purposes of the institution could be clearly advanced by such an arrangement, however, should be considered very carefully. I would suggest that it might be more to the point to enlist the cooperation of individual members of the advisory committee in building up the activities pertaining to the regular public services of the institution.

III

PERSONNEL

The Search for Men.

In the long run the success of the Museum of Modern Art will depend not only on the soundness of its program but even more on the character and skill of those who are appointed to carry it out. It may be taken for granted that as the activities of the institution increase in scope and importance the need for men of outstanding competence to head the various departments will be more and more apparent. Indeed, without minimizing in any way the importance of adequate resources, a clear-cut program, and a well articulated organization plan, we may very properly consider the most important single problem confronting the museum during the next ten years to be that of finding the right people to man its professional staff. If the potentialities of the Museum of Modern Art are to be realized, none but the very ablest and most promising people to be had should be considered "good enough" for the purpose and, by the same token, it would be unwise to give anyone a position of ranking authority or responsibility in the organization until he has proven beyond a doubt that he is the

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best man available.

It should be apparent to everyone concerned that an institution embracing such multifarious interests and requiring the services of such varied special abilities can never be expected to reach its full development as the expression of any one dominating personality nor of any particular type of individual. No one can conceivably know enough nor be versatile enough to qualify as the "master mind" of such an enterprise. It must rather be the collective expression of a wide variety of first-rate talents within the organization, each representative of the best interests of the particular field within which it operates, and each free to make its own distinctive contribution, if the institution as a whole is ever to establish itself as a genuine spear-head of the creative consciousness of the nation and to be respected as such by people outside the comparatively narrow confines of professional art circles.

As time goes on it is unlikely that the museum will be able to attract to its service as heads of departments men whose abilities are commensurate with the opportunities for real leadership represented by these positions unless it can be made perfectly clear to them that they would have as important a place in the councils of the organization as any other member of the professional staff and as generous support for the development of their particular interests.

Salaries, titles, and tenure.

Standards of title, salary and tenure for the entire staff should be based as nearly as possible on their equivalents in other leading museums except with regard to life tenure appointments, which should never be counted on as a guarantee of securing the best services of people who are otherwise given a fair compensation for their

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work. A comprehensive plan for low cost group insurance and retirement pensions is a far more desirable method of improving the sense of security and fair treatment and it is recommended that such a plan be established for all the employees of the museum at the earliest possible moment.

IV.

REVISION OF CONSTITUTION AND BY-LAWS.

I would also recommend a thorough revision of the Constitution and By-Laws to make them more nearly consistent with the present operation of the museum and with any changes in organization or expansion of activities which may be contemplated in the near future.

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PART VIII

THE INTEREST OF THE MUSEUM IN "MANUFACTURE AND PRACTICAL LIFE"

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I

RELATIVE IMPORTANCE OF THE FINE ARTS AND THE INDUSTRIAL ARTS

From one standpoint, the phrase in the Museum's charter "to encourage and develop----the application of such arts to manufacture and practical life" may be viewed as covering the most significant of all the purposes of the institution. Its significance is to be found in the cultural implications of our modern system of large-scale machine production which may well come to be considered as the most momentous social achievement of our age, inasmuch as it promises to extend the facilities for living on the highest cultural level to virtually all members of society. We shall hardly be able to assign all the credit for this astounding development solely to the invention of the technique of mass production itself and the methods of large-scale distribution that go with it. The steady advance of the ideal of human brotherhood expressing itself in the principles and forms of popular government, in the free growth of science and its application to humanitarian ends, and in the establishment of universal education has certainly set the stage for it. Perhaps we may better say that all of these forces have helped, within the span of a single century, to bring what formerly could only have been considered as a vague Utopian dream to the very threshold of accomplished reality.

Strangely enough, Democracy, Science, and the Machine, until recently, have all seemed positively inimical to the preservation of a high standard of art expression. Now we are beginning to apprehend in these forces a solid foundation for the development of a great and authentic art tradition - perhaps the most favorable

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basis for such a development which the Western World has known since the Middle Ages. And we are now beginning to realize that the mastery of the tools whereby mass demand and quantity production are manipulated inevitably implies possession of the means whereby quality itself may be secured.

