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PRESENT STATUS AND FUTURE DIRECTION
OF
THE MUSEUM OF MODERN ART

drafted by Alan Blackburn
Blackburn

1933

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1.

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OF
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Originally prepared as a Confidential Report to the Executive Committee and accepted by them as a fair statement of principles to define Museum policies

1. NEED FOR "STOCK TAKING" AND DIRECTION OF WORK

Before March 1, 1934, the Museum must decide whether or not it will meet the terms of the Bliss Will.

Its failure to secure endowment or guaranteed income for a determined number of years, satisfactory to the trustees of the Bliss Estate means that the Collection will premanently be lost to the Museum. Such an eventuality would make the raising of funds more difficult, unsettle the confidence of the public and pose the hard question: "How can a museum intend ever to be permanent if it cannot accept a \$750,000 gift of "key" modern paintings when the only condition of that gift is a reasonable guarantee of permanency?"

The Carnegie Foundation has stamped with approval the work of the Museum by a substantial outright grant of money.

Although the trustees are convinced of the value of the Museum, a thorough understanding of the present status and future direction of its work has reaffirmed their own confidence, which is conveyed to their friends outside the Museum. Moreover, the Museum

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has entered its fifth experimental year with an organization so potentially large that a defined course had to be charted to avoid a downright inability to make the best of magnificent opportunities.

II. DOUBLE NATURE OF THE MUSEUM

Analysis of the present organization of the Museum reveals two distinct types of work.

1. "Production."

Basically, the Museum "Produces" art knowledge, criticism, scholarship, understanding, taste.

This is its laboratory or study work. It is the Director's chief concern. This preparation or "production" work is the "stuff" of which the Museum's prestige is made.

2. "Distribution."

Once the product is made, the next job is its distribution. An exhibition in the galleries is distribution. Circulation of exhibitions, catalogs, memberships, publicity, radio, are all distribution.

This main division of the Museum's work is not merely theoretical; it is thoroughly practical. There can very easily be distribution without sufficient preparation. There can also be thorough preparation without sufficient distribution, as in some of the Museum's major exhibitions, which were displayed for only five weeks, and were discontinued when the attendance was at the highest point.

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A proper balance between production and distribution can be obtained in the Museum only by emphasis on the former. More time and planning and money must be given to production. It cannot be carried on in the atmosphere of a newspaper office.

Consider the Museum entirely as a business. If the product is good, its duplication and distribution can be endless. There is no need of "burning up" the product on hand by an extravagant policy of too rapid and thin distribution and without a studied replacement that should exceed in rate the distribution. This proposition is especially pertinent to a museum of modern art that works in a limited field.

Too often American institutions, and the Museum of Modern Art is no exception, confuse production with distribution or vice versa. The result is a disorganized front to the public. For example, an exhibition should not be considered first for its "popular" appeal. It should first be judged on its intrinsic merits. Whether or not it can be satisfactorily distributed is a separate matter.

The distribution of the Museum's product will improve once it is looked at apart from its preparation. Just as it is unfair to judge preparation from a "popular" angle, so it is unfair to make distribution a purely scholarly affair. It should

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be impossible to corrupt a good product by intelligent distribution. This section most certainly does not intend to convey the idea that the left hand should not know what the right hand is doing. It is a plea to realize that there are two hands. Once that has been done it is not difficult to work them together in the mutual advancement of the Museum.

III. THE MUSEUM'S AUDIENCE

Too often the Museum loses track of its public. It is apt to think of it as a nebulous mass of people with a common instinct to praise or condemn. Arguments about the value of high museum attendance are pointless without analysis of that attendance.

1. The "400"

There is a small but powerful minority of professionals and amateurs, critics, collectors, scholars, dealers, who know about modern art and have a passionate interest in it. It is this group which determines to a great extent whether or not the Museum is "up to standard." Their favorable opinion gives prestige. This group influences to a great extent the opinions of the next group.

