

THE NATIONAL COUNCIL ON THE ARTS AND THE NATIONAL
ENDOWMENT FOR THE ARTS DURING THE ADMINISTRATION OF
PRESIDENT LYNDON B. JOHNSON

Volume II
DOCUMENTARY SUPPLEMENT
November 1968

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277 West End Avenue
New York City 23, New York

January 24, 1965

The Honorable Roger L. Stevens
Special Assistant to the President on the Arts
The White House
Washington, D.C.

Dear Roger:

I and my wife, Doris, hurry to thank you for your very special management of us and all in our group last week at the Inaugural Festivities. You and Mrs. Stevens were so dear to us and such pleasant companions in and out of the bus and in and out of reception rooms, balls, galas, and concerts.

For me, it was a great event; and I am grateful especially for the association with my colleagues in the Arts and Letters which the event afforded me. We need this intermingling so badly; and if I may speak for the others who were there, let me say that we were not only honored by the recognition of us by our President but pleased to have the chance to show our readiness to be of service to him and this country outside our personal creative work. On their behalf and for myself, let me commend you for your splendid beginning, your warm personal relationship to all of us; and allow me to send good wishes and hopes for your future work. I think you know my readiness and eagerness to serve in it in whatever way I might be needed.

Thank Mrs. Stevens for Doris and me, and please take her our good wishes.

Yours cordially,

Bill Goyen
William Goyen

MINUTES OF THE THIRD MEETING

OF THE

NATIONAL COUNCIL ON THE ARTS

November 13-15, 1965
Tarrytown House
Tarrytown, New York

THIRD MEETING, NATIONAL COUNCIL ON THE ARTS, November, 1965, Tarrytown

The Council convened at 9:45 A.M. on Saturday, November 13, 1965 with Mr. Roger L. Stevens, Chairman, presiding.

I. Preliminary Matters

1. The Chairman introduced each person present.
2. The Council approved the minutes of the second Council meeting.
3. Mr. Livingston L. Biddle briefly outlined for the Council the National Foundation on the Arts and the Humanities Act of 1965, PL 89-209, and the FY '66 appropriation for the National Endowment for the Arts: \$2.5 million for grant programs, \$2.0 million for the unrestricted gift fund. It was noted that funding for the State Arts Agencies program will not begin until Fiscal '67.

The Council recessed at 6:00 P.M. Saturday; convened at 9:45 A.M. Sunday; recessed at 6:15 P.M. Sunday; convened at 9:30 A.M. Monday; adjourned at 12:20 P.M.

Council Members Present

Anthony Bliss
Albert Bush-Brown
Agnes de Mille
Rene d'Harnoncourt
Ralph Ellison
Paul Engle
R. Philip Hanes, Jr.
Gilbert Hartke, O.P.
Herman David Kenin
Eleanor Lambert
Warner Lawson
Gregory Peck
William L. Pereira
Oliver Smith
George Stevens, Sr.
James Johnson Sweeney
Otto Wittmann
Minoru Yamasaki
Stanley Young

Council Members Absent

Elizabeth Ashley
Leonard Bernstein
David Brinkley
Isaac Stern
Richard Rodgers

Staff Members Present

Livingston L. Biddle
Frank Crowther
Charles C. Mark
Luna Diamond

Guests

Dean Clinton Adams, University of New Mexico
Dean Norman Rice, Carnegie Tech.
Dean E. W. Doty, University of Texas

Kathryn Bloom, Arts and Humanities Program, U.S. Office of Education
Dr. Theodore Taylor, Assistant to the Secretary of the Smithsonian
Mr. Harry McPherson, Special Assistant to President Johnson
Robert McCord, House Committee on Education and Labor
John F. White, President, National Educational Television
George Kennan, President, National Institute of Arts and Letters
August Heckscher, Director, Twentieth Century Fund
Yehudi Menuhin, Concert Violinist

II. The Council recommended the following grants and allocations:

American Ballet Theatre: An emergency matching grant of \$100,000 to enable the company to continue operation, and an additional matching grant of \$250,000 to enable the company to undertake national tours. (Total: \$350,000)

(Council members Smith and De Mille did not vote.)

Venice Biennale: A matching grant to the Smithsonian Institution, not to exceed \$50,000 or 50% of the total cost of the project, to provide a United States exhibit, assembled by the National Collection of Fine Arts of the Institution, for the September 1966 Biennale in Venice.

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American Film Institute: Council recommended an allocation of up to \$100,000 for a feasibility study on a proposed American Film Institute, and a further allocation of up to \$500,000 from the unrestricted gift fund for a matching grant to assist in the establishment of such an Institute.

(Council member Hanes went on record as opposing.)

Artists' Housing Project: Council recommended an allocation to establish a revolving fund of \$100,000 for the purpose of developing housing projects for artists, leading to subsequent financing of the projects.

Composers Assistance Program: (Originally called "Grants-in-aid Program for Composers.") Council recommended an allocation for 50 or more individual grants of up to \$2,000 each to enable composers to defray costs of copying scores and parts for orchestral presentation of their work, plus 25 or more matching grants of up to \$2,000 each to enable orchestras to commission new works. Mr. Stevens stated that a panel would be appointed to work out the details of this program.

Extension of Museum Resources: Council, agreeing that artmobiles were not the most effective way of extending American museum resources to communities and audiences normally without access to same, recommended an allocation of up to \$150,000 for a program of matching grants to make possible: (1) important contemporary loan exhibitions to be held in art museums across the country; and (2) preparation of circulating exhibitions by museums in metropolitan centers, which could be sent to outlying communities for exhibition.

Graduation Awards Program: (Originally called "Exposure Grants for Composers and Visual Artists.") Council recommended an allocation to enable outstanding arts graduates from institutions of higher learning to visit art centers, museums, institutions or areas of the United States which would enrich their cultural experience. The Council recommended an allocation of \$80,000 to the program; the \$30,000 recommended to the Council for the Artists Apprenticeship Program would be utilized as part of this \$80,000. (See p. 6)

Grants-in-aid Program for Creative Writers: Council recommended an allocation to assist the authors of literary works with great artistic merit but little commercial success by purchase of a certain number of such books by the Endowment for subsequent distribution to public and school libraries, USIA Book Programs, and through other book distribution programs. Proposal was estimated at a cost of \$50,000 for the purchase of a total of 100,000 copies of 20 selected titles.

Council felt there would be a number of technical problems involved; therefore the program was approved with a recommendation that the Chairman appoint a panel to work out implementation details.

Individual Grants to Choreographers: (Originally called "Grants-in-aid Program for Choreographers.") Council recommended an allocation for \$10,000 grants to enable 10 choreographers to create new works or revive outstanding repertory works.

Invitational Competition for American Contemporary Artists: Council recommended an allocation of up to \$125,000 for a program as follows: The Endowment shall "appoint a panel to organize a project and select a jury to hold a national invitational competition (for American contemporary artists), from which 35 to 50 works of art (painting and sculpture) will be selected and put on a tour of exhibition. (The Endowment) will rent the art works from the 35-50 artists at a minimum payment of \$1200/year, with a

\$100 per month fee beyond the first year. (The artists would be required to make their works available for up to three years.) The exhibitions would be made available to communities willing to pay 50% of the costs, limited to communities with a metropolitan population of 250,000 or less (Washington, D.C. excepted.)"

Laboratory Theatre for Education: Council passed a motion recommending the laboratory theatre project for education, with the understanding that (1) the Office of Education participate with the Endowment; (2) local school boards cooperate in the endeavor; and (3) the highest professional standards be maintained.

(The Laboratory Theatre Project is to be set up to enable professional theatre companies to give free performances to student audiences, play to the general public at reasonable rates, and develop techniques to improve the instruction of dramatic literature in secondary schools. The program as presented projected a possible expenditure of up to \$500,000, to cover the cost of three such projects.)

Playwrights Experimental Theatre: Council recommended an allocation of up to \$250,000 to enable the production of up to 10 plays under the highest professional standards and free from the commercial restrictions of the Broadway theatre. It was anticipated that the plays would be recommended by a panel of experts, and the productions undertaken by interested and qualified resident professional and university theatres.

Teaching Artists Program: Council recommended an allocation of up to \$375,000 for up to 50 grants averaging \$7,500 each to enable artists teaching in institutions of higher education to take up to one-year leaves to pursue creative work in the arts. Council recommended that the staff investigate means of implementing this program; it was suggested that a national organization be requested to make recommendations on participating schools.

Technical Assistance Programs: Council recommended an allocation of up to \$120,000 for technical assistance programs. These matching grants to national arts organizations would be used to assist existing programs of technical and artistic services and establish new projects aiding their memberships and particular art forms.

III. The four programs listed below were among those presented to the Council for consideration. The Council felt that while these programs had merit, they were not prepared to make a recommendation at this time that they be implemented.

Artists Apprenticeship Program: A program to enable up to five young aspiring artists to work in an apprentice capacity with leading artists who express an interest in having apprentices. It was anticipated that interested leading artists would be given an opportunity to select their apprentices from applicants for such a program to the Endowment. Each apprentice would receive a one-year grant of \$5,000 plus \$1,000 for each dependent, and the cost of the program, as presented, was estimated at \$30,000. (See Graduation Awards Program, allocations.)

Artists-in-Residence in High School Pilot Program: A program to make grants available to up to 20 artists in the various creative arts to act as artists-in-residence to those secondary schools which apply for such services. Grants would be equal to the average teaching salary of the high schools participating, and the cost of the program, as presented, was estimated at \$100,000.

Grants-in-Aid Program for Visual Artists: A program of up to 100 grants of \$500 each to cover costs of crating, shipping and insurance of art works which have been selected for exhibition by museums unable to cover such costs. The grants would be given the artists whose works had been selected but who were financially unable to afford the transportation.

Local Arts Incentive Project: A program, proposed at \$300,000, to provide "challenge grants" to match local funds for existing arts councils, and to give incentive to the development of new local councils; details to be worked out by a panel of advisors in cooperation with Endowment staff. Discussion indicated that the Council felt it inadvisable to proceed with such a program due to severe administrative problems, and the strong possibility of the program growing too large for Endowment implementation within its budgetary restrictions.

IV. Other Council actions, including policy recommendations, were as follows:

Awards for Excellence: The Council passed a resolution approving, in principle, the concept of rewarding excellence in the arts through "Awards for Excellence," and initiating staff investigation of feasibility and implementation of such awards.

Sculpture Project: Council recommended that the staff investigate and report back on a proposal, made by Mr. d'Harnoncourt, to purchase or commission works by eminent artists to be permanently placed in public premises, with preference given to monumental outside structures or mural decorations of important public space, either indoors or outdoors.

RESOLVED, that the National Endowment for the Arts, due to its limited financial resources, concentrate its grants-in-aid activities on projects and programs which have broad national significance, which benefit the creative lives of artists and arts institutions, both new and already established; and that at this time not make grants for the construction or remodeling of arts facilities. Nevertheless, the Endowment recognizes the growing backlog of need for new and improved cultural facilities, and should re-address itself to this problem in the future.