But we seem to be curiously impeded in pursuing our best interests in this direction by the operation of two closely related cultural phenomena which have become very sharply defined during the last fifty years; namely the almost complete separation of the fine arts from the practical arts and the pursuit of what is called "pure" esthetic satisfaction as a goal to be achieved only by isolating it from all other forms of human experience. It is largely because of these developments that the modern artist has become, both materially and spiritually, a "man without a country."

The reasons for the apparent conflict between the "art" interests and the economic interests of modern society are neither mysterious nor far to seek. The conflict, if we choose to call it that, is a natural consequence of our industrial development and if we wish to bring about a truce in that conflict it must obviously be negotiated at the point where these seemingly opposed interests are at one; that is to say, in the industrial arts.

Since time immemorial, what we call "Art" interests have been associated with the products of handicraft industry and, until recently, the word "cheap" could be used with equal propriety as a judgment of inferior esthetic quality and as a synonym for "low-cost." A decent respect for what was best in our cultural heritage seemed to oblige us, in order to preserve the integrity of our art interests, to remove them as far as possible from what appeared to

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be the degrading influence of everything pertaining to machine industry.

Furthermore, it was perfectly natural that the subdivision of labor and the specialization of function which characterized the development of the large-scale industrial technique, just as it was recognized as the principle which made our amazing scientific developments possible, should have spread into all departments of our cultural life and effected an equivalent professionalization in the realm of intelligent art interests. (The fact that the manifold "isms" of Modern Art so strongly partake of the fragmentary and specialized character of laboratory experiments, far from being an evidence simply of the artist's extreme perverseness and eccentricity, may with equal justice be cited as evidence of his remarkable responsiveness to the spirit of his age.)

And, finally, we must recognize that what some of us have been inclined to deplore as the "abnormal" over-emphasis of modern artists on the purely subjective and personal aspects of esthetic experience is to some extent a perfectly "normal" and "healthy" attempt to preserve the integrity of the individual personality in a society wherein the life of the individual is becoming increasingly standardized and regimented by the collective interests of the group.

In short, the extraordinary separation between "Art" and other interests,which seems to constitute one of the major cultural problems of our time, is neither unintelligible nor, in all respects, undesirable and the reorientation of the art of the modern world to the life of the modern world must proceed with due regard for a "cultural lag" which the fine arts themselves have created in

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the effort to save themselves from extinction.

Contrary, however, to the opinion of a good many professional artists and sentimental art enthusiasts, the central art problem of our time is not how to reorganize society so that painters and sculptors as such may be guaranteed greater public support in recognition of their special service to humanity in choosing self-expression as a career but, rather, how to bring art interests more effectively to bear on the major needs of society; in other words, not how to guarantee the survival of "art" as a superfluous activity in a hostile world, but how to identify it with the main currents of contemporary life as the prime condition of its "right" to survive.

From this point of view architecture, the industrial arts, and the art of the cinema would seem to be very much more important as contemporary vehicles of the creative imagination than easel painting and sculpture and it is probably more important to the general advancement of modern civilization that the first rate geniuses of our time should be attracted to these fields of activity. By the same token, we are perhaps more concerned than we should be lest the forms of art which are more exclusively devoted to "self-expression" should continue to lose prestige in the public esteem.

This is far from saying, however, that a public museum would be justified in deliberately minimizing its interest in contemporary painting and sculpture, and I should like to dwell on this point for a moment lest it seem to be unduly slighted in considering the special significance of the industrial arts.

"Self-expression" versus "social value" is not as simple and decisive an issue as it sounds. The psychologists, to be sure,

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are grinding out evidence in plenty that the therapeutic value of art interest is to be found more richly and directly in the act of self-expression than in the contemplation of other peoples' "self-expression." And some of them predict that, as time goes on, a society which has discovered how to secure a vast extension of leisure time for its members is going to find a more satisfactory solution for its problems of personal adjustment in the direction of a wide cultivation of strictly amateur activity and somewhat less in the delectation of the products of those who are professionally engaged in the exploitation of their private psychoses. Now, there is undoubtedly a great deal to be said in favor of this view. It is equally apparent, however, that the current impression that modern art can be profitably studied only by the psychiatrist and that the interest in "pure" esthetic experience is only to be understood as an "escape mechanism" is achieving a much greater air of "authority" than it deserves through the activities of many ernest people whose preoccupation with the problem of maladjustment has so far warped their perspective on art values as such that they can not see the woods for the trees. That easel painting and sculpture need not be devoted exclusively to neurotic exhibitionism must be apparent to anyone who has even a moderate acquaintance with the range of expression in modern art, and the search for "absolute beauty" which has titillated the fancy of the intellectuals of the Western World for more than two thousand years is not likely to lose its fascination for some time to come. Also, it should be clear that if we are to experience a notable expansion of amateur activity in painting and sculpture there will be a greater public need than ever for contact with fine illustrations of these interests as

