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**Collection:** Roberts, John G.: Files  
**Folder Title:** JGR/Museum of Motion Picture Arts  
and Sciences  
**Box:** 33

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THE WHITE HOUSE

WASHINGTON

December 10, 1985

MEMORANDUM FOR FRED F. FIELDING

FROM: JOHN G. ROBERTS *JGR*

SUBJECT: Correspondence Regarding the Ronald Reagan  
Museum of Motion Picture Arts and Sciences  
Project

Senator Domenici forwarded to B. Oglesby the attached proposal for a "Ronald Reagan Museum of Motion Picture Arts and Sciences." At no point in the materials or Domenici's letter are the sponsors of the proposal identified. Domenici requested Oglesby to determine if the White House staff thought the President might be interested. At no point in the materials or Domenici's letter are the sponsors of this proposal identified.

I cannot imagine this proposal getting off the ground. In the first place, the central assumption of the sponsors, that motion picture arts have "no central home, no preeminent institution established specifically for [their] preservation and enhancement," is ill-founded. The American Film Institute at the Kennedy Center fills at least some of the role envisioned for this museum.

More significantly, I doubt the President would want to lend his name to any museum or similar institution when his own Presidential library is being formed. The dangers of confusion and dispersal of public support are too great.

I would simply note these concerns in a memorandum for Oglesby, and suggest that unless he feels differently he should try to kill the idea with Domenici. I hesitate to respond directly to Domenici, since we have no idea who is behind this project.

Attachment

THE WHITE HOUSE

WASHINGTON

December 10, 1985

MEMORANDUM FOR M. B. OGLESBY, JR.  
ASSISTANT TO THE PRESIDENT

FROM: FRED F. FIELDING  
COUNSEL TO THE PRESIDENT

SUBJECT: Correspondence Regarding the Ronald Reagan  
Museum of Motion Picture Arts and Sciences  
Project

You forwarded to me for further action a proposal, sent to you by Senator Domenici, to create a "Ronald Reagan Museum of Motion Picture Arts and Sciences." At no point in the materials are the sponsors of this proposal identified, but I think it safe to recommend that you advise Senator Domenici that prospects for approval of the proposal are dim. In the first place, the American Film Institute at the Kennedy Center already fulfills many of the functions envisioned for this museum. More significantly, I doubt that the President will want to lend his name to any museum or similar institution other than his own Presidential library. Doing so would create considerable confusion and risk diminishing support for the Presidential library.

If after talking with Domenici you feel a formal reply either to him or to the unidentified sponsors of this project is necessary, I would be happy to provide one.

FFF:JGR:aea 12/10/85  
cc: FFFielding  
JGRoberts  
Subj  
Chron

Orig. signed by FFF

THE WHITE HOUSE

WASHINGTON

December 10, 1985

MEMORANDUM FOR M. B. OGLESBY, JR.  
ASSISTANT TO THE PRESIDENT

FROM: FRED F. FIELDING  
COUNSEL TO THE PRESIDENT

SUBJECT: Correspondence Regarding the Ronald Reagan  
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FFF:JGR:aea 12/10/85  
cc: FFFielding  
JGRoberts  
Subj  
Chron

THE WHITE HOUSE  
CORRESPONDENCE TRACKING WORKSHEET

INCOMING

DATE RECEIVED: NOVEMBER 07, 1985

NAME OF CORRESPONDENT: THE HONORABLE PETE V. DOMENICI

SUBJECT: WRITES REGARDING THE RONALD REAGAN MUSEUM OF  
MOTION PICTURE ARTS AND SCIENCES PROJECT

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ROUTE TO: OFFICE/AGENCY	(STAFF NAME)	ACTION ACT CODE	DATE YY/MM/DD	TYPE RESP	C D	COMPLETED YY/MM/DD
M. B. OGLESBY		ORG	85/11/07			<i>mc A 85/11/25</i>
<i>Cufiel</i>	REFERRAL NOTE: _____		<i>VI</i>	<i>A 85/11/21</i>		<i>1</i>
<i>COAT-18</i>	REFERRAL NOTE: _____		<i>J 85/12/02</i>			<i>5 85/12/12</i>
	REFERRAL NOTE: _____		<i>1</i>			<i>1</i>
	REFERRAL NOTE: _____		<i>1</i>			<i>1</i>
	REFERRAL NOTE: _____		<i>1</i>			<i>1</i>