RESOLVED, that in lieu of establishment of permanent panels or geographic committees, the Chairman, acting with the advice of the appropriate standing committee or committees, or the full Council, appoint committees of interested and qualified persons or organizations to advise the Council with respect to projects, policies or special studies as may be undertaken by the Council from time to time.

COUNCIL APPROVED the names submitted by a previously named Nominating Committee composed of Messrs. Sweeney (Chairman), Ellison and Engle for Committee memberships as follows:

Executive Committee: Chairman, Stanley Young
Anthony Bliss
Rene d'Harnoncourt
Herman David Kenin
Gregory Peck
William Pereira
Isaac Stern

Education Committee: Chairman, Gilbert Hartke, O.P.
Agnes De Mille
Warner Lawson
George Stevens, Sr.
Otto Wittmann

Liaison Committee: Chairman, David Brinkley
Albert Bush-Brown
R. Philip Hanes, Jr.

V. Council Discussions

Following considerable discussion with Miss Bloom and Mr. McPherson, Council agreed that there was great need to work with existing Federal, State and local agencies. Council and staff will meet as soon as possible with Federal officials who are implementing the current programs of the Administration to explore ways in which the Arts may contribute to the achievement of the Administration's goals.

Discussion on the establishment of a National Theatre indicated that perhaps the first step toward such a goal might be Endowment support of existing resident professional theatres, which, in turn, might be expected to develop the kind of professional expertise on which such a National Theatre would be able to draw. It was agreed that no announcement concerning such a Theatre would be made pending further investigation of existing theatre resources.

Discussion on the nation's esthetic environment indicated strong feeling that the Council involve itself as quickly as possible in activities aimed at improving same, in cooperation with existing Federal, state and local programs. Council agreed to have the matter studied further by individual members and by Endowment staff, to report back to Council with a definite plan of action.

The meeting adjourned at 1:15 P.M.

STAGE

Uncle Sam Is the Biggest Angel

By WILLIAM GLOVER
Associated Press Writer

NEW YORK—The biggest theatrical angel this season isn't on Broadway but in Washington. He is Uncle Sam, backing with \$1 million a multi-purpose test of drama in education.

Directly involved in the new federal government venture are 76,000 high-school pupils in Rhode Island and Louisiana. The potential values are far reaching, from teaching reforms to growth of professional regional acting troupes. Taking part, in a rare display of agency togetherness, are the National Endowment for the Arts and Humanities, the U.S. Office of Education, and state and local boards of education.

It is the first time that two federal units have meshed efforts and cash in the cause of culture.

"We want to see if the whole idea makes sense," says Roger L. Stevens, chief arts consultant to President Johnson.

Started a Year Ago

The National Endowment about a year ago envisaged exposing teen-agers to performances by first-class theatrical companies, thereby hopefully creating a future audience.

In conversations with Kathryn Bloom, director of arts-humanities activities in the Office of Education, the notion expanded into a kind of new visual teaching aid.

"Plays were never written just to be read, but unfortunately that's the way most children learn about drama," Miss Bloom says.

And mightn't performed dramas stimulate interest in such other subjects as history, languages and the graphic arts? The consultants agreed a scientific appraisal of such facets would be helpful.

More Flexibility

There was a wide-ranging search and inquiry among school boards across the country to find the right combination of conditions to get pilot programs launched.

As things worked out, an even greater degree of experi-

mental flexibility than was anticipated is on tap.

The Rhode Island enterprise—nicknamed "Project Discovery"—is being conducted on a statewide basis for the 40,000 second, third and fourth year students in all public, parochial and private high schools. The performing company is the Trinity Square Repertory at Providence, a group in existence for three years.

The Louisiana undertaking concerns 36,000 pupils in New Orleans and suburban Jefferson Parish. To put on the shows, a new troupe is being set up under the name Repertory Theater, New Orleans.

Exchange of Information.

"The contrasts in the two programs generate interesting vibrations," comments Stuart Vaughan, artistic director of the New Orleans company.

He and Adrian Hall and John McQuiggan, the co-bosses at Providence, have agreed to exchange information on how to collaborate with school officials, but are keeping apart on other technical and artistic aspects, because "there are different problems."

Each of the ventures has received \$165,000 from the National Endowment for production costs—assembling and rehearsing casts, costuming and similar expenses. Rhode Island's company gets \$346,000 from the Office of Education for putting on 40 performances of each of four plays in the 1,000-seat Providence School of Design auditorium. The New Orleans group gets \$11,000 weekly for providing the necessary number of performances of four plays in the 1,500-seat Civic Theater, which has been taken over.

Three-Year Plan.

In addition, school officials receive Office of Education grants to pay for transporting pupils to the theaters and for the preparation of preparatory classroom guide material.

The government agencies hope to support the programs for three years.

The Providence display starts Oct. 4 with Bernard

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Shaw's "Saint Joan," which will be followed by O'Neill's "Ah, Wilderness!" Shakespeare's "A Midsummer Night's Dream" and Chekhov's "The Three Sisters."

For New Orleans, which gets under way in mid-November, Vaughan has selected the old English farce "Charley's Aunt," Shakespeare's "Romeo and Juliet," Wilder's "Our Town" and Sheridan's "The Rivals."

Essential in the planning and financing—of both companies are additional performances for the public. As Vaughan points out—he's had considerable experience previously in New York and Seattle—"we have to make money from those other performances to make possi-

ble the level of work we will be offering the pupils."

Subscriptions Sought.

—Both companies are aiming at development of a substantial subscription patronage. In the next-spring plans of the Trinity Repertory is a statewide tour.

"It will be interesting," says Hall, "to see whether the school pupils have stimulated their parents' interest in the theater."

"What we are working on hardest," declares Hall, "is the development of a real, grass-roots audience for drama, instead of relying on some computer machine concept of what theater should be to survive."

Dance: Dangers Defied

Joffrey Ballet's Jorgensen Is Injured,
but Performance Doesn't Falter

By CLIVE BARNES

DANCERS perform on the edge of a precipice. There are times when the dangers they run make the mere spectator feel very humble. Tuesday night at the New York City Center, Nels Jorgensen was dancing, as usual, the central male role in Robert Joffrey's "Pas de Déesses."

During the finale he faltered for the splinter of a second. Self-composedly, smiling, he went down on one knee in an appropriate pose, but did not get up. Afterwards he was rushed to a hospital—he himself apparently thought he had cracked his Achilles tendon, and dancers usually know. It is, after all, for them a vital concern.

Mr. Jorgensen never offered one hint of his difficulty. Few people in the audience could possibly have noticed the accident, although perhaps one or two spotted Mr. Joffrey, the company director, who rushed out of the theater as soon as the accident occurred to go backstage. The performance continued without a tremor.

Well, not quite without a tremor, for Mr. Jorgensen's unexpected withdrawal caused the cancellation of Gerald Arpino's "Nightwings" and the substitution of his duet "Sea Shadow," in which Lisa Bradley was partnered by Dermot Burke.

This finely imaginative pas de deux of a young man on a seashore encountering either a real or imaginary sea nymph has the pungent yet

pervasive quality of a brief lyric poem. Miss Bradley—looking as innocently unwrapped as a Boccaccio Venus—is superb, and Mr. Burke, a stalwart newcomer to the role of the young man, partnered with an unassertively athletic style.

Mr. Burke, replacing an injured Michael Uthoff, was also a newcomer to the company's splendid production of Kurt Jooss's "The Green Table." Here Mr. Burke played the Standard Bearer with admirable nobility, but perhaps not quite the air of pure youthful radiance it ideally demands.

The more one sees this new Joffrey production of "The Green Table" the better one is able to appreciate its finely manicured virtues. This truly has all the zest and sharpness of the original, and the ballet's remarkable impact is as fresh today as it was years ago.

As the Joffrey Ballet moves into the second week of its three-week engagement—its third season, in fact, at the City Center—it is noticeable that the inequalities of repertory that have previously been evident have largely been smoothed out.

This is a good deal stronger repertory, on the whole, than the company has given Broadway in the past, and the company, markedly larger than last season, is in fine fettle. There are few dance groups in the world capable of giving such unalloyed pleasure.

*Hi, Poet
—Say Us
a Poem!*

POETS VISIT HIGH SCHOOLS

Last June I was walking past the athletic fields of a Detroit high school, on my way to read poems to students, when a chorus of girls in gym suits called out, "Hi, poet!" I was one of five poets visiting the school that week, and the teachers had been talking us up.

Shortly before his death, Robert Frost told Marie Bullock, president of the Academy of American Poets, "Get poetry into the high schools!" Beginning in New York in 1966, and going on to Detroit, Minneapolis, Pittsburgh and Mineola, Long Island since, the academy has done just that. In the past year or two, more than 60,000 young students have heard a poet read his poems and talked with him about poetry.

It persuaded some enlightened boards of education, with financial help from foundations, to follow a two-part program. First a series of poets talk poetry with high school English teachers, trying to influence the influential. Six hundred thousand students have been indirectly reached this way. Secondly, the poets talk directly to students. Elizabeth Kray, the executive secretary of the academy, is now trying to set up programs in Chicago, in Arizona and New Mexico for Indian children especially, and in Los Angeles.

Poets are used to reading to college students. We have never seen anything like the response of high school kids. Last year at Amelia Earhart Junior High in Detroit, I could barely move in the hallways between classes. Kids—not members of the classes I was visiting—surrounded me, and my frail 13-year-old hostesses could not protect me. In the din I heard a shout, repeated, "Say us a poem!" I shouted them a poem. By the time I had finished, my crowd had doubled, so I had to shout it over again.

There is a real rapport, which begins with curiosity but moves on to a mutual delight in language and in independence of mind. Poets have found themselves sharing moral and political ideas with students, and

pleasure in the colors of words. The poets came to the schools to turn the students on—and left turned on themselves. In many cases they returned for more talk on their own initiative.

When I visit a high school I first read one or two of my poems, making some comments. Then I try to cope with the questions. A room of arms flails for attention, like an agitated cornfield. "Why did you write that?" "How long do you take?" "How much money did that make you?" "What did your father and mother think, when you wanted to be a poet?" "Where do you get the idea?" "Why do you say, 'blue ghost'?" "What do you think about Vietnam?" "How do you get to be a poet?"

Last year I read at Detroit's Hutchins Junior High, a block from 12th Street where the riots started a month later. I did two classes and talked to the Library Club. The students were friendly and lively and, by white middle-class standards, crazy. So is poetry, or a lot of it, and poetry reached these students as most literature does not. If I read a conventionally witty poem—a *New Yorker* poem which suburban students in Dearborn would applaud—the Hutchins students were bored.

But if I read a poem with wild images, a surrealist poem, they paid sharp attention. My images reflected their loose world. My poetry of dream was their poetry of waking. One poem had the refrain, "Able Baker/Charlie Dog/Easy Fox." When I hit the line the second time, the kids were chanting it with me.

Poetry has a huge potential audience in this country, as big as the audiences in Russia. The young are ready; they lack only the teachers and poets and boards of education to bring it to them.