2. The Social Group

This term includes the majority of the members of the Museum and their friends, people who are

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genuinely interested in modern art.

3. The Action Group

This group is composed of business people who want to "do something" about what they see. They are the people who build gasoline stations in the international style, use color reproductions of modern paintings in movie sets or have murals painted in office buildings. Really to win them over would change the aspect of the entire nation. They have not accepted the proposition that good art is good business but are not absolutely opposed to the idea. They are seldom visitors to the galleries but are reached by publicity or word of mouth.

4. The Students

In universities, colleges, art schools, preparatory schools, high schools, finishing schools, is a specialized audience seeking instruction. Their attendance is often organized by their teachers.

5. The Public

The public, the largest group is made up of what is left over. They are less mercurial than any of the other groups and are chiefly inspired by a desire to "know what it is all about" -part curiosity, part a vague desire for "culture." They compose about 75% of "attendance." Their eventual acceptance of modern art is a victory for the "400", a reassurance to the social group, and a condition of action by the action group.

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6. The Trustees

The Museum does well to consider its trustees as an audience apart from their official functions. Not to inform the trustees, who are persons busy with many activities outside the Museum, would be a fatal omission. To win their absolute confidence and cultivate in them a true understanding of the institution is the spark of the Museum's life. Obvious as the need of this work may be, it should not be forgotten that an institution like the Museum can very easily "get ahead" of its trustees and fail to keep them abreast of its affairs. The Museum is the kind of organization that, quite apart from their financial support, depends on its trustees to keep it alive and modern. The Advisory Committee as an audience is related to the Trustees, as is also the Membership Committee: they too must be kept informed.

IV. "EXPANSION" and "PROGRAM"

The Museum's growth has been a steady pressure from within caused by an insistent public demand. The circulating exhibitions and the publications departments were formed only when the work proved too great for the existing staff. Every move into a new field is a logical step from existing activities. It is by no means unrelated to the rest of the institution.

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The Museum has already committed itself, in its official statements, to an enlargement of its activities. The charter allows the broadest scope: "established and maintained for the purpose of encouraging and developing the study of modern art and the application of such art to manufacture and practical life, and furnishing popular instruction."

The only official department of the Museum is the Architectural department. There are a number of units of work in the Museum which should properly be considered departments and so developed:

I. Production

1. Department of Painting, Sculpture, Graphic Arts and Photography - with its publications.
2. Department of Architecture, and Commercial and Industrial Arts. (Exterior and Interior architecture, furniture, utensils, advertising, typography, design in light and heavy industry,) - with its publications.
3. Department of Moving Pictures - with its publications.
4. Library, slides, and photographs.

II. Distribution

1. Circulating Exhibits
2. Membership
3. Publications
4. Publicity
5. Registry
6. Radio and Decent Talks
7. Extension -(Lectures, students, organizations)

What the Museum has done to date in these departments

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with its present budget allowance and limited staff points the way to their more complete development at a reasonably low expense.

It is to the distribution departments that the "product" of the Museum is handed over. Of the distribution departments, the Radio has the most "popular" audience; the Library mostly the "400". The Publications Department would distribute both catalogs, monographs, etc. - and more popular educational material. Concern of these departments about "original material" is eliminated by acceptance of the dual-work plan. Their coordination is simplified. These departments are the contact with the various types of audience. The contact is both public service and educational work, and agrees with the spirit of the charter: "application of such art to manufacture and practical life." The latter can be elaborated into a broad educational program which should appeal to Foundations.

IV. THE FIELD

The Museum should limit the field of its work more exactly: especially because of the fact that the charter is so unlimited.

This can be done from two angles:

1. Relation in Time

Usually the period which the Museum covers is considered to be from about 1860 to the present day. Excursions back of 1870 invite criticism on the ground that the Museum is out of its field. The

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Museum has answered these criticisms by relating such exhibitions to the present as in the case of "American Sources of Modern Art". This policy is not satisfactory because the modern section of the exhibition may become a mere feeble, specious excuse. Always to require such an excuse for each exhibition of this kind hampers the Museum unnecessarily.