COMMENTS: \_\_\_\_\_

ADDITIONAL CORRESPONDENTS: \_\_\_\_\_ MEDIA: L INDIVIDUAL CODES: 1220 \_\_\_\_\_

MAIL USER CODES: (A) \_\_\_\_\_ (B) \_\_\_\_\_ (C) \_\_\_\_\_

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<p>*ACTION CODES:</p> <p>*A-APPROPRIATE ACTION</p> <p>*C-COMMENT/RECOM</p> <p>*D-DRAFT RESPONSE</p> <p>*F-FURNISH FACT SHEET</p> <p>*I-INFO COPY/NO ACT NEC</p> <p>*R-DIRECT REPLY W/COPY</p> <p>*S-FOR-SIGNATURE</p> <p>*X-INTERIM REPLY</p>	<p>*DISPOSITION</p> <p>*A-ANSWERED</p> <p>*B-NON-SPEC-REFERRAL</p> <p>*C-COMPLETED</p> <p>*S-SUSPENDED</p>	<p>*OUTGOING</p> <p>*CORRESPONDENCE:</p> <p>*TYPE RESP=INITIALS</p> <p>* OF SIGNER</p> <p>* CODE = A</p> <p>* COMPLETED = DATE OF</p> <p>* OUTGOING</p>	<p>*</p> <p>*</p> <p>*</p> <p>*</p> <p>*</p> <p>*</p> <p>*</p> <p>*</p> <p>*</p>
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REFER QUESTIONS AND ROUTING UPDATES TO CENTRAL REFERENCE  
(ROOM 75, OEOB) EXT-2590  
KEEP THIS WORKSHEET ATTACHED TO THE ORIGINAL INCOMING  
LETTER AT ALL TIMES AND SEND COMPLETED RECORD TO RECORDS  
MANAGEMENT.

November 25, 1985

Dear Senator Domenici:

Thank you for your November 6 letter transmitting information regarding a Ronald Reagan Museum of Motion Picture Arts and Sciences.

Your interest in forwarding this package is appreciated, and please know that it has been directed to the appropriate White House office for further review and response.

with best wishes,

Sincerely,

M. B. Oglesby, Jr.  
Assistant to the President

The Honorable Pete V. Domenici  
United States Senate  
Washington, D.C. 20510

MBO:KRJ:MDB:mdb

cc: w/copy of inc to Fred Fielding - for further action

cc: w/copy of inc to Mike Hudson - FYI

WH RECORDS MANAGEMENT HAS RETAINED ORIGINAL INCOMING

351082

PETE V. DOMENICI, NEW MEXICO, CHAIRMAN

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FRANK R. LAUTENBERG, NEW JERSEY

## United States Senate

COMMITTEE ON THE BUDGET  
WASHINGTON, DC 20510

STEPHEN BELL, STAFF DIRECTOR  
RICHARD N. BRANDON, MINORITY STAFF DIRECTOR

November 6, 1985

The Honorable M. B. Oglesby  
Assistant to the President for Legislative Affairs  
The White House  
Washington, D. C. 20500

Dear "B":

How is this for a small package!

These folks contacted me to lead the charge on this project but before I do I would like to know if the staff at the White House thinks there might be some interest in it by the President. If so I might just turn it over to Paul Laxalt because he may be the right one for this.

Please let me know what you think.

Sincerely,



Pete V. Domenici  
United States Senator

THE WHITE HOUSE

WASHINGTON

March 11, 1986

Dear Senator Domenici:

M. B. Oglesby recently requested that this office provide a further response to your letter of November 6, 1985, inquiring if there would be any White House interest in a proposal for a "Ronald Reagan Museum of Motion Picture Arts and Sciences." Background materials on this proposal accompanied your letter.

After careful review of the proposal here at the White House, I must advise you that prospects for approval are not good. The American Film Institute at the Kennedy Center for the Performing Arts already fulfills many of the functions envisioned for this museum, and the President would be reluctant to lend his name to an undertaking that would either duplicate or detract from the mission of this governmental entity.

In addition, I doubt that the President would want to lend his name to any museum or similar institution at this time, and after the conclusion of his term I expect that his interest would be focused on the Presidential library. Lending his name to other institutions could create confusion in the eyes of the public.

I hope those who raised this with you will understand the reasons for our response.

With best wishes,

Sincerely,

Orig. signed by FFF

Fred F. Fielding  
Counsel to the President

The Honorable Pete V. Domenici  
United States Senate  
Washington, D.C. 20510

FFFfielding

JGRoberts

subject

chron.

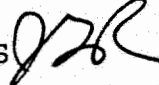


THE WHITE HOUSE

WASHINGTON

March 11, 1986

MEMORANDUM FOR FRED F. FIELDING

FROM: JOHN G. ROBERTS   
SUBJECT: Ronald Reagan Museum of Motion  
Picture Arts and Sciences Project

On November 6, 1985, Senator Domenici sent B. Oglesby a proposal for a "Ronald Reagan Museum of Motion Picture Arts and Sciences," submitted to Domenici by constituents he has not identified for us. On November 25, 1985, Oglesby sent Domenici an interim response, and referred the incoming to you for further action. On December 10, 1985, we responded in timely fashion to Oglesby, noting our objection to the proposal. Your memorandum concluded: "If after talking with Domenici you feel a formal reply either to him or to the unidentified sponsors of this project is necessary, I would be happy to provide one."