As an outgrowth of the academy project, the Michigan State Council for the Arts is trying to set up a program called Poetry Michigan to bring poets to high schools all over the state and to any place else that will have them. If it succeeds, the poets can read to grownups, too—to colleges and AAUWs and even, may the day arrive, VFWs. If the children are hungry, maybe there is a hunger in the whole society, which only poetry can satisfy.

Mr. Hall's most recent book of poetry is A Roof of Tiger Lilies. He is the author of An Evening's Frost, a stage adaptation of Robert Frost's poetry.

—by Donald Hall

"The Challenge and The Responsibility"

FROM AN ADDRESS BY DAVID ROCKEFELLER,
AT THE INAUGURAL MEETING OF THE
BUSINESS COMMITTEE FOR THE ARTS.

January 22, 1968

Met Museum of Art, N.Y.C.

Sixteen months ago I was asked to be one of a number of speakers at the Fiftieth Anniversary of the National Industrial Conference Board, to talk about the role of business in the arts. In an effort to say something that would be not only interesting but a little original as well, I tried to come up with a constructive idea, the suggestion for the establishment of a Business Committee for the Arts. I did not then really believe that so short a time later this idea would have become a reality.

The National Industrial Conference Board was intrigued by the suggestion of a Committee. Their staff and staff members of the Rockefeller Brothers Fund went to work on it. These efforts resulted in a fairly concrete memo suggesting how the Committee should be organized and discussions on who might take the leadership. All of us agreed that C. Douglas Dillon, former Secretary of the Treasury, would be the ideal Chairman. Joining him on the founding committee were Roger Blough, Chairman of the United States Steel Corporation; Katharine Graham, President of the Washington Post Company; Devereux Josephs, Director of the New York Life Insurance Company; Gavin MacBain, Chairman of the Bristol-Myers Company; and H. Bruce Palmer, President of the National Industrial Conference Board. I was happy to be included in this group.

One quite exceptional feature that developed is that 84% of the nationwide group of business leaders, all of them busy and all very distinguished, whom we asked have been willing to accept the job — and it is a job — of being members of the Committee. They represent 21 different types of industry, from airlines to banks to textiles. Their home offices are in 37 different cities across the United States, including Honolulu and San Juan. Truly this Committee is a valid cross-section of the American corporate structure.

Earlier this evening in our business meeting we agreed that the program of the Business Committee for the Arts should be designed to encourage the interest of business and industry in supporting the arts and suggest ways in which such support might be

expressed. The principal features of this program will be:

1. A quarterly newsletter (BCA News) which specializes in all aspects of business support of the arts.
2. Regional round-table conferences at which representatives of business and the arts meet and discuss the concerns of business with the arts.
3. A speakers bureau for addresses on the subject of business support of the arts at appropriate meetings throughout the country.
4. Reference materials based on exchange of information and ideas on all phases of business involvement in the arts.
5. Broad publicizing of the general business community's participation in arts programs.
6. Working to provide wider and more effective coverage of relations between arts organizations and industry.

There is a big job ahead. First of all is the need to implement this program, which is practical, down-to-earth and realistic. But more, the real job is to inform the business community of the problem and the opportunity that is before us, to let them know in part what other people in business have already done and to encourage them to do likewise — or perhaps even more.

We are this evening starting a new effort to interest the business community in their responsibility for the arts. The business community does have a responsibility for making profits and doing a good job in building the economy as well as supporting many other worthy causes. But the arts, too, are in need of support, and they must be supported by business.

Projects involving the arts are not just a kind of fluffy periphery of American life. They are essential to the root problems that face our country today. We have, at the present time, the most serious crisis in our cities that we have ever faced. We are asking Congress and the people to make sacrifices to deal with these basic, serious urban problems. But I wonder if the problems of the arts are separate from those. I believe that unless we can give the people who live in the ghettos, who are the underprivileged of our rich country, a hope to be able to enjoy the better things in life and not just the bare necessities — unless we can convince them that they, too, can share in beauty and creativity, are we really going to satisfy their wants?

We have whetted their desires and their aspirations. We have shown them that our country can create a way of life that is better

than the lowest level of subsistence.

What this Committee is seeking to do is therefore not something that can be given third, or fourth, or fifth priority either to ourselves or to our companies or to the country. It is of vital importance now. If we, as a Committee, can contribute to bringing about in this country a renaissance of beauty and creativity and greatness in culture, we will have made a significant contribution to our country and toward solving the problems that seem in one sense so remote from the arts and in another so close to them.

This is our challenge and our responsibility.

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

1600 G STREET NW., WASHINGTON, D.C. 20506



National Endowment for the Arts
National Council on the Arts

For release after 5 p.m.
June 5th, 1967

GEORGE STEVENS, JR., TO HEAD AMERICAN FILM
INSTITUTE WITH 22-MEMBER BOARD AND INITIAL
BUDGET OF \$5.2 MILLION OVER THREE YEAR PERIOD

Washington, D. C., June 5th -- Roger L. Stevens, on behalf of the National Council on the Arts of which he is Chairman, today announced that an American Film Institute has been established as a non-profit, non-government corporation with administrative headquarters in Washington, D. C.

At the same time, Gregory Peck, film actor and producer, who is Acting Chairman of the Film Institute Board, announced that George Stevens, Jr., has been named Director and Chief Executive Officer of the Institute which will be guided by a 22-member Board of Trustees.

President Lyndon B. Johnson, in a letter to Roger Stevens, said of the Film Institute: "It is heartening that this new organization will be dedicated to stimulating progress and excellence in the film art. I think your organizational approach is a sound one" which will provide "the necessary support as well as the essential freedom of action which a creative venture of this kind requires."

President Johnson also complimented the selection of George Stevens, Jr., as the Institute Director. "In five years of public service," said the President, "George Stevens, Jr., gave a new vision and excellence to government filmmaking as director of the Motion Picture and Television Service at USIA. I am confident that he will provide distinguished leadership for this new venture."

Mr. Peck, a former member of the National Council on the Arts, said the Institute will serve as a catalyst and point of focus for the many individuals and institutions dedicated to progress in the film arts. He added that the Institute will concentrate essentially in five areas - filmmaker training, film education, film production, archival activities, and publications.

The American Film Institute begins its operations with grants and commitments in hand totaling \$3.9 million - \$2.6 million made available by the National Endowment for the Arts and the Ford Foundation, and \$1.3 million in commitments over a three-year period from the member companies of the Motion Picture Association of America. The initial three-year budget is \$5.2 million, with the remaining funds to be raised by the Board from private, foundation and corporate sources.

Background

At the time of the signing (September 29) of the National Foundation on the Arts and the Humanities Act of 1965, President Johnson said: "We will create an American Film Institute, bringing together leading artists of the film industry, outstanding educators, and young men and women who wish to pursue this 20th Century art form as their life's work."

The National Council on the Arts retained Stanford Research Institute (SRI) to assist in defining the functions of the proposed Institute. Approximately 100 organizations and individuals with a wide variety of knowledge of film production, education and archives were interviewed in the United States by SRI. Surveys were made of film activities at 11 American universities and SRI consultants visited 18 foreign film institutions.

The National Council on the Arts appointed a Film Advisory Council of 16 members with Gregory Peck as Chairman to assist in evaluating the SRI findings and to advise on the funding and final plans for establishment of the American Film Institute.

Organization

The American Film Institute has been established as a non-profit, non-government corporation with administrative headquarters in Washington, D. C. Created to serve the public interest, it will derive its resources from both private and public funds. It will be governed by a Board of Trustees of 22 members including a Director appointed by the Board.

Purpose

The purpose of the Institute will be to stimulate and encourage progress in the film art.

The creation of the American Film Institute is based on the awareness that film in all its forms is central to American life today, and that there is a clear and pressing need for encouragement, assistance and leadership in many facets of this nation's pursuit of excellence in film. The founders of the American Film Institute have considered the motion picture in the broadest sense of that term -- the moving image and its associated sound, whether it is projected in a theatre, classroom, museum or transmitted electronically on television.

The American Film Institute intends to serve as a catalyst and point of focus and coordination for the many institutions and individuals who are anxious to share its purpose.

Program

Initial funding will permit the American Film Institute to chart its path and take the first necessary steps. The Institute will be able to support only a few, and those only in part, of the many worthwhile and urgent needs which came to the attention of the Film Advisory Council during their extensive investigations. The Institute will concentrate essentially in

the following areas of endeavor:

- (1) Filmmaker training
- (2) Film education
- (3) Film production
- (4) Preservation and cataloguing of films
- (5) Publications

(1) The training of filmmakers will focus on the establishment of one or more Centers of Advanced Film Study. The Center is intended to bridge the gap between scholarship and practice. It will appeal primarily to the college or university graduate who has excelled in filmmaking study, but has not found a ready avenue into the type of filmmaking he wishes to pursue as a career.

At the same time, the American Film Institute will act as an ally and supporting arm for existing filmmaker training activities. The Advisory Council concluded that diversity is of prime importance, and the continued development of independent and varied film schools at universities throughout the country is considered essential, since only in this way will prospective film students be offered the widest choice.

Detailed plans for the first Center for Advanced Film Studies will be developed by the Institute staff.

(2) Film Education refers to the study, on the part of students and teachers, of film as an art form, with its own aesthetics, history and techniques. The American Film Institute will explore ways in which it will be able to assist the development and improvement of this activity throughout the United States.

(3) Production. Emphasis of the Institute's production will be on the development of new American filmmakers. This will include documentary production, experimental short films and projects undertaken at the Advanced Study Centers. The Institute also expects to engage in

feature production with the emphasis on films by filmmakers of ability who have not found an opportunity to make feature films within the existing commercial and financial structure.

(4) Preservation and cataloguing of films is a task which lies at the heart of the Film Institute's purpose. It is as important to conserve as to create, and the founders wish emphatically to bring attention, as others have before, to the necessity of preserving this Nation's film heritage. This is a complex task and the American Film Institute expects to serve as a focal point for coordination and leadership, and will work with several organizations which are already involved in the field and will seek the cooperation of America's eminent archivists. The American Film Institute does not expect to create its own archives; rather, it will be prepared to coordinate and stimulate the activities of regional and private institutions.

The work in this area will have a most important bearing on Filmmaker Training and Film Education, both of which depend upon the study of great works of the past for the learning process.

(5) In concert with the four major categories listed above, the American Film Institute will be prepared to undertake related research and publication activities.

Funding

The American Film Institute is being funded by public and private monies. It will operate on an initial three-year budget of \$5.2 million. Three-quarters of that amount (\$3.9 million) is already in hand or committed to the Institute. The remaining funds are to be raised by the Board from private, foundation and corporate sources.

\$2.6 million is being made available to the Institute by the National Endowment for the Arts and the Ford Foundation.

The Ford Foundation, joining in this effort with the National Endowment, is providing \$1.3 million to the American Film Institute as partial support of its operations over a three-year period. The Ford Foundation's funds will help support the training activities of the Institute and thus enlarge the opportunities of potentially talented young filmmakers to master their craft.