The Director believes the Museum should frankly state its right to appraise, by exhibition, any art of any age from a modern point of view. In the Director's report on "Loan Exhibitions" this proposition is more fully developed. Its acceptance at once clarifies the situation, eliminates far fetched and damaging analogies, and increases the possible number of exhibitions. By a continued publicity of this policy, the public can be educated to its acceptance on the ground that it is reasonable and useful in elucidating the art of the last 50 years.

2. Relation to other Institutions

Whenever this policy encroaches on the field of other institutions there are two deciding factors.

- a. Does the other institution plan such an exhibition or have the equipment to carry through the plan?
- b. Is the other institution doing a good job with the particular material?

The latter point is pertinent especially to fields

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other than painting, sculpture, and architecture apart from the time element. For example, certain divisions of industrial art are not now being adequately or satisfactorily handled. Experiments are being conducted with motion picture presentation, but they are neither centralized, integrated, nor interpreted sufficiently to the public by a body of studied criticism. There is overlapping in the field of circulating exhibitions. Just as a more detailed report on educational activities will be prepared, so also a report can be made, to show how the Museum can effect an economy of effort and money by centralizing units of scattered work. Such economy should be of interest to Foundations. The presentation of modern art is strengthened by centralization and interrelation.

CHANGING EXHIBITIONS AND THE PERMANENT COLLECTION

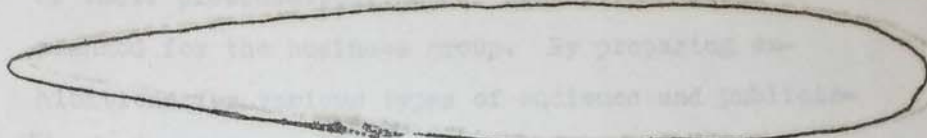
In the light of the preceding statements, a relation of the changing exhibitions to the Permanent Collection is proposed.

The Permanent Collection is definitely a "production" function of the Museum. The changing exhibitions are in their presented form "distribution." The pace of the former is steady and slow; of the latter more varied and rapid. One points to accomplishments of a permanent nature; the other experiments and discovers. The Permanent Collection may be pictured as a torpedo in motion:

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1800 1825 1850 1875 1900 1925 1930



The blunt end pushes into the advanced field of art by means of the changing exhibitions. The bulk is made up of "accepted" modern art. The tail tapers off into art which has become "classical" and is ready for the general museum. The torpedo moves forward by acquiring and retains its length of 50 years by giving to other museums. A strong and well proportioned permanent collection gives body to the Museum and supplies a splendid background for any changing exhibitions. The Director's report deals with the Permanent Collection in more detail.

Ideas for exhibitions will not be exhausted. With a well defined field of operation, a background of the Permanent Collection, and a planned economy of exhibitions, the number cannot be exhausted in a given period of ten years. The Director's report considers a ten-year program of exhibitions subject to yearly adjustment. One feature of this is the five-year repeating exhibition.

The exhibitions can more consciously be presented in relation to the various audiences. Some of the minor exhibitions can frankly be designed for the "400." Certain types of major exhibitions and minor ones can be explanatory or informative. These are "primer" exhibitions that aim to instruct and inform the public by the nature

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of their presentation. Other exhibitions could be planned for the business group. By preparing exhibitions for various types of audience and publicizing this policy, the Museum can avoid the usual charge by the "400" that the exhibition is "popular" and by the public that it is too snobbish. Hence the changing exhibition policy of the Museum would be one of deciding the balance between the regular or scholarly exhibition and the explanatory or informative exhibition.

VI. RELATIONS WITH OTHER INSTITUTIONS

Consideration of the Museum's field immediately suggests definite relationships with other institutions. The Museum must inform itself more fully of the activities and policy of organizations that either are in its field or border on it.