I suspect Oglesby did nothing with this until he stumbled upon it in cleaning out his desk, for he waited until February 18 to ask for a formal reply. Oglesby has now left, so we cannot prepare the reply for his signature. Accordingly, the attached reply for your signature notes that Oglesby only recently asked us to respond.

ID # 351082 CU  
 (JR) FEB 00

WHITE HOUSE  
 CORRESPONDENCE TRACKING WORKSHEET

☐ O - OUTGOING  
☐ H - INTERNAL  
☐ I - INCOMING  
 Date Correspondence Received (YY/MM/DD) 1 1

Name of Correspondent: UB Ogusky, Jr.

☐ MI Mail Report User Codes: (A) \_\_\_\_\_ (B) \_\_\_\_\_ (C) \_\_\_\_\_

Subject: R.R. Museum of National Picture Arts + Science Project

ROUTE TO:		ACTION		DISPOSITION	
Office/Agency	(Staff Name)	Action Code	Tracking Date YY/MM/DD	Type of Response Code	Completion Date YY/MM/DD
<u>CUNHALL</u>		ORIGINATOR	<u>8610219</u> <u>WS</u>		<u>1 1</u>
		Referral Note:			
<u>Mat 18</u>		<u>D</u>	<u>86102120</u> <u>WS</u>	<u>S</u>	<u>86103102</u>
		Referral Note:			
			<u>1 1</u>		<u>1 1</u>
		Referral Note:			
			<u>1 1</u>		<u>1 1</u>
		Referral Note:			
			<u>1 1</u>		<u>1 1</u>
		Referral Note:			

ACTION CODES:  
 A - Appropriate Action  
 C - Comment/Recommendation  
 D - Draft Response  
 F - Furnish Fact Sheet to be used as Enclosure  
 I - Info Copy Only/No Action Necessary  
 R - Direct Reply w/Copy  
 S - For Signature  
 X - Interim Reply

DISPOSITION CODES:  
 A - Answered  
 B - Non-Special Referral  
 C - Completed  
 S - Suspended

FOR OUTGOING CORRESPONDENCE:  
 Type of Response = Initials of Signer  
 Code = "A"  
 Completion Date = Date of Outgoing

Comments: WS UBB has attachment  
Sen. Pete Domenici

Keep this worksheet attached to the original incoming letter.  
 Send all routing updates to Central Reference (Room 75, OEOb).  
 Always return completed correspondence record to Central Files.  
 Refer questions about the correspondence tracking system to Central Reference, ext. 2590.

THE WHITE HOUSE

WASHINGTON

February 18, 1986

351082cu

MEMORANDUM FOR:

FRED F. FIELDING

FROM:

M. B. OGLESBY, JR. 

SUBJECT:

Senator Pete Domenici's Inquiry  
re: Ronald Reagan Museum of Motion  
Picture Arts and Sciences Project

In reviewing the attached inquiry from Senator Pete Domenici, I believe a formal response to the Senator is necessary. I appreciate your agreeing to provide such a followup.

Thank you for your attention to this matter.

cc: w/copy of file to Records Management

THE WHITE HOUSE

WASHINGTON

December 10, 1985

MEMORANDUM FOR M. B. OGLESBY, JR.  
ASSISTANT TO THE PRESIDENT

FROM: FRED F. FIELDING  
COUNSEL TO THE PRESIDENT

SUBJECT: Correspondence Regarding the Ronald Reagan  
Museum of Motion Picture Arts and Sciences  
Project

You forwarded to me for further action a proposal, sent to you by Senator Domenici, to create a "Ronald Reagan Museum of Motion Picture Arts and Sciences." At no point in the materials are the sponsors of this proposal identified, but I think it safe to recommend that you advise Senator Domenici that prospects for approval of the proposal are dim. In the first place, the American Film Institute at the Kennedy Center already fulfills many of the functions envisioned for this museum. More significantly, I doubt that the President will want to lend his name to any museum or similar institution other than his own Presidential library. Doing so would create considerable confusion and risk diminishing support for the Presidential library.

If after talking with Domenici you feel a formal reply either to him or to the unidentified sponsors of this project is necessary, I would be happy to provide one.

A handwritten signature in black ink, consisting of a stylized 'F' followed by a horizontal line and a small upward stroke.



November 25, 1985

Dear Senator Domenici:

Thank you for your November 6 letter transmitting information regarding a Ronald Reagan Museum of Motion Picture Arts and Sciences.

Your interest in forwarding this package is appreciated, and please know that it has been directed to the appropriate White House office for further review and response.