"Since its first activity in the art of the film represented by awards to young filmmakers in 1964, the Ford Foundation has been interested in the prospect of an advanced conservatory training program," W. McNeil Lowry, a vice president of the Ford Foundation, said today. "Our activities in the creative and performing arts have emphasized both the provision of opportunities for development of artists and artistic directors and outlets for their careers. The American Film Institute under the leadership announced today has a chance to make a major contribution to professional training in the art of film."

An additional \$1.3 million has been committed to the Institute by the seven member companies of the Motion Picture Association of America (Columbia, Metro-Goldwyn-Mayer, Paramount, Twentieth Century Fox, United Artists, Universal and Warner Bros.).

Jack Valenti, President of the Association, issued the following statement on behalf of the MPAA:

"The member companies of the Association believe it is in the urgent long range interest of the motion picture for the Institute to be born. It is important to encourage and train talented young filmmakers, upgrade and aid the educational work in film being carried out by American colleges and universities, and to focus attention on important film archival work. The endurance of excellence in motion pictures will be the prime objective of the American Film Institute. In this aim, the entire motion picture industry is eager to join."

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REMARKS OF GEORGE STEVENS, JR.
ON HIS APPOINTMENT AS
DIRECTOR OF THE AMERICAN FILM INSTITUTE

JUNE 5, 1967

I am honored and grateful for the opportunity and the challenge of undertaking this venture.

Asked why I chose to get involved in this kind of enterprise, the best answer I could supply was - "because it isn't there."

You have heard it said that the projected image is central to American lives today. And there are those who can supply the figures. A high school graduate in the United States has seen 500 films and 15,000 hours of television. This compares with the 10,800 hours he has spent in the classroom. No doubt this is why Marshall McLuhan describes school as - just an interruption of a child's education.

There is little question that today this "projected image" is central to the quality of American life, or lack of it. At the heart of the American Film Institute's purpose is a concern for the substance and style of those thousands of hours which are devoted to the witness of moving images.

It is becoming more difficult to be casual about the training of the men and women who will create those combinations of sight and sound which will preoccupy children more than schools and adults far more than books. Neither can we continue to be casual about giving the young, who will form tomorrows audiences, an opportunity to develop appreciation and taste for what is good in cinema, as we do in painting, literature and music.

And central to the education of filmmakers and film audiences is access to the great works, most of which are presently unavailable to teachers and students, and

much of which - America's precious film heritage - is slowly turning to dust in vaults and cupboards across the country. We will address ourselves to overcoming the problems which make these works unavailable.

And, let's face it, the art of motion picture in America has seen better times. The American Film Institute will be concerned with assuring the continuity of the proud tradition of the films which was born in this country in this century.

And I have no doubt that more access to training and a greater opportunity to experiment will confirm what we all know - that the United States has the human and economic resources to provide world leadership in the art of filmmaking.

I would like the American Film Institute to be a harbor for many points of view, and a rallying point for people with new ideas and the energy and determination to see them achieved. And, I would like this corporation to be a source of hope - sorely needed hope which can inspire young people to pursue this incredibly difficult art knowing that there is someplace where the name of the game is taking chances, and there is one place where the balance sheet is read in terms of art, not commerce, by a board of directors whose accomplishment will be measured in terms of progress, not profits.

So, we begin today with a signal of hope to those who would join us in our purpose. And it is our own hope that when it grows up, America's Film Institute will be, as it should be, the best in the world.

STATEMENT BY ROGER L. STEVENS
CHAIRMAN, NATIONAL COUNCIL ON THE ARTS

AMERICAN FILM INSTITUTE PRESS LUNCHEON
WASHINGTON, D. C.
JUNE 5, 1967

We are very pleased to announce that today, in the largest single grant ever made by the National Council on the Arts, the American Film Institute has been formally established as a non-profit, non-government corporation with administrative headquarters in Washington, D.C. We now have a director, a 22 member Board of Trustees, and an estimated budget for the first three years of \$5.2 million, \$3.9 million of which is already in hand or committed to the operations of the Institute.

Most of you will remember that President Johnson, when he signed the bill at the White House on September 29, 1965, establishing the National Foundation on the Arts and the Humanities, announced our intention to establish such an organization. At that time, the President said:

"We will create an American Film Institute, bringing together leading artists of the film industry, outstanding educators, and young men and women who wish to pursue this 20th Century art form as their life's work."

When the Arts Council met in November of 1965, plans were made for a study leading to the establishment of this Institute, and \$100,000 was set aside for this purpose. Early in 1966, the Stanford Research Institute was retained to assist the Council in defining the functions and programs of the proposed American Film Institute. That study has been completed and will be formally presented to the American Film Institute Board at their next meeting.

In the fall of 1966, we appointed a Film Advisory Council to assist us with final plans for the Institute. Mr. Gregory Peck, whose term as a member of the National Council on the Arts expired in September of 1966, agreed to serve as chairman of this advisory group.

During all of this time, we were attempting to raise the large sums of money required to establish such an ambitious national Institute. It was determined that the minimum initial three-year budget would have to be over \$5 million. Approximately half of that sum, \$2.6 million, is now being granted to the Institute by funds made available from the National Endowment for the Arts and the Ford Foundation. An additional \$1.3 million has been committed to the American Film Institute, without condition or restriction, by the seven major member companies of the Motion Picture Association of America whose President, Jack Valenti, is here with us today, and without whose efforts this grant would not have been possible.

The remaining funds are still to be raised by the American Film Institute Board of Trustees from private, foundation and corporate sources. And I might add that the Institute will have to begin almost immediately its campaign to acquire funds for its future operations. The National Council on the Arts hopes to be able to provide additional financial assistance to the Film Institute in coming years, but if this is to be a truly national effort, then we must achieve full support from the private sector as well.

The American Film community has been anticipating this day for many years. We hope this Institute will become the world leader in its field, as it certainly should. The United States has the talent and the skills

and the technical expertise to bring about a great new era of filmmaking in this nation, and we believe the American Film Institute will make a significant contribution to this potential creative revolution in the art of the film.

Finally, we should pay tribute to all those people whose efforts over the past few years have made this day possible, especially those members of the Arts Council who worked so closely with the project, the Film Advisory Council, and many others from the film community who volunteered their time and services most generously.

At this time, I am pleased to announce the following appointments to the Board of Trustees of the American Film Institute:

(see attached list of Board members)

Before turning the conference over to the Acting Chairman of the Institute Board, Gregory Peck, I would like to pay him a special tribute on behalf of the National Council on the Arts. Greg has devoted most of the past year and a half to this effort, traveling all over the country, meeting with groups and individuals, no matter where they might have been located, seeking their advice and counsel on the establishment of this Institute. He has become a familiar figure around our offices, and he will be greatly missed when he resumes his full-time filmmaking career later this month. I, personally, have known few men in my life for whom I have higher respect and admiration.

It is my pleasure to introduce Mr. Gregory Peck.

STATEMENT BY McGEORGE BUNDY
PRESIDENT, THE FORD FOUNDATION

UPON ANNOUNCEMENT OF THE FORMATION OF
THE AMERICAN FILM INSTITUTE
JUNE 5, 1967

The Ford Foundation is glad to make the support of the American Film Institute a part of its extensive activities in the creative and performing arts. In other countries national film institutes are generally agencies of government. In the United States it is fitting that such an institute is launched with the support of both public and private funds -- foundation, corporate, and individual. It is also fitting that the American Film Institute is a private, non-profit corporation even though relying in such significant part on government funds. The Ford Foundation is confident that the leadership of Mr. Peck and his group and of Mr. Stevens will make the American Film Institute of real significance in the continuing development of film as an art.

FEB 28 1968

6/11/68

Republican Raps At Theatre Fund With Own Friends

Politics makes strange show biz commentators. Three Republican members of Congress, aroused by an alleged plot to spend taxpayer money to underwrite Broadway "flops," neglected to check the facts before issuing statements attacking the Johnson administration. Less haste might have enabled them to learn that the project was primarily inspired and has been largely financed by prominent Republicans.

The Congressional outcry followed disclosure of a plan by the Theatre Development Fund, a non-profit, tax-exempt New York organization, to buy tickets at box-office prices for meritorious but non-sellout Broadway shows for resale at a discount to such non-affluent theatre buffs as students and teachers.

The project stemmed originally from two published studies of the performing arts and problems limiting their growth and development. One book, "The Performing Arts: Problems and Prospects," was sponsored by the Rockefeller Bros. Fund, two of whose donors are Nelson and Winthrop Rockefeller, the respective Republican governors of New York and Arkansas.

The other book, "Performing Arts: The Economic Dilemma," was sponsored by the 20th Century Fund, whose head at the time was August Hechscher, a prominent Republican who has since taken a leave of absence to serve as Commissioner of Parks and advisor on the arts for the administration of Mayor John V. Lindsay, also a Republican.

The Theatre Development Fund has thus far received a little more than \$200,000 support, of which \$100,000 was from the National Endowment of the Arts, a Government-financed body, \$50,000 each from the Rockefeller Bros. Fund and the 20th Century Fund, and \$5,000 from the Mary Reynolds Babeock Foundation. If the project has any political coloration, it is more Republican than Democratic.

The three loudly complaining Congressmen, incidentally, are Richard L. Roudebush (R-Ind.), Edward Hutchinson (R-Mich.) and Dan H. Rostenkowski (R-Ill.).

LOGAN, OHIO
NEWS
D. 5,000

FEB 19 1958

C. Miller

Miller Raps Grant To Aid Show 'Biz'

Tenth District Congressman Clarence E. Miller criticized sharply today the award of \$200,000 by the federal government to support "sagging" Broadway shows.

Officers of the Theatre Development Fund, a non-profit New York organization, admitted that it had been granted the money and that probably some of it would be spent on the purchase of large blocks of tickets at box-office prices for shows it feels need propping up.

The tickets then would be re-sold — some as low as \$2 — to selected groups such as students, teachers and professional groups. The fund would buy tickets for five weeks.

The \$200,000 grant for the first year of a three-year experimental program comes from the National Endowment for the Arts, a federal agency.

Congressman Miller observed, "It seems absolutely ridiculous that at a time when the government is running a serious budget deficit it can still give away hundreds of thousands of tax dollars to subsidize Broadway shows that are so bad the public shuns them."

Miller said, "This is a good example of the kind of waste the present administration wants a 10 per cent tax increase to pay for."

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②

FEB 15 1969 *after*

Economy Computer

Would Be Big Help

Current reports of ways in which the public's money is being wasted cannot be expected to arouse any enthusiasm among the millions of citizens who are engaged in the painful process of making out their tax returns.

High living by some junketing national and state lawmakers for whom the taxpayers must pick up the tab is an old story but recently some new shockers have been disclosed.

* * *

For some examples, Rep. Edward Hutchinson, R-Mich., has cited what he terms two "prime examples of government waste and stupidity."

He charged that the federal government paid out \$24,000 for bottled sea water for the South Vietnamese and \$200,000 for tickets, in the interest of culture, to bolster theater flops.