A policy should be worked out with the Metropolitan Museum on two counts:

1. Range of activity, especially in loan exhibitions
2. Permanent Collections

A liaison committee composed of Trustees from both institutions might be appointed to handle these matters.

A gift to the Metropolitan Museum from our permanent (or Bliss) collection could initiate the new policy.

The whole field of relations with foundations in general should be closely examined.

How clearly this whole set-up would define the publicity program is obvious.

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8. PRESENT STATUS AND FUTURE DIRECTION OF THE
MUSEUM OF MODERN ART. (ORIGINALLY PREPARED
AS A CONFIDENTIAL REPORT TO THE EXECUTIVE
COMMITTEE AND ACCEPTED BY THEM AS A FAIR
STATEMENT OF PRINCIPLES TO DEFINE MUSEUM
POLICIES 1933
Drafted by Alan Blackburn

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Analysis of the present organization of the Museum reveals two distinct types of work.

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Basically, the Museum "Produces" art knowledge, criticism, scholarship, understanding, taste.

This is its laboratory or study work. It is the Director's chief concern. This preparation or "production" work is the "stuff" of which the Museum's prestige is made.

2. "Distribution."

Once the product is made, the next job is its distribution. An exhibition in the galleries is distribution. Circulation of exhibitions, catalogs, memberships, publicity, radio, are all distribution.

This main division of the Museum's work is not merely theoretical; it is thoroughly practical. There can very easily be distribution without sufficient preparation. There can also be thorough preparation without sufficient distribution, as in some of the Museum's major exhibitions, which were displayed for only five weeks, and were discontinued when the attendance was

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Too often American institutions, and the Museum of Modern Art is no exception, confuse production with distribution or vice versa. The result is a disorganized front to the public. For example, an exhibition should not be considered first for its "popular" appeal. It should first be judged on its intrinsic merits. Whether or not it can be satisfactorily distributed is a separate matter.

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This term includes the majority of the members of the Museum and their friends, people who are genuinely interested in modern art.

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This group is composed of business people who want to "do something" about what they see. They are the people who build gasoline stations in the international style, use color reproductions of modern paintings in movie sets or have murals painted in office buildings. Really to win them over would change the aspect of the entire nation. They have not accepted the proposition that good art is good business but are not absolutely opposed to the idea. They are seldom visitors to the galleries but are reached by publicity or word of mouth.

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Not to inform the trustees, who are persons busy with many activities outside the Museum, would

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It is by no means unrelated to the rest of the institution. It is to the distribution departments that the "product" of The Museum has already committed itself, in its official statements, to an enlargement of its activities. The Radio has the most "popular" audience; the Library mostly the "400's". The Publications Department would distribute both the "400's" and more popular educational material. Concern of these departments about "original material" is eliminated by acceptance of the dual-work plan. Their coordination

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2. Department of Architecture, and Commercial and Industrial Arts. (Exterior and Interior architecture, furniture, utensils, advertising, typography, design in light and heavy industry.) - with its publications.

3. Department of Moving Pictures - with its publications.

4. Library, slides, and photographs.

III. Distribution

1. Circulating Exhibits: The Museum covers is considered to

2. Membership: to the present day. Excursions back of

3. Publications: on the ground that the Museum is out of

4. Publicity: Museum has answered these criticisms by

5. Registry: Exhibitions to the present as in the case of

6. Radio and Lecture Talks: This policy is not settled

7. Extension - (Lectures, students, organizations)

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The latter point is pertinent especially to fields other than painting, sculpture, and architecture apart from the time element. For example, certain divisions of industrial art are not now being adequately or satisfactorily handled. Experiments are being conducted with motion picture presentation, but they are neither centralized, integrated, nor

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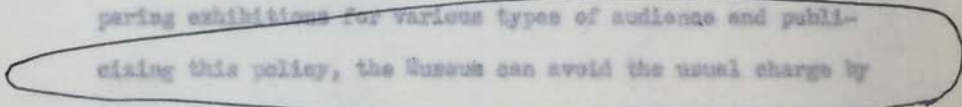
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VI. RELATIONS WITH OTHER INSTITUTIONS

Consideration of the Museum's field immediately suggests definite relationships with other institutions.