With best wishes,

Sincerely,

R. E. Ogleby, Jr.  
Assistant to the President

The Honorable Pete V. Domenici  
United States Senate  
Washington, D.C. 20510

MBO:KRJ:MDB:mdb

cc: w/copy of inc to Fred Fielding - for further action

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## United States Senate

COMMITTEE ON THE BUDGET  
WASHINGTON, DC 20510

STEPHEN BELL, STAFF DIRECTOR  
RICHARD N. BRANDON, MINORITY STAFF DIRECTOR

November 6, 1985

The Honorable M. B. Oglesby  
Assistant to the President for Legislative Affairs  
The White House  
Washington, D. C. 20500

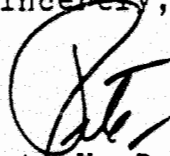
Dear "B":

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These folks contacted me to lead the charge on this project but before I do I would like to know if the staff at the White House thinks there might be some interest in it by the President. If so I might just turn it over to Paul Laxalt because he may be the right one for this.

Please let me know what you think.

Sincerely,



Pete V. Domenici  
United States Senator

THE RONALD REAGAN MUSEUM  
OF  
MOTION PICTURE ARTS AND SCIENCES

In the past five years America has witnessed an unprecedented reaffirmation of the ideals that both led to her inception and will guide her in the future. Out of a period of self doubt has grown a great renewal of faith, a great resurgence of vitality, a great rededication to the values central to our way of life. As it was essential in the past it will be increasingly important in the future that we protect and preserve the expressions of these values, so that they may serve not only a legacy to those who follow, but also as an inspiration and a guide. For in this way not only is the continuation of the values themselves assured, but their further dissemination throughout the world is made possible.

American culture is manifest in forms as diverse as society itself. It encompasses activities from the most popular to the most esoteric, including sports, cinema, literature, music, and the visual and performing arts. Each of these disciplines preserves its past and enhances its future through institutions dedicated to its particular interests: every sport has its Hall of Fame, literature its Library of Congress, art its National Gallery, music its Carnegie Hall, and the performing arts their Lincoln and Kennedy Centers. Of all these expressions of American culture none inspires more devotion, nor generates greater interest than the motion picture, yet it alone has no central home, no preeminent institution established specifically for its preservation and enhancement.



This is due neither to the lack of materials nor to an absence of interest in their assimilation. At the present time more than 20,000 scripts, 40,000 books, 50,000 films, and 10,000,000 photographs, along with countless papers, periodicals, personal memorabilia, soundtracks, manuscripts, and other materials related to film are divided among more than twenty significant collections, while smaller ones abound among local libraries, museums, and private owners. Along with these collections, which are oriented towards students and professionals, the major production studios also maintain a variety of exhibits for the public, which usually include in addition to various displays tours of their facilities designed to acquaint visitors with the nature of movie production.

These collections and exhibits, from the most serious to the most popular, attract thousands of visitors each year. Their popularity is well documented. From the first silent movie to the present time interest in motion pictures has grown, and it will continue to do so as the industry approaches its first centennial. Yet the present situation, with its segmentation of resources into so many types and locations of collections, inhibits not only the serious pursuit and understanding of the cinema, but the public's enjoyment of it as well. The situation demands a primary institution dedicated to the industry in all its aspects: an institution amassing

from currently scattered sources exhibitions and archives both educational and entertaining, an institution whose purpose is both the preservation and promulgation of this most democratic of expressions of the American spirit - the motion picture.

The absence of such an institution has been noted before now, and a variety of proposals have been forwarded over the years to amend the situation. That these proposals have all contained flaws preventing their implementation is not surprising, for there are significant problems in undertaking such a project. Attracting the desired materials from existing collections, presenting them in a way that meets the needs of professionals and the public, providing thorough access to the great amount of items accumulated, funding the endeavor both initially and during operation, housing such an operation in a setting both adequate and appropriate -- all these are substantial issues.

In the Ronald Reagan Museum of Motion Picture Arts and Sciences these issues are for the first time individually and comprehensively addressed. Each has been approached with creativity and practicality, and the solutions arrived at have been integrated into a concept with extensive ramifications for the future of the cinema. The information that follows can only provide a cursory discussion of this concept, but we are confident that having read it you will not only be convinced of the project's feasibility, but will want

to join with us in making it a reality. Upon completion RRMMPAS will represent the greatest concentration of film related resources for years to come, and will stand as a monument not only to the motion picture industry, but to its own founders' ingenuity and foresight.

Establishing a collection of the scope envisioned for RRMMPAS is a task unequalled in the past one hundred years of museum history. Institutions of this size have without exception grown to their present status, adding gradually to their collections through the years. The ability to protect and provide access to the materials they house has been important to potential donors, but in most cases the prestige of the institution has been of greater significance. In most cases prestige and the collection work together in a cyclical process: collections enhancing prestige which in turn attracts donations which increase collections. This has allowed a small number of institutions to become the primary recipients of the most important curatorial bequests in their fields.