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inspiration and guidance for the amateur.

But the most important reason for the continued interest of the Museum in painting and sculpture as "fine arts" is the reason which inspired the establishment of the institution in the first instance and which remains the chief justification for assembling a substantial "permanent" collection, namely because a public museum is the best means that has yet been devised for overcoming the physical impediment involved in the fact that the private ownership of a first-rate work of art restricts its use to the personal whim of the owner regardless of its potential value to society at large. As compared with the arts of literature and music, this constitutes a serious cultural impediment in our kind of society. The glory of enlightened patronage of the fine arts in the present day lies quite as much in its voluntary recognition of responsibility for making the products of genius accessible to the world as in the equally commendable enterprise (which was the more typical form of art patronage in times past) of providing the occasion or the means for the creation of works of art. The Museum is the point at which the highest interests of the artist, the public, and the private patron meet and its character as an ultimate repository for the best art products of the time - regardless of provenance or purpose - must be preserved intact and not be confused with its more immediate educational objectives.

Whether the Museum would be justified in considering the business of making accessible to the public fine examples of painting and sculpture as its <u>greatest</u> opportunity to serve the esthetic needs of our time, however, is another question and it is here that the claims of the practical arts must be considered to be very

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impressive indeed. Our commendable (if somewhat pathetic and exaggerated) concern for the "fine arts" has prevented us from realizing that art can occupy a central place in the life of the modern world only insofar as it can be applied to the things the majority of people are intimately aware of and by according it in these associations the same dignity and respect to which it is supposed to be entitled in its less plebian manifestations. The esthetic consciousness of the American public is desperately befuddled by the false sentimentality and snobism which, in the name of "Art", exalts a bad etching hanging in the parlor above a first-rate sauce-pan in the kitchen. Our study of older civilizations must lead us to the conviction that until we as a people have become aware of beauty in well-designed sauce-pans, arm chairs, electric light fixtures, news print or filing cabinets our interest in etchings or the latest "ism" is bound to remain as inconclusive a symptom of cultural integrity as an adenoidal accent or an artificial diamond; in other words, our fine arts will continue to be cultivated as expensive baubles to amuse the idle moment and the general public will remain profoundly indifferent to their claims as genuine nourishment for the human spirit.

The Industrial Arts are beyond all question the most important means at our disposal for bringing the formal values of Art home to men's business and bosoms - because they are the very stuff of our civilization and all men are always in immediate contact with them. I do not wish to labor the point unduly, but, in our eagerness to "encourage and develop the study of modern arts," we must not for a moment ignore the obvious fact that much of the interest attaching to "modern art" in the minds of collectors and

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students can have but little meaning for the layman. This can hardly be otherwise as long as "Art" principally connotes painting in the minds of a majority of people; as long as "Art" news is allocated to the "Society" page of the newspaper; and as long as the man in the street adheres to his pathetic conviction that dabbling in art or owning genuine works of art are exclusive prerogatives of the "idle rich." These are straws in the wind which indicate very clearly, in my opinion, in what directions we must plot the course of popular education in art if the public is to be brought to participate in any real sense in the consumption of the art product of the time and if the creative artist is to achieve a more substantial realization of how his talents may best be applied to serve the actual needs of his fellow men.