The Museum must inform itself more fully of the activities and policy of organizations that either are in its field or border on it.

A policy should be worked out with the Metropolitan Museum on two counts:

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A liaison committee composed of Trustees from both institutions might be appointed to handle these matters. A gift to the Metropolitan Museum from our permanent (or Bliss) collection could initiate the new policy. The whole field of relations with foundations in general should be closely examined.

How clearly this whole set-up would define the publicity program is obvious.

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friends outside the Museum. Moreover, the Museum has entered its fifth experimental year with an organization so potentially large that a defined course had to be charted to avoid a downright inability to make the best of magnificent opportunities.

II. DOUBLE NATURE OF THE MUSEUM

Analysis of the present organization of the Museum reveals two distinct types of work.

1. "Production."

Basically, the Museum "Produces" art knowledge, criticism, scholarship, understanding, taste.

This is its laboratory or study work. It is the Director's chief concern. This preparation or "production" work is the "stuff" of which the Museum's prestige is made.

2. "Distribution."

Once the product is made, the next job is its distribution. An exhibition in the galleries is distribution. Circulation of exhibitions, catalogs, memberships, publicity, radio, are all distribution. This main division of the Museum's work is not merely theoretical; it is thoroughly practical. There can very easily be distribution without sufficient preparation. There can also be thorough preparation without sufficient distribution, as in some of the Museum's major exhibitions, which were displayed for only five weeks, and were discontinued when the attendance was

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A proper balance between production and distribution can be obtained in the Museum only by emphasis on the former. More time and planning and money must be given to production. It cannot be carried on in the atmosphere of a newspaper office.

Consider the Museum entirely as a business. If the product is good, its duplication and distribution can be endless. There is no need of "burning up" the product on hand by an extravagant policy of too rapid and thin distribution and without a studied replacement that should exceed in rate the distribution. This proposition is especially pertinent to a museum of modern art that works in a limited field.

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Too often American institutions, and the Museum of Modern Art is no exception, confuse production with distribution or vice versa. The result is a disorganized front to the public. For example, an exhibition should not be considered first for its "popular" appeal. It should first be judged on its intrinsic merits. Whether or not it can be satisfactorily distributed is a separate matter.

The distribution of the Museum's product will improve once it is looked at apart from its preparation. Just as it is unfair to judge preparation from a "popular"

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Too often the Museum loses track of its public.

It is apt to think of it as a nebulous mass of people with a common instinct to praise or condemn. Arguments about the value of high museum attendance are pointless without analysis of that attendance.

1. The "400"

There is a small but powerful minority of professionals and amateurs, critics, collectors, scholars, dealers, who know about modern art and have a passionate interest in it. It is this group which determines to a great extent whether or not the Museum is "up to standard."

Their favorable opinion gives prestige. This group influences to a great extent the opinions of the next group.

Other groups are chiefly inspired by a desire to "know what is all about" - part curiosity, part a vague desire for "education". They possess

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2. The Social Group

This term includes the majority of the members of the Museum and their friends, people who are genuinely interested in modern art.

3. The Action Group

This group is composed of business people who want to "do something" about what they see. They are the people who build gasoline stations in the international style, use color reproductions of modern paintings in movie sets or have murals painted in office buildings. Really to win them over would change the aspect of the entire nation. They have not accepted the proposition that good art is good business but are not absolutely opposed to the idea. They are seldom visitors to the galleries but are reached by publicity or word of mouth.

4. The Students

In universities, colleges, art schools, preparatory schools, high schools, finishing schools, is a specialized audience seeking instruction. Their attendance is often organized by their teachers.