*Establishing  
the  
Collection*

Among the present collections of film and related materials alluded to earlier, none is sufficiently larger than all others to allow this situation to develop. As a result new bequests continue to flow to a great variety of organizations. RRMMPAS will not only provide a natural destination for such bequests in the future, but will attract portions of many existing collections, perhaps incorporating

several of the smaller ones entirely. This will be possible not only because of its unequalled ability to exhibit its collections and provide exhaustive access to them, but because of the prestige it will from its earliest stages embody both in the breadth of its purpose and in the influential mastery of its key supporters. No existing institution will be able to match the persuasiveness of this combination.

The most unique aspect of the present proposal rests in its appeal both to professionals and to the movie attending public. Until now these groups have each had separate resources, but of the two, the public has been less well served. The greatest film related collections are in most cases overseen by universities or professional organizations, which not only fail to provide adequate access to their materials, but generally do not allow for any public use. At the other extreme the studio tours are grossly inadequate to anyone desiring more than a casual glance at production facilities. Ideally there would exist a combination of these two extremes, an outstanding resource center which would also provide a variety of pleasures to the casual visitor.

*The Living  
Museum*

Major museums have traditionally shared two primary characteristics: the sheer massiveness of their collections and the structures that house them and the static quality associated with their great size. They have been thought of and designed as institutions whose primary responsibility is to their artifacts, and any consideration involving the interaction of the visitor with these artifacts has been pursued secondarily. This has changed somewhat in recent years as they have sought more active participation from their patrons, but any radical change has been limited not only by their philosophies but by the nature of what they collect. Originals, whether of art or artifact, form the core of most collections, and the inability of the original to be in more than one place at a time severely restricts both its own accessibility and the museum's activities as a whole. Film, by contrast, exists from its inception in duplication, and this gives RRMMPAS a much broader range of possible activities, interests, and support. While silver nitrate prints, memorabilia of great film personalities, and other irreplaceable artifacts will be part of the Museum's collection, the motion picture itself and its ability to be duplicated without loss of significance is of central importance. Taken in conjunction with the application of current technology, the wide variety of materials and their exhibition formats, and the architectural setting, it will allow RRMMPAS to transcend the static qualities associated with similar institutions and thrive as a unique organization:

a museum that is constantly growing and changing while engaged in a wide variety of educational and entertaining activities, a museum that will provide an active and exciting experience for the visitor, as well as an unparalleled resource for the professional.

Recent developments in audio, video, and computerization play a significant role in this capability, affecting the museum's organization and presentation of materials. Many museums are burdened with collections which far exceed the space required to display them. Often the greatest part of what they possess must remain in storage, awaiting gradual rotation or plant enlargement. In collections of film this problem is compounded by the absence of means by which to make the materials easily viewable. At RRMMPAS film will be accessible through a series of computerized video retrieval systems. These systems are based on film's transference to video tape, which allows it to be manipulated in a variety of ways. The fundamental format employed is a Computerized Access Monitor, or CAM<sub>T.M.</sub>. These mobile units will be employed throughout the Museum and are tied into its main information system through a sub-floor cable network. They will be programmed for specific areas of interest, and are

*Technology  
in  
Presentation*

designed to allow the user to pursue subjects within this area through on-screen controls. In this way the viewer can access not only textual information but segments of films themselves which relate to the exhibit at hand. CAM<sub>T.M.</sub> units in the exhibition areas are designed to accomodate two viewers at a time, while similar ones in the study center are meant for individual use and possess greater sophistication, permitting one to access virtually any aspect of the Museum's resource materials. In addition to the CAM<sub>T.M.</sub> units, more conventional monitors in the display areas will provide continuous showings of film and related information, while still larger projection screens will be utilized for viewing by greater numbers of people.

The use of these screens within the Museum's light-filled spaces is made possible by recent technology that permits the display of visual images in settings that are less than completely dark. This development has already been exploited by sport stadiums and outdoor advertising interests, yet contemporary museums still limit the showing of film to separate, walled areas. Using it here will allow RRMMPAS to display artifacts and film contiguously, preserving the ambient light of the exhibition areas, enhancing the continuity of the collection, and greatly improving the flow of visitors through the facility. It will make possible for the first time the creation of a facility which combines the best aspects of the movie theater with those of the museum.



From the visitor's standpoint, the most dramatic effect of technology will be on the Museum's explanation and guide system. Curators have pursued a variety of approaches to this matter, all of them unsatisfactory. Most common is the use of a great deal of written material, which detracts from the exhibits themselves. Other approaches include using professional guides whose unwieldy groups of followers invariably interfere with other patrons' enjoyment, renting tape recorders that allow one to progress through the galleries alone, but only at the proscribed pace and in the order the explanations follow while carting about the equipment, and most recently, wireless headphone sets that pick up transmissions within given areas. While this last approach is a great improvement over the preceding ones, it still has the drawback of forcing the listener to determine at what point he or she entered into the explanation, and having found that point, requiring them to proceed as the explanation does. At RRMMPAS the concept has been significantly enhanced through the Area Specific Transmission system, or AST<sub>T.M.</sub>. This consists of micro-transmitters whose range of transmission is calibrated to the specific display which houses them. Individual displays have their own transmitters and recordings and one only picks up these recordings within a specific area around the exhibit. Between exhibits there is no continuing explanation, and this allows one to progress alone, at one's own pace, and in any fashion desired.