The mass production technique has revealed to us, at long last, that low cost is no longer an insurmountable impediment to high esthetic merit and that if the public can be made to understand its opportunity, the machine, which our grandparents conceived as the "despoiler of art," can be made to fill the homes of our people with objects as beautiful as the palmiest age of handicraft art ever produced. This, as I see it, is the great challenge to art education at the present time and far outweighs in importance most of our efforts to elevate the public taste through the study of the fine arts as such. For all that the schools and museums have done in that direction appears hopelessly roundabout and futile in the face of the overwhelming direct influence on the public taste exercised by the cinema, the radio, the department store, the mail order catalogue, and the popular press. Our tactics have savored too long of the rear-guard action and have actually generated

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a defeatist psychology among those who should be leading the attack. If we are really as deeply interested as we pretend to be in restoring art to its proper place in modern civilization, we must adopt a more positive and comprehensive strategy. Our greatest hope of success lies in a head-on attack upon those forces which chiefly condition the public taste. And they are most vulnerable precisely where most people spend most of their money: namely in whatever affects the marketability of objects produced to satisfy the ordinary requirements of daily life.

II

A DEPARTMENT OF INDUSTRIAL ART.

There can be no question of the need for a department of the Museum devoted exclusively to the interests pertaining to Industrial Art. The chief functions of such a department would be:

(1) To sponsor continuous research in the problems of industrial design and to publish the results. (A series of studies of the problems of specific industries is particularly needed as well as general surveys such as the recently published "Enquiry into Industrial Art in England" by Nikolaus Pevsner - an admirable example of what should be done on a larger scale in America.)

(2) To prepare exhibitions for general circulation and to conduct a large continuous exhibition in New York illustrating the best examples of industrial design as they appear, with special emphasis on low-cost articles for which there

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is a large popular market.

(3) To sponsor competitions for new designs for objects in general use for which existent designs are notably unsatisfactory.

(4) To cooperate with the departments of Education and Membership in working out educational programs of all sorts calculated to serve the interests of the consumer, the designer, and the manufacturer alike.

(5) To conduct a continuous campaign of private propaganda to increase among leaders in the fields of manufacturing, merchandizing, cinema production and publicity the consciousness of their enormous influence on public taste and to heighten their sense of personal responsibility for helping to elevate the esthetic standards of American products. In this connection I would call attention again to the suggestion made in Part III, p. 91, that a special type of membership might well be developed within the organization for those who are more directly interested in the Industrial Arts than in any of the other interests of the Museum.

Mr. Wheeler's Report.

I have examined Mr. Munro Wheeler's very able report on a proposed set-up for a Department of Industrial Art and his project for an educational campaign to stimulate nation-wide interest in good design for objects of household use. With regard to this

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report I would recommend the following:

(1) That the proposed program of circulating exhibitions be undertaken as an immediate project of the present Department of Architecture and that no attempt be made to organize it under a separate department until it has been developed beyond the experimental stage. In my opinion it would be unwise to set up such an elaborate working organization as the one proposed until a much more complete survey has been made of the needs of the various industries and until the Museum organization itself has been more fully developed. I feel very strongly that it is important to avoid at all costs the tendency of each new department to evolve as a separate institution within the organization without due regard for a proper articulation of its functions with those of the other departments of the Museum.

(2) That bad design be illustrated in the circulating exhibitions alongside good design as the most effective way to make the public understand the difference by direct experience rather than by implication or through some expert's arbitrary dictum.

(3) That no attempt be made to seek the direct support of industry for the project until the disinterested character of the museum's sponsorship has been fully established in the public mind.

III

REPRODUCTIONS

The reproduction of works of art by mechanical processes has already become an activity of great significance to students of art and bids fair in the immediate future to make the finest

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examples of the plastic and graphic arts as universally accessible as the printing press has made literature and as the phonograph and the radio have made music. I believe this development is worthy of the most serious attention of all institutions which are devoted to extending the knowledge and raising the standards of art since it introduces some extremely interesting new factors in the relationship between the artist, the museum, and the public.

The results of the mechanical reproduction of pictures are as yet far from perfect but the remarkable progress which has been made during the last twenty years gives us every reason to expect that improvements in quality will continue to be made, that the demand for fine reproductions will continue to grow, and that competition and the economies of mass production will continue to reduce their cost to the point where they may be owned by practically any one who wants them.

This development should open up a substantial new source of income for the artist and secure for him the same sort of return on the use of his work as is guaranteed to the writer and the musician by the laws of copyright. The Museum of Modern Art may play an important part in improving the economic status of those artists whose work is worthy of support by sponsoring the publication and distribution of fine reproductions of their best pictures and by actively supporting the principle that the artist should be entitled legally and morally to a fair share of any money profit involved in the resale or commercial exploitation of his work.