5. The Public

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 the 6. The Trustees broadest scope: "established and main-
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 IV. THE MUSEUM
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 3. Department of Moving Pictures - with its publications.
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 4. Library, slides, and photographs.
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 II. Distribution
 Advisory Committee as an audience is related to the
 1. Circulating Exhibits
 Trustees, as is also the Membership Committee: they
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into a new field is a logical step from existing activities.

It is by no means unrelated to the rest of the institution. It is in the distribution departments that the "product" of The Museum has already committed itself, in its official statements, to an enlargement of its activities. The charter allows the broadest scope: "established and maintained for the purpose of encouraging and developing the study of modern art and the application of such art to manufacture and practical life, and furnishing popular instruction."

The only official department of the Museum is the Architectural Department. There are a number of units of work in the Museum which should properly be considered departments and so developed:

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 4. Library, slides, and photographs.

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more complete development at a reasonably low expense.

It is to the distribution departments that the "product" of the Museum is handed over. Of the distribution departments, the Radio has the most "popular" audience; the Library mostly the "400". The Publications Department would distribute both catalogs, monographs, etc. - and more popular educational material. Concern of these departments about "original material" is eliminated by acceptance of the dual-work plan. Their coordination is simplified. These departments are in contact with the various types of audience. The contact is both public service and educational work, and agrees with the spirit of the charter: "application of such art to manufacture and practical life." The latter can be elaborated into a broad educational program which should appeal to Foundations.

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The Museum should limit the field of its work more exactly: especially because of the fact that the charter is so unlimited. This can be done from two angles: ~~try through the plan?~~

1. Relation in Time ~~institutions doing a good job with the~~
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activities will be prepared, so also a report can be made. The Director believes the Museum should frankly state its right to appraise, by exhibition, any art of any age from a modern point of view. In the Director's report on "Loan Exhibitions" this proposition is more fully developed. Its acceptance at once clarifies the situation, eliminates far

CHANGING EXHIBITIONS AND THE PERMANENT COLLECTION

fetches and damaging analogies, and increases the possible number of exhibitions. By a continued publicity of this policy, the public can be educated to its acceptance on the ground that it is reasonable and useful in elucidating the art of the last 50 years.

2. Relation to other Institutions

Whenever this policy encroaches on the field of other institutions there are two deciding factors.

a. Does the other institution plan such an exhibition or to have the equipment to carry through the plan?

b. Is the other institution doing a good job with the particular material?

The latter point is pertinent especially to fields other than painting, sculpture, and architecture apart from the time element. For example, certain divisions of industrial art are not now being adequately or satisfactorily handled. Experiments are being conducted with motion picture presentation, but they are neither centralized, integrated, nor

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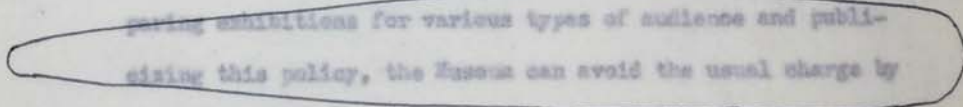
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CHANGING EXHIBITIONS AND THE PERMANENT COLLECTION

In the light of the preceding statements, a relation of the changing exhibitions to the Permanent Collection is proposed. The Permanent Collection is definitely a "production" function of the Museum. The changing exhibitions are in their presented form "distribution". The pace of the former is steady and slow; of the latter more varied and rapid. One points to accomplishments of a permanent nature; the other experiments and discoveries. The Permanent Collection may be pictured as a torpedo in motion

1800 1825 1850 1875 1900 1925 1950



The blunt end pushes into the advanced field of art by means of the changing exhibitions. The bulk is made up of "accepted" modern art. The tail tapers off into art which has become "classical" and is ready for the general museum. The torpedo moves forward by acquiring and retains its length of 50 years

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VI. RELATIONS WITH OTHER INSTITUTIONS

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1933

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Its failure to secure endowment or guaranteed income for a determined number of years, satisfactory to the trustees of the Bliss Estate means that the Collection will premanently be lost to the Museum. Such an eventuality would make the raising of funds more difficult, unsettle the confidence of the public and pose the hard question: "How can a museum intend ever to be permanent if it cannot accept a \$750,000 gift of "key" modern paintings when the only condition of that gift is a reasonable guarantee of permanency?