For use in conjunction with the AST<sub>T.M.</sub> system an Exterior Aural Receiver Speaker - EARS<sub>T.M.</sub> - has been developed. The EARS<sub>T.M.</sub> unit, while similar in some respects to a set of headphones, does not fit directly onto or cover the listener's ears, but rests slightly in front of them. The sounds emitted are picked up through the bone structure around the aural cavity and are clearly audible, while allowing the user to both talk and hear exterior sounds. EARS<sub>T.M.</sub> are light-weight enough to be practically unnoticeable, and have the effect of a background explanation that can be attended to or not at the listener's discretion. Designed for initial use at RRMMPAS, they will undoubtedly be adopted by a wide variety of institutions.

Not only do these technologies improve organization and access, but they enhance the Museum's income earning ability. In the past ten years funding cultural institutions has become a matter of critical importance. In the first five of those years museum expenses more than tripled, and such increases are continuing. As the role of government in supporting such organizations has decreased, museums have turned to corporations and private gifts, and while these have played an important role in underwriting various shows or projects, they have not been able to completely fulfill the museums' needs. This has led to a greater focus on sources of self-generated income.

*Sources  
of  
Income*

One of the results of this continual search for funds has been the realization that museums can no longer exist as low profile organizations of the past, but must act aggressively and openly to meet their needs. A very successful approach to this has been the 'blockbuster' shows. These exhibitions such as, "The Treasures of Tutankhamun" from Egypt, "The Search for Alexander" from Greece, and "The Splendors of Dresden" from Germany have brought new patrons into the museums where they are housed, boosted their membership rosters, and increased their internal sales. The benefits have extended to the museum's communities as well, attracting thousands of dollars in tourism. Given their success, several observations can be made: very few such shows have been constructed in spite of their popularity, when organized they are only made available to a select few of the largest institutions in the field, and none of them have ever originated in this country.

From its great wealth of film footage and related materials, RRMMPAS will possess a virtually endless ability to construct and distribute similar shows of immense popularity not only to Americans but to movie lovers everywhere. These could be based on any number of subjects: great stars such as Marilyn Monroe or John Wayne, outstanding directors such as Frank Capra or George Lucas, special genres such as the best of thirties' Musicals or early Westerns. All would be composed of two segments: the primary one dealing

with the main subject and a smaller one focusing on subjects of interest to younger viewers, which could include animated films, nature works, cartoons, or other projects designed especially for children. Ail would include related materials from the archives, CAM<sub>T.M.</sub> units programmed especially for the materials they accompany, and large format film presentations.

Originating from the Museum's resources and constructed by its staff, these shows would first be mounted at the Museum itself in gala openings. Such openings have provided another significant source of income for the institutions that house them, attracting large gatherings and valuable exposure through celebrity sponsors and participants. Given the nature of the Museum's subject matter, such galas would be particularly successful. After a stay of several months the shows would begin making their way around the country and the world, greatly enhancing the understanding of and appreciation for the American motion picture. Based on film, several copies of the same show could be circulated simultaneously, increasing both its exposure and the royalties earned. In a similar fashion special programs of smaller scope could be devised for distribution to schools and other organizations.

Another important source of income for the institution will be its retail store. This facility will offer a wide variety of items, from reproductions of movie posters, photographs, and memorabilia, to greeting cards and other products developed especially for the Museum. It might also offer a series of publications dealing with the Museum's collections. Such products and publications have sold well at other institutions, and given the extent of the audience should be highly profitable here, marketed not only through the Museum store but through mail order catalogue as well.

Further ways of increasing earnings include establishing regular evening hours, enabling more people to visit the Museum, leasing out its facilities to other organizations, and possibly acquiring the rights to older films in its collections for video reproduction and sale.

It is anticipated that the funds generated by all these activities and programs, together with initial and long term endowments, will enable RRMMPAS to not only meet its own budget but allow it to subsidize related arts and endeavors as well. This will indeed make the Museum unique among the world's cultural institutions: housing a vast amount of materials while providing rapid and thorough access to them, making its treasures available to many other institutions simultaneously, and possessing the ability to not only support itself, but offer aid to other related activities. It is particularly appropriate

that the subject of such a major achievement should be the motion picture in America.