Commenting on the latter method of getting rid of tax dollars, Hutchinson said:

"The National Endowment for the Arts awarded a \$200,000 grant to Theater Development Fund, a non-profit group in New York City. The TDF says it will use the money to buy blocks of tickets to Broadway shows which might otherwise close for lack of customers.

"The federal subsidy will be used to buy tickets at regular prices for sale for as little as \$2 each, to selected groups such as students and teachers. Ob-

viously, this group (the TDF) will hold the power to determine which Broadway flop is entitled to live a few weeks longer and which must close."

* * *

One might think the federal government, if it deemed it proper to dabble in the arts and culture at all, would follow a policy of letting theater productions stand or fall on their own merits or lack of merits, instead of making tax money available for subsidizing plays which fail to attract enough non-subsidized customers.

* * *

If Americans had not long ago become accustomed to reports of the way some of their tax money goes down the drain they might tend not to believe some of the things they are now being told.

Yesterday's State Journal carried a story by Cieve Corlett of our Washington Bureau about the Internal Revenue Service's new computerized system for handling tax returns. One effect of the new setup has been to increase Uncle Sam's income from the citizenry.

Now if someone could only invent a computer that would protect the taxpayer against government waste and extravagance. It's clear that human beings in official circles are not doing the job.

MINUTES OF THE ELEVENTH MEETING
OF THE
NATIONAL COUNCIL ON THE ARTS

April 19-21, 1968
Tarrytown, New York

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MINUTES OF THE ELEVENTH COUNCIL MEETING

The National Council on the Arts convened at 10:15 A.M. Friday, April 19, 1968 with Mr. Roger L. Stevens, Chairman, presiding. Council recessed at approximately 5:00 P.M., following small group discussions late in the afternoon to determine future plans and programs. Council convened at 9:30 A.M. Saturday, April 20, and recessed at 5:00; convened at 10:00 A.M. Sunday, April 21, and recessed at 12:30.

Council members present

Anthony A. Bliss
Albert Bush-Brown (except Sunday)
Rene d'Harnoncourt
Paul Engle
Lawrence Halprin
R. Philip Hanes
Helen Hayes (except Saturday)
Herman David Kenin
Warner Lawson (except Sunday)
Harper Lee
Jimilu Mason (except Friday)
William L. Pereira (except Sunday)
Sidney Poitier (Sunday only)
Oliver Smith
John Steinbeck
Isaac Stern
George Stevens, Sr. (Friday only)
James Johnson Sweeney
Donald Weismann
Nancy White

Council members absent

Marian Anderson
Leonard Bernstein
Richard C. Diebenkorn, Jr.
Charlton Heston
Richard Rodgers
Minoru Yamasaki

Fine Arts Deans present

Dean Hubert Henderson, Director, School of Fine Arts, University of Kentucky, Lexington.

Dean A. A. Suppan, School of Fine Arts, University of Wisconsin, Milwaukee.

Observers

Livingston L. Biddle, Former Deputy Chairman, National Endowment
for the Arts; Dean, School of Fine Arts, Fordham University.

Junius Eddy, Arts and Humanities Program, U. S. Office of Education.

Frank Getlein, Art Critic, Columnist, Washington Evening Star.

Ray Lustig, Photographer, Washington Evening Star.

Allen Sapp, Chairman of the Music Department, State University of
New York, Buffalo.

Howard Whittaker, Director, Cleveland Summer Arts Festival.

Staff Members

Roger L. Stevens, Chairman.

William B. Cannon, Deputy Chairman.

Charles B. Ruttenberg, General Counsel, National Foundation on the
Arts and the Humanities.

Charles C. Mark, Director of Planning and Analysis.

Clark Mitze, Director, Office of State and Community Operations.

Frank Crowther, Special Assistant to the Chairman.

Leonard Randolph, Assistant to the Director of State and Community
Operations.

Luna Diamond, Secretary to the Council.

June Arey, Associate Director for Dance.

Lucy Bremner, Assistant, Music Programs.

Mrs. Douglass Cater, Consultant (Government Liaison).

Henry Geldzahler, Director of Visual Arts Programs.

Peque Habsburg, Secretary, Office of Music Programs.

Henry Hecht, Museum Projects.

Edythe Jacobs, Secretary to the General Counsel, National Foundation
on the Arts and the Humanities.

Carolyn Kizer, Director of Literary Programs.

Ruth Mayleas, Director of Theatre Programs.

Starke Meyer, Assistant, Visual Arts Programs.

Paul Spreiregen, Director of Architecture and Design Programs.

Ana Steele, Head, Special Research Projects.

David Stewart, Director of Education and Public Media Programs.

Fannie Taylor, Consultant for Music Programs.

Susan Yost, Secretary, Office of Education and Public Media Programs.

Chairman Stevens introduced those present at the meeting, presented the Endowment's new Deputy Chairman, William B. Cannon, to Council, and reported that Charles C. Mark, formerly in charge of the States program, was now Director of Planning and Analysis.

I. STATUS REPORTS

A. Report on HR 11308 Status as of April 19, 1968

The General Counsel reported to Council that, as they were no doubt aware, the House of Representatives February 27 had passed an amended version of HR 11308 which, in addition to limiting the Foundation's authorization to \$11.2 million plus matching and administrative funds for Fiscal 1969, included the following provisions:

- 1) The special Treasury fund which has up to now been available to match only unrestricted gifts to the Endowment could be used to match restricted gifts as well, subject to a recommendation from the Council on acceptance of the gift.
- 2) With a Council delegation of authority, the Chairman of the Endowment would have authority in the future to approve or disapprove awards of \$10,000 or less, without the Council having provided a previous recommendation. (Council later passed resolution delegating said authority to Chairman; see page 30.)
- 3) Authority has been granted to the Endowment to use a certain percentage of its funds to make non-matching grants to organizations without requiring the recipient organization to prove that it has tried and failed to raise matching funds.
- 4) Authority to make individual grants has been revoked; under the amended HR 11308, grants could be made by the Arts Endowment only to organizations.

It was further stated that the House-passed HR 11308 was still pending in the Senate, and that due to this delay and the fact that if the Senate version differed from the House, there would be a conference to settle the difference, it seemed apparent that the Endowment's appropriation would not be included in the House appropriations bill

for the Department of the Interior and Related Agencies, as is customary, but would have to be provided for through the Senate or in a supplemental bill.

- B. Council reviewed summaries of the status of grants and activities previously recommended; items of particular interest are summarized below:

Architecture

Mr. Spreiregen stated that in his opinion, the most successful of the architecture programs to date had been the Design Internships and the Architecture Student Travel awards. He further called Council's attention to a memorandum from him to Chairman Stevens dated March 7, 1968 reporting on the Hawaiian design studies.

Dance

Mrs. Arey reported that despite the unqualified success and value of the Regional Dance Development grants, no further requests would be considered because of the Endowment's budgetary problems. She also called attention to the fact that three grants previously approved by the Council had been cancelled at the requests of the grantees: the National Dance Foundation (\$15,000), Antony Tudor (\$10,000), and Jose Limon (\$3,000). This latter amount was later re-allocated by Council; see Fiscal 1968 recommendations, p. 9.

Education and Public Media

Mr. Stewart reported that the Association for Higher Education, because of its inability to raise matching funds, had returned \$16,500 of the \$33,000 grant previously awarded it, and that a recommendation for use of a portion of the returned funds would be presented to Council under a different program; see Fiscal 1968 recommendations, p. 10. He further stated that Messrs. Jim Day, Richard Moore, and Brice Howard of television station KQED in San Francisco would present a thirty-minute demonstration of the kinds of projects developed to date under the Endowment's FY 1968 \$70,000 grant.

The Council subsequently saw the demonstration program, and received a brief report on progress to date from Messrs. Day, Moore, and Howard.

Literature

Miss Kizer reported that the first Volume of the American Literary Anthology would be published June 17, 1968 by Farrar, Strauss & Giroux; and that the second Volume would be published in November, 1968 by Random House. Since a large portion of the funds for the Anthology is granted in individual awards to writers and editors, it was suggested that a new method might have to be devised to continue publication within the restriction against individual grants contained in the House-passed version of HR 11308.

Miss Kizer further reported that two Endowment grantees, David Stacton and Yvor Winters, had died. One-half of the funds obligated to grantee Stacton had been returned to the Endowment.

Miss Kizer called Council attention to the fact that because of their support of the program of grants to Independent Publishers, the Poets in Developing Colleges program had received an additional assist from one of the grantee publishers which had produced, on very short notice, a book of poems to implement the work of one of the poets-in-residence. Miss Kizer pointed out the value of the kinds of cooperation which can be established between various segments of the literary world due to Council encouragement and support.

Music

Mrs. Taylor reported that a bonus effect to the Council's support of Hunter College's concert series, "The New Image of Sound," was the exposure provided music groups from around the country to a New York audience, and vice versa. She further reported that the grant to the Symphony of the New World in New York City had served as a much-needed catalyst for the placement of Negro instrumentalists in orchestras around the country.

Mrs. Taylor noted that Allen Sapp, who is conducting a nation-wide study on music for the Endowment, would report later to the Council on the second of a projected four reports; and that the Santa Fe Opera, to which Council had assigned third priority for a grant should unrestricted donations be received by the Endowment, had withdrawn its request for funds.

Theatre

Mrs. Mayleas stated that perhaps the greatest value in Council support for Professional Experimental Theatres lay in the fact that to date, no organization had considered this type of assistance as a full program, and that the Endowment grants seemed to have provided the impetus for enlarged foundation support and interest in these theatres. She further reported on the extreme success of the last of the Playwrights Experimental Theatre grants, that to Arena Stage for Howard Sackler's "The Great White Hope," which had been very well received critically and by the public, and will be done on Broadway and as a film -- the first play performed by a resident professional theatre ever to receive such acclaim and success.

Mrs. Mayleas noted that the Theatre Development Fund had officially appointed Harold Clurman as its "play selector," and Hugh Southern as Executive Director.

At the Chairman's request, Council member Bush-Brown reported on the success of the Laboratory Theatre project in Rhode Island, and informed Council that two of its main problems, that of business management and building locations for its two theatres, were well on the way to solution.

Variety of Art Forms

Mr. Mark noted the remarkable success of the Rural Arts Program, indicative of which was the fact that the Milwaukee Repertory Theatre would spend a 12-week residency in Spring Green, Wisconsin (population: 1,150).

Council member Kenin underscored Mr. Mark's satisfaction with the AFL/CIO SPACE Council project, reporting that one of the most valuable effects of the project to date was the unprecedented cooperation between local unions and the arts "establishment" organizations in their communities.

Visual Arts

Mr. Geldzahler reported that the Philadelphia City Planning Commission had tentatively decided upon three pieces of sculpture, by Calder, Lipton, and di Suvero, to be purchased and placed with Endowment funds; he further reported that Houston had selected a site for its sculpture, and Council member Sweeney, voicing his disapproval of the site, suggested that Houston be asked to reconsider.

Council member d'Harnoncourt noted that he had seen and was not satisfied with the MacFadyen report, supported with Endowment funds, and that he had requested MacFadyen to re-do portions thereof, including more specific information and recommendations than were present in the first report.