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Analysis of the present organization of the Museum reveals two distinct types of work.

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Once the product is made, the next job is its distribution. An exhibition in the galleries is distribution. Circulation of exhibitions, catalogs, memberships, publicity, radio, are all distribution.

This main division of the Museum's work is not merely theoretical; it is thoroughly practical. There can very easily be distribution without sufficient preparation. There can also be thorough preparation without sufficient distribution, as in some of the Museum's major exhibitions, which were displayed for only five weeks, and were discontinued when the attendance was at the highest point.

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A proper balance between production and distribution can be obtained in the Museum only by emphasis on the former. More time and planning and money must be given to production. It cannot be carried on in the atmosphere of a newspaper office.

Consider the Museum entirely as a business. If the product is good, its duplication and distribution can be endless. There is no need of "burning up" the product on hand by an extravagant policy of too rapid and thin distribution and without a studied replacement that should exceed in rate the distribution. This proposition is especially pertinent to a museum of modern art that works in a limited field.

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6. The Trustees

The Museum does well to consider its trustees as an audience apart from their official functions. Not to inform the trustees, who are persons busy with many activities outside the Museum, would be a fatal omission. To win their absolute confidence and cultivate in them a true understanding of the institution is the spark of the Museum's life. Obvious as the need of this work may be, it should not be forgotten that an institution like the Museum can very easily "get ahead" of its trustees and fail to keep them abreast of its affairs. The Museum is the kind of organization that, quite apart from their financial support, depends on its trustees to keep it alive and modern. The Advisory Committee as an audience is related to the Trustees, as is also the Membership Committee: they too must be kept informed.

IV. "EXPANSION" and "PROGRAM"

The Museum's growth has been a steady pressure from within caused by an insistent public demand. The circulating exhibitions and the publications departments were formed only when the work proved too great for the existing staff. Every move into a new field is a logical step from existing activities. It is by no means unrelated to the rest of the institution.

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The Museum has already committed itself, in its official statements, to an enlargement of its activities. The charter allows the broadest scope: "established and maintained for the purpose of encouraging and developing the study of modern art and the application of such art to manufacture and practical life, and furnishing popular instruction."

The only official department of the Museum is the Architectural department. There are a number of units of work in the Museum which should properly be considered departments and so developed:

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IV. THE FIELD

The Museum should limit the field of its work more exactly: especially because of the fact that the charter is so unlimited.

This can be done from two angles:

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Usually the period which the Museum covers is considered to be from about 1860 to the present day. Excursions back of 1870 invite criticism on the ground that the Museum is out of its field. The

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Museum has answered these criticisms by relating such exhibitions to the present as in the case of "American Sources of Modern Art". This policy is not satisfactory because the modern section of the exhibition may become a mere feeble, specious excuse. Always to require such an excuse for each exhibition of this kind hampers the Museum unnecessarily.

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CHANGING EXHIBITIONS AND THE PERMANENT COLLECTION

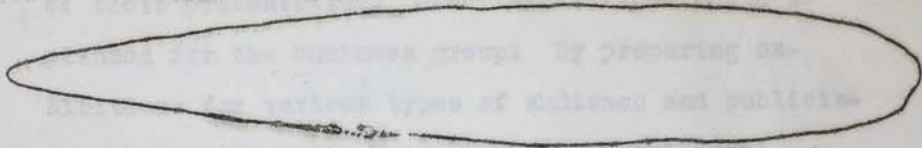
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The blunt end pushes into the advanced field of art by means of the changing exhibitions. The bulk is made up of "accepted" modern art. The tail tapers off into art which has become "classical" and is ready for the general museum. The torpedo moves forward by acquiring and retains its length of 50 years by giving to other museums. A strong and well proportioned permanent collection gives body to the Museum and supplies a splendid background for any changing exhibitions. The Director's report deals with the Permanent Collection in more detail.