A physical setting was desired for the Museum that would not only house the collection but appeal as a work of art in itself. A structure that would be visited not only for its contents but for the pleasure afforded by its own design. In developing such a concept, balancing the requirements of sufficient size with those of accessibility, warmth, and human scale is a challenge exceeded only by the demands of interpreting these elements within a whole that is aesthetically outstanding. The design selected, by the award-winning firm of Douglas Mehrens and Associates, has succeeded at this both through its integration of the diverse needs and resources of the collection and through its incorporation of these within a setting that is superbly effective and architecturally stunning.

*The  
Architecture  
Complex*

The underlying principle is a modular one. It consists of simple and powerful forms whose interrelationships remain constant irrespective of total space demands, allowing the design to maintain its integrity while being tailored to the particular needs of the mater-

ials it will house. This modular basis is expressed vertically, allowing one to browse gradually through all galleries starting at ground level, or by means of interrelated escalators and elevators to proceed directly to any area without having to traverse great distances, as is the case in most large collections. It is a design characterized by immense open spaces unencumbered by walls and flooded with ambient light, spaces which intrigue and delight with dramatic views of the interplay between the structure's internal and external forms. Above all it is a design belying its immense size and inviting the interaction of the individual.

In approaching the main building, one is struck by its simplicity and boldness. It consists of five great towers, fifty feet to a side, which rise toward one another from four directions at a gentle 40° slope, emerging gradually from ground level to a height of three hundred feet, cantilevering almost half that distance over the plaza at their base. The three towers which form the main building are unified by a five story atrium, which both surrounds them and encloses the main exhibition space. Beyond this level they rise independently another three floors, while on either side two smaller towers face the larger ones and connect with them through cylindrical causeways at both the third and fifth levels. The relationship between the towers is one of delicate balance, creating a lightness

almost inconceivable with such great masses. And yet the design is not only visually satisfying, but ultimately effective as well, for the towers create natural alcoves within the main floor areas ideally suited for the use of the larger projection screens. This combination of aesthetics and practicality is indicative of the planning throughout the complex, making it a structure whose interior efficiency matches the requirement of the collection it will house as well as its exterior vitality matches its spirit.

The organization of the Museum positions the largest and most general exhibits at ground level, with increasingly specific areas of interest on increasingly higher and smaller floors. From the main entrance one can proceed directly to the first floor exhibit or descend to the sub-plaza level, on which are located a variety of public facilities. The main space here, slightly smaller than the first floor and directly below it, will house the special travelling shows. Since RRMMPAS will construct several of these each year, the exhibit will change periodically and can be visited independently of the main collections through a tiered admission policy.

*The  
Collection  
in  
Exhibition*



Actual construction of these shows will take place in production facilities also located on this level, which will feature state of the art audio, video, and computer equipment in addition to recording and filming studios. Upon completion projects can be moved directly into the special exhibition area or into other Museum displays by means of large elevators in the left flanking tower, and from there to the main structure. Adjoining the production area below grade are the Museum's shipping and receiving facilities. Three 1,000 seat theaters extend from the sides of the special exhibit space. Two of these will be used in conjunction with the special show itself, one presenting the adult film segment, the other the children's, while the third will offer special programs selected from the Museum's resources and organized by its staff. Although not intended as a movie theater for general public use, the programs offered in the third theater will undoubtedly attract viewers independently of the Museum itself and can be attended separately.

Coming back to the first floor, one finds approximately 50,000 square feet of space permeated with light and accented by interior foliage which mirrors and blends with that of the plaza, accentuating the building's harmonious relationship with its surroundings. This floor is devoted to the Museum's permanent collection detailing the history of the motion picture, the displays including items from all aspects of the industry: cameras, sound, lighting, and other

production equipment, along with screenplays, pressbooks, costume renderings, programs, playbills, and technical drawings. Here as elsewhere the presentations will be multi-media events, with artifacts accompanied by both audio presentations on the AST<sub>T.M.</sub> system and visual presentations on the CAM<sub>T.M.</sub> units, pre-programmed monitors, and larger screens.

The central area of the ground floor contains one of the Museum's highlights: a completely animated production set with motorized equipment and figures representing the production crew, director, and actors and actresses going through a typical sequence in shooting a scene. The installation can be viewed both from the sides and from above, and is certain to be one of the most popular exhibits. Standing here will give the impression of having walked onto a live set, with the AST<sub>T.M.</sub> system providing the director's instructions as well as the actors' and actresses' dialogue.

Rising to the second floor one is confronted with striking views both of the outside areas and of the adjoining levels, visible through plant lined openings in the floor and ceiling. Due to the slope of the towers as they intersect the floor, the exhibition space here becomes gently divided into three contingent areas containing displays devoted to Westerns, Musicals, and Comedies. Each of exhibits will display the variety of materials described already, in addition

to items more closely related to their particular genres. Also on view will be biographical materials of the stars most widely associated with these types of movies.