Mr. Geldzahler stated that the Minneapolis Society of Fine Arts, unable to utilize its grant during Fiscal 1968, was returning same, and that the project might be undertaken with Fiscal 1969 funds. He further informed Council that the Museum Purchase Plan, to which \$100,000 had been allocated, had been so enthusiastically received that Council would be requested to increase its allocation and recommend grants totalling \$150,000; see Fiscal 1968 recommendations, p. 20.

II. THE COUNCIL RECOMMENDED THE FOLLOWING GRANTS FROM FISCAL 1968 FUNDS, AND FROM FISCAL 1969 FUNDS, WHEN AVAILABLE. ASTERISKS INDICATE PROGRAMS ON WHICH THERE HAD BEEN NO PREVIOUS COUNCIL RECOMMENDATION. ALL PROGRAMS NOT LISTED BELOW WERE DEFERRED.

DANCE FISCAL 1968

*American Ballet Theatre: Council recommended a \$65,000 matching grant as the first part of a grant to support Ballet Theatre's 1968-69 season to include one month at the Metropolitan Opera House, and three tours of major cities with multiple performances in each city. (Council further recommended \$35,000 for Fiscal 1969; see FY 1969 grant recommendation.) (Council member Smith did not vote.)

Center for Arts of Indian America: Council recommended a \$3,000 matching grant to enable the Center to pay consultant fee, transportation and per diem to Martha Hill, administrator for its projected Center for American Indian Dance. (At the 9th Council meeting, Council had recommended a \$3,000 individual grant to enable choreographer Jose Limon to work towards the development of the Center; at the Center's request, Council re-designated these funds per above description.)

*National Association for Regional Ballet: Council recommended an \$18,130 matching grant to enable the Association to conduct weeklong choreographers workshops in each of four regions of the country (Northeast, Southeast, Pacific Western, and Southwestern), bringing professional advice and expertise to the directors and members of approximately 200 dance companies.

*Pacific Northwest Ballet Association: Council recommended a \$37,500 matching grant as the first part of a grant to support the second summer residency program in the Pacific Northwest for the City Center Joffrey Ballet Company. (Council further recommended \$37,500 for FY 1969; see FY '69 grant recommendations.)

DANCE FISCAL 1969

*American Ballet Theatre: Council recommended a \$35,000 matching

grant as the second part of a grant, to be initiated with Fiscal 1968 funds, to support Ballet Theatre's 1968-69 season.

*Pacific Northwest Ballet Association: Council recommended a \$37,500 matching grant as the second part of a grant, to be initiated with Fiscal 1968 funds, to support City Center Joffrey Ballet's second summer residency in the Pacific Northwest.

EDUCATION FISCAL 1968

*Art Education Study: Council recommended a \$12,600** individual grant to enable Eleanor Munro Frankfurter to conduct a nine-month study of innovative arts programs in elementary and secondary schools and of the availability of education facilities during the summer months and their suitability as locations for arts programs. **This will be a Fiscal 1968 grant if funds are available; if not, it will be granted in Fiscal 1969, contingent upon availability of funds.

INNER CITY SUMMER ARTS PROGRAM FISCAL 1968

*President's Council on Youth Opportunity: Council recommended matching grants of \$25,000 or more to 16 cities to support inner-city summer arts programs. Total allocated to this program: \$400,000, \$360,000 out of general program funds, \$40,000 from the unrestricted gift fund, FY 1968. Dependent on additional unrestricted gifts, the total allocation may be raised to \$600,000. SEE DISCUSSION AND RESOLUTION, p. 33.

LITERATURE FISCAL 1968

Academy of American Poets: The Council recommended a \$4,600 matching grant to the Academy to provide consultant services for continuation of its Poetry in the Schools program, and further recommended that the administration of this program in various cities be handled by the following organizations with matching grants:

Minneapolis	University of Minnesota	\$12,000
Chicago area	Illinois Arts Council	15,500
Southwest area	University of Arizona	15,000
Los Angeles area	California State College (San Fernando or Los Angeles branch)	15,500

TOTAL FUNDS: \$62,600

(At the 8th Council meeting, and again at the 10th, Council had recommended \$70,000 to this project, which was to be entirely administered by the Academy of American Poets; this action changes the manner of administering the project, names several grantees, and reduces the amount by \$7,400.)

American Literary Anthology: The Council recommended \$7,487 grant to reimburse George Plimpton for expenses incurred in connection with Volume I of the Anthology. The Council further re-affirmed its 8th Council meeting recommendation of \$60,000 for publication of Volume II, up to \$15,000 of this amount to be used for costs in addition to the cost of awards to authors and editors, and recommended the authors whose works will appear in Volume II as follows:

Fiction

Paul Abelman
Harry Brewster
Brock Brower
Frank Conroy
Robert Hazel
Leo Litwak
Thomas McAfee
Ben Maddow
Joyce Carol Oates
Dan Wakefield

Non-Fiction

Leo Bersani
Hayden Carruth
Frederick Crews
John Felstiner
Robert Frank
Donald Greene
Lois Lautner
James McConkey
Frank McConnell
Robert Penn Warren

Poetry

Daisy Aldan
Jack Anderson
John Ashbery
Richard Brautigan
Michael Dennis Browne
Tom Clark
Ed Dorn
Phyllis Masek Harris
Jim Harrison
Leland Hickman
Donald Junkins
Bill Knott
Joanne Kyger
Denise Levertov
Murray Mednick

W.S. Merwin
Brown Miller
Stuart Montgomery
Charles Olson
Robert Pack
Benjamin Saltman
Aram Saroyan
Frederick Seidel
George Stanley
Stephen Stepanchev (translator)
James Tate
Dennis Trudell
Diane Wakoski
John Wieners
Louis Zukofsky

*Association of American University Presses: The Council recommended a \$28,500 matching grant to the Association for a program to assist university presses to publish up to 15 projects which will supplement existing publication schedules of the presses in question. The projects will involve ten in poetry and five in short fiction, the novella, or works of creative criticism; each author whose work is selected will receive a special \$500 award.

*Individual Grants to Creative Writers: The Council recommended \$35,000 in individual grants, \$7,000 each, to the following five writers: Adrienne Marcus, Bert Meyers, Carolyn Stoloff, Barton Midwood and Cynthia Ozick. These grants conclude the 1967-68 Individual Grants Program.

*Miles College, Birmingham (Poets in Developing Colleges Program): Council recommended a \$3,700 matching grant to enable the College to retain the services of John McCluskey as Writer-in-Residence for the 1968-69 academic year.

Poets in Developing Colleges: Council recommended individual grants totalling \$9,550 to enable five poets to spend five-week terms as poets-in-residence at five colleges, as part of the second semester of this program. The Council also recommended individual grants totalling \$3,406 to enable nine professional and five student poets to participate in a poetry festival, to be held at Morehouse College in Atlanta on May 13 and 14, 1968. Poets-in-Residence grants were recommended to:

<u>Name</u>	<u>School</u>	<u>Amount</u>
Samuel Allen . . . Washington, D. C.	Tuskegee Institute Tuskegee, Alabama	\$1,950
Margaret Danner Chicago, Illinois	Virginia Union University Richmond, Virginia	\$1,950
Julia Fields North Carolina	Miles College Birmingham, Alabama	\$1,950
Audre Lorde New York City	Tougaloo College Tougaloo, Mississippi	\$1,950
A.B. Spellman Atlanta, Georgia	Morehouse College Atlanta, Georgia	\$1,750

Festival participants grants were recommended to:

<u>Professional Poets</u>	<u>Amount</u>	<u>Student Poets</u>	<u>Amount</u>
Lebert Bethune New York City	\$332	Don Graham Fiske University	\$100
Margaret Danner Chicago, Illinois	\$332	Nathaniel Johnson Tougaloo College	\$100
Audre Lorde New York City	\$332	Beatrice Naylor Miles College	\$100
K. William Kgositsile New York City	\$332	Pat Patterson Tougaloo College	\$100
Larry Neal New York City	\$332	Sadie Smith North Carolina College	\$100
Robert Sengstacke Chicago, Illinois	\$332		
A.B. Spellman Atlanta, Georgia	\$250		
Mari Evans Plemster Indianapolis, Indiana	\$332		
Samuel Allen Washington, D. C.	\$332		

MUSIC FISCAL 1968

Audience Development Program: Council recommended up to 77 grants, 63 first choice and 14 alternate choice, for a total not to exceed \$59,900 under a program providing college and university concert series with matching grants for fees for additional programs by young or unknown American artists. (At the 8th Council meeting, Council allocated \$100,000 and recommended grants totalling \$40,100 for this program; the above action completes funding, all in Fiscal 1968, under the original allocation.)

Composer Assistance Program: Council recommended matching grants totalling \$11,350 enabling 15 orchestras to pay for the commissioning of new works; and individual grants enabling 30 composers to defray costs of copying scores and parts for orchestral presentation of their works. (This latter group, the individual copying grants, does not yet have a firm total money figure - until a work is composed and copied, copying cost cannot be determined. Estimated costs on some of the grants were presented to the Council.)

TOTAL ESTIMATED COST OF THESE TWO TYPES OF GRANTS: Approximately, \$30,000.

The summary cover sheet for FY 68 music programs listed an individual grant to Victor King as part of the Composer Assistance Program; no action was taken on this grant.

Orchestras and amounts recommended for the Commissioning Grants:

Beloit Symphony Orchestra (Lowell M. Durham)	\$ 50
Columbus Symphony Orchestra (Ohio) (Richard A. Monaco)	250
Dayton Philharmonic Orchestra (Werner J. Losh)	500
Hudson Valley Philharmonic (Robert E. Middleton)	750
Indianapolis Symphony Orchestra (Thomas Beversdorf)	2,000
Juilliard Orchestra (Stanley Wolfe)	1,000
Los Angeles Philharmonic (William Kraft)	1,250
Middletown Symphony, Inc. (Ohio) (T.Scott Huston)	50
Minneapolis Symphony Orchestra (Ezra Laderman)	1,500
Oak Park Symphony Orchestra (Michigan) (Louis Weingarden)	750
Princeton Chamber Orchestra (Mark Brunswick)	500
San Diego Symphony (Morton Gould)	2,000
Shasta Symphony (P. Peter Sacco)	300
Smith/Amherst Orchestra (George James Burt)	250
Youth Symphony Orchestra of New York (Thomas J. Pasatieri)	200

Composers recommended for the Copying Grants:

Edward Applebaum	Kenneth B. Miller
Seymour Barab	Richard A. Monaco
Irwin A. Bazelon	Thomas J. Pasatieri
Thomas Beversdorf	Marga Richter
Norman Dinerstein	John A. Riley
Lowell M. Durham	John D. Robb
Alvin L. Epstein	William Russo
*Morton Gould	P. Peter Sacco
Edmund T. Haines	David Sheinfeld
Thomas D. Hohstadt	Alan B. Stout
Donald H. Keats	Lester A. Trimble
William Kraft	George T. Walker
Ezra Laderman	Louis A. Weingarden
Henri Lazarof	Wilmer H. Welsh
Werner J. Losh	Stanley A. Wolfe
Robert E. Middleton	

*Included erroneously, as Mr. Gould is a previous grantee under this program, and policy for this program permits only one grant to each recipient.