Ideas for exhibitions will not be exhausted. With a well defined field of operation, a background of the Permanent Collection, and a planned economy of exhibitions, the number cannot be exhausted in a given period of ten years. The Director's report considers a ten-year program of exhibitions subject to yearly adjustment. One feature of this is the five-year repeating exhibition.

The exhibitions can more consciously be presented in relation to the various audiences. Some of the minor exhibitions can frankly be designed for the "400." Certain types of major exhibitions and minor ones can be explanatory or informative. These are "primer" exhibitions that aim to instruct and inform the public by the nature

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reports

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Once the product is made, the next job is its distribution. An exhibition in the galleries is distribution. Circulation of exhibitions, catalogs, memberships, publicity, radio, are all distribution.

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The Museum's growth has been a steady pressure from within caused by an insistent public demand. The circulating exhibitions and the publications departments were formed only when the work proved too great for the existing staff. Every move into a new field is a logical step from existing activities. It is by no means unrelated to the rest of the institution.

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The Director believes the Museum should frankly state its right to appraise, by exhibition, any art of any age from a modern point of view. In the Director's report on "Loan Exhibitions" this proposition is more fully developed. Its acceptance at once clarifies the situation, eliminates far fetched and damaging analogies, and increases the possible number of exhibitions. By a continued publicity of this policy, the public can be educated to its acceptance on the ground that it is reasonable and useful in elucidating the art of the last 50 years.

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Whenever this policy encroaches on the field of other institutions there are two deciding factors.

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CHANGING EXHIBITIONS AND THE PERMANENT COLLECTION

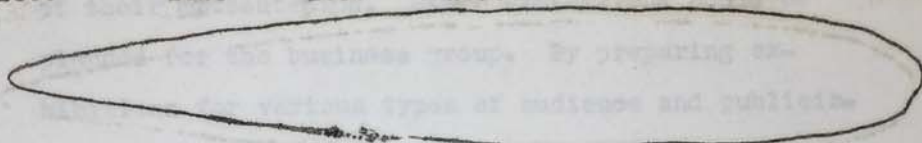
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The blunt end pushes into the advanced field of art by means of the changing exhibitions. The bulk is made up of "accepted" modern art. The tail tapers off into art which has become "classical" and is ready for the general museum. The torpedo moves forward by acquiring and retains its length of 50 years by giving to other museums. A strong and well proportioned permanent collection gives body to the Museum and supplies a splendid background for any changing exhibitions. The Director's report deals with the Permanent Collection in more detail.

Ideas for exhibitions will not be exhausted. With a well defined field of operation, a background of the Permanent Collection, and a planned economy of exhibitions, the number cannot be exhausted in a given period of ten years. The Director's report considers a ten-year program of exhibitions subject to yearly adjustment. One feature of this is the five-year repeating exhibition.

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The Museum of Modern Art

To: The Files
From: Rachel Garbade
Date: November 17, 2023
Re: "Present Status and Future Direction of The Museum of Modern Art"
This report was added to this file in 2023.

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1933-1934

D.M.

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PRESENT STATUS AND FUTURE DIRECTION
OF

THE MUSEUM OF MODERN ART 1933-34

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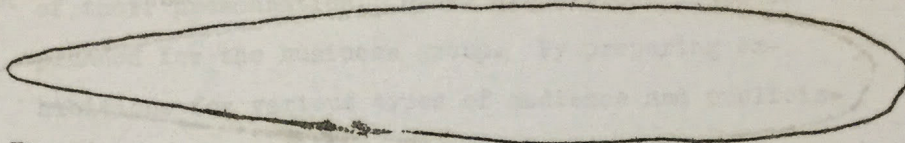
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