The third level is similar in organization to the second, and contains three areas devoted to Science Fiction, Horror, and Animated movies. As one wanders through the great wealth and diversity of exhibits both here and throughout the Museum, the phenomena of 'museum fatigue' so noticeable in most collections of this size is decidedly absent. The proliferation of visual stimuli, both in the displays and in the structure itself, exclude the possibility of boredom: the angled tower walls cutting dramatically through the open spaces, and the floors which never touch the atrium walls allowing unobstructed views both horizontally through the great expanse of glass and vertically through interior space to adjoining levels both above and below.

On the fourth level the three towers begin to intersect the same line in their opposite projections, and the architectural elements become even more pronounced. This is the setting for a variety of smaller exhibits which will concentrate on movies from these groups: Disasters, Biblical Epics, Spy-Thrillers, Mysteries, Silent Films, and Cartoons. In one of the most striking of all interior

views, one can see the entire fifth floor suspended above, floating by all appearances within a series of cylindrical cutouts which perforate the walls of the three towers.

Perfectly centered along the line where the primary angles of the building meet, the fifth floor comprises a space some thirty-five feet wide and three hundred feet long, extending beyond the main structure to the two flanking towers. This spectacular observation point at the top of the atrium affords views in all directions along its great length and provides the backdrop for the Museum's costume gallery and lounge area. Comfortable seating is interspersed with displays showing articles from early period dresses to science-fiction robots, providing an especially appropriate location in which to relax before moving on. From here one can choose to enter the left flanking tower's fifth floor, which contains an installation dedicated to the Museum's namesake, chronicling his life from childhood through his career in film, to his eight years as President of the United States.

The fifth floor gallery also leads to the upper three floors of any one of the three main towers, each of which will have its special fans. The center tower's three levels will house displays related to the movie stars, and will contain CAM<sub>T.M.</sub> units devoted to individual actors and actresses and their particular films. Also on display

will be some of the personal papers and scrapbooks of these individuals, along with other biographical materials.

In the left tower one finds displays devoted to individuals as well, but in this case the directors, producers, and other supporting personnel. The right tower will house exhibits related to special effects, animation techniques, and television movies.

Completing the main building are the two flanking towers, which balance the three larger ones and contain a variety of facilities dealing with the Museum's operations. They are accessible from their own plaza level entrances as well as from the main structure itself, and each contains six floors. The left flanking tower's first two levels house staff offices, its third, fourth, and sixth administrative ones.

The Museum's study center occupies the first three floors of the right flanking tower. Here professionals and amateurs will have detailed access to the Museum's resources through CAM<sub>T.M.</sub> units, computer terminals, and other more conventional methods. The total floor space on these levels will be available for patron use,

since the actual archives of film and video, books and periodicals, soundtracks and photographs along with all other materials not on display will be located in sub-plaza levels below the tower, where the vaults will be designed for temperature and humidity control according to the needs of the items they house. Returning to the tower above, one finds seminar rooms and study areas for staff use on the fourth floor, while small auditorium for in-house use occupies the fifth and sixth.

Other facilities not related to the Museum's collections are located on the sub plaza level. Here one finds in addition to those already noted, facilities for the Museum store, restaurant and cafeteria, child care, and coat check.

While these components complete the Museum itself, several related structures are envisioned for secondary development, among them a 3,000 seat auditorium constructed partially below grade across the plaza from the Museum's main entrance. The auditorium would be designed for film or stage presentation, and would be meant

*Related  
Facilities*

for use both by RRMMPAS and other organizations. It would eventually host a variety of functions related to the industry presently undertaken at other locations.

Another desirable addition to the complex would be facilities for a film training institute: the Museum School of Cinematic Arts. Such an organization would be a natural outgrowth of the Museum's resources, and MSCA students would play a large role in the Museum's operations, providing volunteer help to the professional staff either as interns in special study programs or as a way of repaying scholarships which RRMMPAS would endow. Such an arrangement would benefit both the Museum and the students.

Yet another structure might house several theaters which would show films taken from the archives and not readily available elsewhere. These could be arranged in festivals dedicated to individuals, genres, or particular periods, and would probably attract a substantial audience from the surrounding communities.

Undoubtedly there are other desirable facilities and programs which we have not considered. These will be incorporated as the project

*Conclusion*

moves further into development. The information here has given only a perfunctory idea of the total potential involved in the RRMMPAS complex, but we hope you will agree that the concept is of great importance and timeliness. We feel its value, both among professionals and the general public, will remain unsurpassed for years to come, as the number of individuals it affects both through its permanent collection and travelling shows grows ever larger. Upon its opening during the 100<sup>th</sup> anniversary of motion pictures in 1939, it will begin a long career of enhancing the pleasure all people take in America's contribution to the movies.

It is only proper that this great arena of American endeavor and cultural expression be celebrated in such an institution, and it is particularly fitting that the institution be dedicated to the individual who not only first came to public attention through his career in film, but whose convictions and inspiration have led our country into a period of renewed growth and vitality, which along with your valued support, makes possible the realization of the dream the Museum represents.