Kodaly Fellowship Program: The Council recommended individual grants totalling \$50,000 for ten fellowships of \$5,000 each to enable music specialists to study the Kodaly concept of music education in Hungary during the 1968-69 school year, and to return to the United States to assist in the development of a new approach to music education in our schools. Grants were recommended to: Gregory Athnos, Karin L. Brant, Patricia Brewer, Yvonne Cheek, John G. Constant, Sara (Mrs. John G.) Constant, Constance G. Foss, Molly McNamara, Cynthia Ragland, Nancy Vang. Alternates: Chuck Montgomery, Eugenia Trinajstic. (At the 10th Council meeting, Council had recommended a \$50,000 allocation to this program from Fiscal 1969 funds, when available; this action names the grantees and transfers the grants to Fiscal 1968.)

MUSIC FISCAL 1969

*Bennington Composers Conference: Council recommended a \$6,500 matching grant for the summer 1968 Conference; the funds will be used to assist with tuition, hire a professional staff, present four concerts of new works, broadcast the pieces on national educational radio, encourage publication and arrange for further performances.

*Goldovsky Opera Theatre: Council recommended a \$75,000 matching grant for general enhancement of the 1968-69 touring productions and to enable the Theatre to continue to offer opera at fees local sponsors can afford.

Oakland University Audience Development: Council recommended (as a re-approval of a 10th Council meeting recommendation) a \$50,250 matching grant to complete the first and second phases of a four-year community audience development plan for theatre and music. (Oakland University received a \$22,750 matching grant in Fiscal 1968 for the first half of the first phase of this project.) (Council Member Halprin abstained on this vote.)

*San Francisco Opera (Western Opera Theatre): Council recommended a \$100,000 matching grant for continued support and increased touring capabilities of this small, flexible opera ensemble which performs condensed and full-length opera for audiences in areas where opera on a large scale is not feasible.

THEATRE FISCAL 1968

Berkshire Theatre Festival, Stockbridge, Massachusetts: The Council recommended a \$25,000 matching grant to support the Festival program of presenting new plays, directed and performed under highest professional standards, without the prohibitive costs involved in presenting new plays in the commercial theatre. (At the 10th Council meeting, Council had recommended a \$50,000 grant from Fiscal 1969 funds, when available; this action transfers \$25,000 to Fiscal 1968, and leaves a \$25,000 Fiscal 1969 balance: see FY 1969 allocations.)

Boston University Symposium for Playwrights: Council recommended a \$17,070 matching grant for a four-week workshop enabling five young playwrights to work with five experienced theatre artists and a company of professional actors to develop scripts through discussion, criticism, rehearsal and performance. (At the 10th Council meeting, Council had recommended a \$19,065 grant out of Fiscal 1969 funds, when available; this action transfers the grant to Fiscal 1968 and reduces the amount.)

*Laboratory Theatre, Los Angeles: Council recommended a \$41,250 matching grant to the Inner City Cultural Center to assist completion of the first year of this Laboratory Theatre and preparations for second year activities. This grant is an advance against the \$165,000 Fiscal 1969 funds for this theatre; is to be made subject to definite agreement with the local school board on choice of plays and artistic director(s); and leaves a balance of \$123,750 in Fiscal 1969 for this theatre: see FY 1969 allocations. (Council Member Hanes abstained on this vote.)

THEATRE FISCAL 1969

Berkshire Theatre Festival: The Council recommended a \$25,000 matching grant as the second part of a grant, to be initiated with Fiscal 1968 funds, to support the Festival program of presenting new plays under professional auspices.

*Laboratory Theatre, Los Angeles: Council recommended a \$123,750 matching grant to the Inner City Cultural Center, representing the balance of funds remaining from \$165,000 allocation minus the \$41,250 grant from Fiscal 1968 funds, for continued support of this Lab Theatre, which is beginning its second year of operation. This grant was recommended

following a meeting with Mr. Gregory Peck, who is a Trustee of the Theatre's sponsoring organization, the Inner City Cultural Center; Mr. Peck explained the first year's activities and responded to Council questions on the Theatre's current status and future plans. Council recommended that both the FY 1968 and 1969 grants be awarded subject to agreement with the Los Angeles School District as to the choice of plays and artistic direction for this second season.

*Laboratory Theatre, New Orleans: Council recommended a \$100,000 grant for support of this Theatre's third season.

*Laboratory Theatre, Rhode Island: Council recommended a \$100,000 grant for support of this Theatre's third season.

These grants would complete the three years of support originally contemplated for these theatres.

*Minneapolis Theatre Company (Tyrone Guthrie Theatre): Council recommended a matching grant of up to \$75,000 to assist the Company to make a fall, 1968 tour including a presentation in Mexico City during the 1968 Olympics.

VARIETY OF ART FORMS FISCAL 1969

National Touring Program - Utah Symphony: Council recommended a \$25,000 matching grant to enable the Utah Symphony to bring concerts to isolated rural areas and Indian reservations, developing new audiences and augmenting the orchestra's normal season. (This is the first grant under a \$250,000 allocation recommended at the 10th Council meeting to provide for the development of new audiences by permitting performing groups to tour to cities or communities normally unable to afford hosting them. The Utah Symphony grant leaves a balance of \$225,000, Fiscal 1969, for the National Touring Program.)

VISUAL ARTS FISCAL 1968

Contemporary Art Workshop: Council recommended a \$12,000 matching

grant to the Workshop to provide scholarships for young artists over a two-year period. (At the 10th Council meeting, Council had recommended a \$12,000 allocation for individual scholarships; this action approximately doubles the amount available for individuals, and allows the Workshop to choose the artists.)

Museum Purchase Plan: Council recommended matching grants totalling \$150,000 to enable 15 museums to purchase works of living American artists. (At the 10th Council meeting, Council had recommended allocating \$100,000 for 10 museums; this action raised the amount and the number of museums.) \$10,000 matching grants were recommended to:

Andrew Dickson White Museum	Ithaca, New York
Brooks Memorial Art Museum	Memphis, Tennessee
Des Moines Arts Center	Des Moines, Iowa
Flint Art Institute	Flint, Michigan
The High Museum	Atlanta, Georgia
Milwaukee Art Center	Milwaukee, Wisconsin
Newark Museum	Newark, New Jersey
North Carolina Museum of Art	Raleigh, North Carolina
Oakland Museum	Oakland, California
Oberlin College Museum	Oberlin, Ohio
Pasadena Art Museum	Pasadena, California
Portland Art Association	Portland, Oregon
Portland Museum	
Rhode Island School of Design Museum	Providence, Rhode Island
Walker Art Center	Minneapolis, Minnesota
Wichita Art Museum	Wichita, Kansas

Museum Redistribution Program: Council reconsidered the \$500,000 allocation recommended at the 10th Council meeting and concluded that the program should not be implemented for the time being.

Penland School of Crafts: Council recommended a \$25,000 matching grant to Penland. (At the 10th Council meeting, Council had recommended a \$50,000 allocation for individual grants to enable craftsmen to work and reside at Penland; this action makes approximately the same monies available for individuals, but allows the Penland School to choose the craftsmen.)

Tamarind Lithography Workshop, Inc.: Council recommended a \$10,000 matching grant to enable Tamarind to locate, contract for, pack, ship,

store and develop sales, grants and loans of rare lithograph stones for artists. (At the 10th Council meeting, Council had recommended an allocation of \$10,000 from Fiscal 1969 funds, when available, for a program of this sort; this action named the grantee, and brought the program forward to fiscal 1968.)

VISUAL ARTS FISCAL 1969

*Visual Artists Awards: Council recommended \$75,000 in individual awards, contingent upon Senate reversal of House action removing Endowment authority to make individual grants. \$5,000 would be awarded to each of 15 visual artists whose names were submitted by the Western Region panel. Part of a continuing program of awards to artists. Awards were recommended for:

Jean Charlot, Hawaii, painter
Ron Davis, California, painter
Joe Goode, California, painter
Wally Hedrick, California, painter
George Herms, California, sculptor
Craig Kauffman, California, sculptor
Robert Maki, Washington, sculptor
John McCracken, California, sculptor
Bruce Nauman, California, sculptor
Hassel Smith, California, painter
Peter Teneau, Oregon, sculptor
James Turrell, California, projected light
Douglas Wheeler, California, painting with light
Franklin Williams, California, sculptor
Wes Wilson, California, painter

III. COUNCIL RECOMMENDED THE FOLLOWING PROGRAMS, WITH SPECIFIC GRANT RECOMMENDATIONS TO BE MADE AT A LATER DATE. ALL PROGRAMS NOT LISTED BELOW WERE DEFERRED.

ARCHITECTURE FISCAL 1969

Design Institute: Council recommended up to \$500,000 for the proposed Design Institute. SEE DISCUSSION AND RESOLUTION, p. 31.

MUSIC FISCAL 1969

Museum Concert Series: Council recommended a \$15,000 allocation for 15 or more museums to match fees for concerts as part of an Audience Development Program expansion.

IV. STATE ARTS AGENCY PROGRAM - FISCAL 1969

Chairman Stevens introduced Mr. Clark Mitze, new Director of State and Community Operations, to Council; Mr. Mitze reported briefly on the State applications for 5(h) funds, stating that applications from Indiana and Delaware had not yet been received, and that there had been no word as yet from Puerto Rico, American Samoa and Guam.

Mr. Mitze further noted that in order to strengthen good relationships between the State agencies and the Endowment, he would work closely with each of them, and would, in addition, be sending out a letter each month to the Executive Directors of all of the agencies.

Following brief discussion on the difficulties inherent in administering such a large program with the limitations imposed by small staff and limited travel budget, Council agreed with the Chairman's suggestion that great faith must be placed in the expertise of the State program administrators, and recommended funding the State agencies, consistent with their proposed program and budget presentations, at the following levels:

Alabama	\$50,000	Nebraska	\$50,000
Alaska	\$50,000	Nevada	\$39,000
Arizona	\$50,000	New Hampshire	\$50,000
Arkansas	\$50,000	New Jersey	\$50,000
California	\$50,000	New Mexico	\$49,348
Colorado	\$50,000	New York	\$50,000
Connecticut	\$50,000	North Carolina	\$50,000
District of Columbia	\$50,000	North Dakota	\$29,973
Florida	\$50,000	Ohio	\$50,000
Georgia	\$50,000	Oklahoma	\$50,000
Hawaii	\$50,000	Oregon	\$50,000
Idaho	\$38,122	Pennsylvania	\$50,000
Illinois	\$50,000	Rhode Island	\$50,000
Iowa	\$50,000	South Carolina	\$50,000
Kansas	\$50,000	South Dakota	\$35,305
Kentucky	\$50,000	Tennessee	\$50,000
Louisiana	\$50,000	Texas	\$50,000
Maine	\$50,000	Utah	\$50,000
Maryland	\$50,000	Vermont	\$50,000
Massachusetts	\$50,000	Virginia	\$50,000
Michigan	\$50,000	Virgin Islands	\$50,000
Minnesota	\$50,000	Washington	\$50,000
Mississippi	\$50,000	West Virginia	\$50,000
Missouri	\$50,000	Wisconsin	\$50,000
Montana	\$50,000	Wyoming	\$50,000

V. COUNCIL RECOMMENDED REJECTION OF THE FOLLOWING GRANTS:

Literature

Individual Grants to Creative Writers: Grants of \$7,000 each to enable creative writers to complete works in progress or conduct research essential to their continuing work.