The museum may very properly interest itself directly in the study of methods for improving the processes of making reproductions. It may furnish the public with expert judgments as to

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the quality of particular reproductions or processes and illustrate such judgments by critical exhibitions of satisfactory and unsatisfactory reproductions of the same original.

In order to facilitate the distribution of the best examples and to combat the tendency of publishers or dealers to maintain retail prices at an exorbitant level the museum would be justified in providing special services to its members through an extension of purchasing discount privileges and the development of lending libraries of fine reproductions among its membership groups or affiliated organizations.

Finally, I would suggest that the museum give some attention to the matter of helping the public to use reproductions intelligently. The multiplication of reproductions is bound to create a vastly accelerated rise and fall of popular interest in particular works and artists and whatever gain may be experienced in a more general comprehension of those values which are revealed only through long association with works of art may be compensated by an even greater loss through over-familiarity with those works which achieve the greatest popularity. Indeed, if we have learned anything from our experience with the phonograph, we should recognize at the outset that there are very serious disadvantages to the unlimited multiplication of cheap reproductions unless it is accompanied by a corresponding growth in what may be called "the technique of appreciation." In this connection it seems to me the museum can perform a valuable service by encouraging people to collect reproductions in portfolios and to display them on their walls one at a time - after the admirable Japanese method - and even to learn when to discard them, as one does an old suit of clothes,

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when they seem to grow threadbare and lose their appeal.

No really convenient method for the storage and display of a collection of large prints in the home has yet been devised and it is altogether unlikely that people are going to buy prints in any quantity - however good and cheap they may be - until this problem has been solved. I would suggest that the Museum conduct a competition for the design of this new type of furniture which is needed in the modern home - a cabinet for the storage of pictures (whether originals or reproductions) and an adjustable frame for displaying them properly.

IV

MORAL OF THE WORLD'S FAIR PROJECT

In conclusion I should like to say that the need in America for a strong national organization representing the combined authority of all the forward looking art interests in the country, such an organization as has been suggested throughout this report as the goal towards which the development of the Museum of Modern Art should be directed, is to be seen no where more clearly than in our experience with the Museum's proposal to co-operate with the Board of Design of the New York World's Fair in the preparation of designs for the buildings and furnishings of the so-called "Town of Tomorrow."

The Board of Design was sufficiently impressed with the soundness of the Museum's proposal to incorporate it in principle into their actual program in at least three ways: they are to have a "Tomorrow Town" in the "Shelter Section", they are to have a

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unit-planned Community center in the "Education Section", and they are trying to maintain the principle that the "fine arts" should be integrated at every point with the practical arts and not displayed as a separate interest; these were all specified in the museum's proposal and were elaborated in discussion with members of the Board of Design. The opportunity to contribute something of real value to American life by these means was readily appreciated by the Fair people but at every point in the negotiations of the joint committees appointed to discuss the proposal it was apparent that the Museum was thought of more as a convenient source for raising extra funds than as an institution of sufficient competence and prestige to be entrusted with the planning and execution of its own project. In effect, the esthetic competence of the Museum was not considered to be superior in any way to that of the Board of Design of the Fair. The point to be noted is not that the Board of Design should have sought to safeguard its own status as the planning authority of the Fair, which was only to be expected, but that the public reputation of the Museum of Modern Art for outstanding leadership and authority in the fields of architecture and the practical arts was as yet so slight that the Board of Design could recognize no advantage other than monetary in securing the Museum's assistance in establishing the esthetic standards of some of the exhibits. It is illuminating to compare the dominating influence of the Deutscher Werkbund in important German expositions of the last 20 years and the general respect accorded the activities of the Design and Industries Association in England!

Under the circumstances the museum was well-advised to refrain from further attempts to co-operate directly with the Fair,

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but, however disappointing the outcome, I believe the negotiations were valuable in so far as they (and the actual exhibits at the Fair) may bring us to a fuller realization of the great need for an effective organization of the progressive interests in architecture and the industrial arts in America and of the special responsibility of the Museum of Modern Art to assume more active leadership in making these interests articulate and influential in "manufacture and practical life".