An outline of a project for founding the film library of the Museum of Modern Art

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Summary

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

General statement

This report embodies a project for making possible for the first time a comprehensive study of the film as a living art. There exists a widespread demand on the part of colleges and museums for the means and material for such study, which are now lacking.
The Charter of the Museum of Modern Art states that it is 'established and maintained for the purpose of encouraging and developing a study of modern art and the application of such art to manufacture and practical life, and furnishing popular instruction'.

**Modern art is not confined to painting and sculpture**

The Trustees and the Director of the Museum of Modern Art have planned, since the foundation of the institution in 1928, to develop a department of motion pictures.

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

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

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

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

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

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

Because of the peculiar constitution of this art-industry, the bulk and accessibility of the films themselves, the international character of the motion picture and the work necessary before pro-

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1 Among the many types of film, the following are included: narrative, documentary, spectacular, Western, slapstick, comedy-drama, musical, animated cartoon, abstract, scientific, educational, dramatic and news-reel.
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grammes of films can be circulated, a considerable expense is involved in setting this enterprise in operation. Ultimately, the circulation of motion pictures for such study would become a self-sustaining activity.

The plan

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

1. To compile and annotate a card index of all films of interest or merit of all kinds produced since 1889, both American and foreign.

2. To trace, secure and preserve the important films, both American and foreign, of each period since 1889.

3. To edit and assemble these films into programmes for exhibitions in New York and throughout the country by colleges, museums and local organizations.

4. To circulate projection machines to colleges and museums lacking this facility until such time as they secure their own equipment.

5. To compose programme notes on each exhibition, which would include a critical appraisal of the films and aid the student in appreciation of the medium.

6. To assemble a library of books and periodicals on the film, and of other historical and critical material including the vast amount of unrecorded data which is still in the minds of men who developed the film. If the history of the formative period is to be preserved, it is necessary to secure this information at once for otherwise it will be irrecoverably lost at the death of these men.

7. To assemble and catalogue a collection of film ‘Stills’. (Photographs made during production.)

8. To preserve and circulate the musical scores which were originally issued with the silent films and to arrange musical scores (sheet music or phonograph records) to be circulated with the silent programmes when needed.

9. To act as a clearing house for information on all aspects of the film, and to maintain contacts with all interested groups, both in America and abroad.

10. To make available the sources of technical information to amateur makers of film.

11. To publish a Bulletin with articles and illustrations to make known the Film Library’s activities and to further the appreciation and study of the motion picture.

There is a lively demand for material to make possible a serious study of the motion picture

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

Last winter, the Museum semi-officially and experimentally arranged a programme of ten showings of films entitled ‘The Motion Picture 1914-34’ for the Wadsworth Athenaeum and Morgan Memorial, Hartford, Connecticut. This work was carried out by Miss Iris Barry, the librarian of the Museum of Modern Art and co-founder with Mr Ivor Montagu of the Film Society of London in 1925. Critical and informative notes on the films in each of the ten programmes were provided for the audiences.

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

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

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

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

The work to be done

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

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

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

any of D.W. Griffith’s films, except The Birth of A Nation in part and Way Down East. None of Griffith’s vitally important contribution to the screen between 1910–14 can be studied, nor his ‘Intolerance’.

any of the historically important American films other than those of Chaplin and Griffith, and notably the early ‘Westerns’, of the great creative period of 1909–17.

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

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

any of the important French or Italian pre-war films like Cabiria, Les Misérables or Queen Elizabeth or any of the early ‘trick’ films of Méliès.

any of the great Swedish films.

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

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

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

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

Good and bad films will perish alike if action is not taken speedily. The film industry collectively
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1. William S. Hart in *Bad Buck of Sant Ynez* (1915), not available to audiences of 1935. [Courtesy of the Academy of Motion Picture Arts and Sciences.]

The preservation of the representative films of the past is of paramount importance. Although at this time it is still possible to restore and preserve most of them, some have already been destroyed.

has no interest or visible profit either in discriminating among the films it manufactures or in making available again those which have been withdrawn from circulation.
by time and prompt action is necessary to save the others. The material of the film itself, because it is subject to a comparatively rapid chemical disintegration, cannot survive permanently without considerable care. After a certain period it becomes necessary to make a new negative to prevent the total loss of the film. Even now in order to revive outstanding films of the past it will often be necessary to 'dupe' new negatives which have 'granulated'. New copies of the films thus secured for the library of the Museum would be carefully preserved and the negatives could be renewed indefinitely. Unless this is done the whole body of past films will be lost to future students.

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

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

Although the bulk of the films necessary for a comprehensive library are in existence, it is clear that in order to secure the use of them a tremendous amount of personal contact, tracing, research and establishing goodwill must be done. The establishment of such a circulating library is an entirely new enterprise and it is needful to proceed with considerable tact and caution. A very friendly relationship with the owners of the films is vital, since it would be impossible to make outright purchases of the material, which in most cases is not for sale. The films must largely be secured as gifts, permanent loans and rights-to-exhibit with no title to the film. To establish and maintain this goodwill must be the first consideration of the Motion Picture Department.

**The source of supply**

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

**Films made before 1909**

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

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

**Films made between 1909 and 1918**

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

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

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

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

Films made since 1918
Films made by the American producers since 1918 are almost without exception preserved in the vaults of the various producing firms. They are almost never shown. No local film student-groups or film societies here or in Europe who have tried to obtain copies of such films – as for example, Chaplin’s ‘Woman of Paris’, von Stroheim’s Greed or Nazimova’s Salome – have succeeded. It is not profitable to any producing concern to take out of storage a print or negative or an old film or arrange for its release for a single showing.

Cooperation of the industry
It is obvious from the foregoing that the goodwill and assistance of the industry is essential to the carrying out of the Museum’s programme.

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

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

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

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

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

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

Both types of organizations may be summarized as follows:

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

Since most of these film societies and groups in this country are able to learn about and to obtain foreign films far more readily than American films, they show foreign films almost exclusively. Such study as has therefore been possible has created an entirely wrong impression about the history, development and tendency of the film because film students in the United States have come to consider the foreign film with disproportionate respect and to disregard or underestimate the domestic product, especially the older and all-important American films of 1903–25 from which most of the admired foreign films stem.

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

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

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

Universities and colleges

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

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

All of these and doubtless many other institutions would welcome, as Dr. Thrasher of New York University in his letter specifically does, the development of the Museum’s motion picture department which would provide full study material for use in connection with such courses.

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

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

**American Film Institute**

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

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

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

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

**The United States Government National Archives**

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

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

**In England**

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

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

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

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

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

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

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