Albert, Samuel	Kentfield, Calvin
Anderson, Forrest	Kessler, Jascha
Appleman, Philip	Lazard, Naomi
Bernhard, J. P.	Leonard, John
Bishop, Elizabeth	Manfred, Frederick
Brookhouse, Christopher	McCloskey, William
Cady, Jack	Merwin, W. S.
Chaffin, Lillie	Montgomery, John M.
Day, R. C.	Morgan, Thomas B.
Drexler, Rosalyn	Norris, Hoke
Finkel, Donald	Pierce, Ovid
Francis, Herbert E.	Rubens, Robert
Hansen, Robert	Schrock, J. Gladden
Harington, Donald	Sexton, Anne
Holwerda, Frank	Shumway, Mary
Howard, Burgess	Skinner, Knute
Humphreys, John	Solibakke, Eric
Jacobsen, Josephine	Stevens, William
Jones, DuPre	

Music

Audience Development Program: Projects to enable established college and university concert series to apply for matching grants of up to \$1,000 on fees for additional programs by young or unknown American artists.

Allegany Community College, Maryland
Bradley University, Illinois
Carson-Newman, Tennessee
Dickinson State, North Dakota
Drew University, New Jersey
Grinnell University, Iowa
Lakeland College, Wisconsin
Lees-McRae College, North Carolina

Limestone College, North Carolina
 MacMurray College, Illinois
 Marietta College, Ohio
 Maryville College, Tennessee
 Monmouth College, Illinois
 Monmouth College, New Jersey
 Northeast Missouri State, Missouri
 Norwich University, Vermont
 Pfeiffer College, North Carolina
 Rollins College, Florida
 Sacramento State, California
 St. Mary's College, Minneapolis
 Southern Illinois University at Edwardsville, Illinois
 Southern Oregon College, Oregon
 State University of New York at Plattsburgh, New York
 State University of New York at Stony Brook, New York
 Stout State University, Wisconsin
 University of California at Davis, California
 University of New Mexico, New Mexico
 University of Puerto Rico
 Upsala College, New Jersey

Composer Assistance Program: A program of individual grants of up to \$2,000 each to enable composers to defray costs of copying scores and parts for orchestral presentation of their work, plus matching grants of up to \$2,000 each to enable orchestras to commission new works and prepare them for performance.

Copying

Don E. Hurless for "Twist for Two."
 Robert Ward for work for American Symphony Orchestra League
 College Orchestra Section.

Commissioning

Amarillo Symphony.....	\$	50
16 Concerto Soloists.....		250
(To commission work by Kenneth C. Dannatt)		
16 Concerto Soloists.....		250
(To commission work by David H. Saturen)		

College Orchestra Section.....\$1,000
of American Symphony Orchestra
League

Utah Symphony..... 2,000

Adirondack & Champlain Music Festival: Funds for "Festival within a Festival" during the 1968 season. (Request: \$2,500)

Amato Opera Theatre: Funds for creation and production of "operas-in-brief" for television. (Request: \$10,000)

American University String Project: Funds to establish a Center for Advanced Study of Orchestral Stringed Instruments. (Request: \$105,575 for each of four years)

J. S. Bach International Competitions: Funds for general support. (Request: \$10,000)

George Barati: Funds to complete opera with a Hawaiian setting. (Request: \$7,000)

Boston Symphony Orchestra: Funds for two projects involving audience development and program expansion. (Total request: \$563,000)

Carnegie Hall Corporation: Funds for four programs by the Composers String Quartet. (Request: \$23,500)

Chamber Symphony of Philadelphia: Funds for tours to culturally deprived areas. (Request: \$100,000)

Cleveland Institute for Music: Funds for development of its opera theatre department. (Request: \$8,300)

Cleveland Music School Settlement: Funds to establish a branch in the Collinwood-East Cleveland area. (Request: \$11,850)

Daytona Beach Festivals: Funds for general support and for specific festival projects. (Request: \$159,700 for two years)

"Electronic Music Review": Funds to support a non-commercial magazine. (Request: no amount specified)

Festival Orchestra Society: Funds for an audience development program. (Request: \$63,000)

Fort Worth League of Composers: Funds for general support.
(Request: no amount specified)

Fourth Inter-American Music Festival: Funds for general support of the spring, 1968 Festival to be held in Washington, D.C.
(Request: \$25,000)

Friends of French Opera: Funds for deficit financing. (Request: \$10,000)

Gomberg Music Workshop: Funds for general support. (Request: \$10,000)

Griffith Electronic Music Studio - Dartmouth College: Funds to enlarge the staff and open the facilities of the studio to undergraduate students. (Request: \$14,500)

Group for New Music: Funds for expanded staff and activities.
(Request: \$68,000)

Harlem Opera Theatre and Workshop: Funds, "seed money," to help initiate an opera theatre and workshop in Harlem under the direction of Gian Carlo-Menotti. (Request: \$20,000 initially, \$300,000 subsequently.)

University of Iowa - Motion Picture Unit: Funds to film the Iowa String Quartet. (Request: \$15,484)

Juilliard School of Music: Funds to establish the American Opera Center for Advanced Training. (Request: \$105,000 for each of three years)

Martin Kalmanoff: Funds to produce an opera. (Request: \$5,000)

KCET - Community Television of Southern California: Funds for two additional programs of a series featuring Zubin Mehta and the Los Angeles Philharmonic. (Request: \$65,000)

Lake George Opera Festival: Funds for support of the 1968 season.
(Request: \$50,000)

Donald Lepore: Funds to establish a youth training string orchestra for Keepport-Bayshore area. (Request: \$14,257)

Lyric Opera of Chicago: Funds to expand, over a three-year period, educational activities throughout Chicago. (Request: \$104,000)

Mills College Tape Music and Performing Group Center: Funds to enlarge the staff and increase the equipment. (Request: \$57,600 for each of three years)

"Music from Marlboro": Funds to support 1968-69 season touring program of chamber music groups. (Request: \$47,395)

New Orleans Jazz and Folklore Festival: Funds to support May 1968 jazz and folk festival. (Request: \$100,000)

North Carolina School of the Arts: Funds to help provide scholarships for the School's summer session in Siena, Italy. (Request: \$6,500)

North Carolina Symphony Society: Funds for three projects: to produce two operas, to conduct a regional tour, and to make two educational recordings. (Request: \$60,400)

Oklahoma City Musical Theatre: Funds to plan and develop a Musical Theater Center program. (Request: \$30,000)

Oregon Symphony Society: Funds for the Symphony's summer program involving workshops for 100 high school and college students. (Request: \$25,540)

Peabody Conservatory: Funds for summer string workshop for high school students. (Request: \$23,916)

University of Redlands: Funds to establish eight-week "Festival of the Arts." (Request: \$46,750)

Rochester Chamber Orchestra: Funds for general support and for expanded activities. (Request: \$6,000)

St. Norbert College: Funds for a summer choral workshop for high school students. (Request: \$11,186)

St. Paul Opera Workshop: Funds for general support. (Request: \$6,000)

San Antonio Symphony Society: Funds to assist touring performance of "Don Carlos" in March, 1969. (Request: \$25,000)

San Francisco Boys Choir: Funds for a study of boys choirs throughout the world. (Request: \$17,000)

San Francisco Conservatory: Funds for scholarships and for development of new curriculum. (Request: \$50,000)

Sixteen Concerto Soloists: Funds for general support of this chamber orchestra. (Request: no amount specified)

Southern Methodist University: Funds to establish an American Opera workshop in the summer of 1968. (Request: \$36,500)

Symphony of the New World: Funds for continued support to implement an expanded season in 1968-69. (Request: \$82,700)

Syracuse University Audio Archives: Funds to implement a research and instruction program in re-recording techniques. (Request: \$39,100)

Temple University: Funds for support of the Ambler Campus Summer Music Festival. (Request: \$230,000)

University of Tennessee: Funds for the May 17-19, 1968 Symposium of Contemporary Choral Music. (Request: \$17,550 maximum, \$5,550 minimum)

Utah Symphony: Funds for several projects: touring, feasibility study on converting to a regional performing group, recording, and recruitment and training of an assistant conductor. (Total request: \$85,000)

University Circle Recital Association: Funds for general support of the 1968-69 season. (Request: \$2,000)

WMSB TV, Michigan State University: Funds to develop programs featuring young musicians. (Request: \$15,000)

Theatre

Eugene O'Neill Memorial Theater Foundation, Inc.: A matching grant for a two-part program, the first (\$17,500) to set up a National Critics Institute to develop and train younger critics, and the second (\$2,500) for a Regional Theatre Directors project to expose directors from around the country to new plays and playwrights and new trends in the theatre. (Total request: up to \$20,000)

VI. DISCUSSIONS AND RESOLUTIONS

A. Artists' Housing Project - J. M. Kaplan Fund

Chairman Stevens reminded the Council that the Endowment had thus far obligated \$750,000 to the J. M. Kaplan Fund for the Artists' Housing Project in New York City, which was going to require a total commitment (not from the Endowment) of about \$9½ million.

He also reported to the Council that in order for the Kaplan Fund to recover and make funds available for future support of projects in the arts pursuant to the Endowment grant - it would be necessary to add approximately \$42,000 in fixed charges for the building to the rents, or \$100 per unit per year, or roughly \$8.00 per unit per month. This \$8 per month would be added to the rents, now set at approximately \$97.50 for efficiencies up to \$156 for three-bedroom apartments. Chairman Stevens asked Council whether it wished to totally relinquish its funds to keep the rents down at the \$97/\$156 level, or whether it wished to recommend adding the \$8/month to the rents (about a 5% increase).

Council recommended the latter course, and passed the following resolution:

"RESOLVED: that the National Council on the Arts requests that the Kaplan Fund secure the maximum loan on the Artists' Housing Project so that the Kaplan Fund may recover the \$750,000 and make it available for future support of projects in the arts mutually acceptable to the Council and the Fund."

B. Delegation of Authority

Following brief discussion of the provision included in the House-passed version of HR 11308 which authorizes the Council to delegate to the Chairman authority to approve or disapprove requests involving \$10,000 or less, provided that each such action by the Chairman is reported to the Council at the Council meeting immediately following the action, Council passed the following resolution:

"RESOLVED: that, subject to the enactment of legislation by the Congress authorizing the Council to delegate authority to the Chairman to approve or disapprove requests involving \$10,000 or less, the Council delegates to the Chairman authority to approve or disapprove such requests provided that each such action by the Chairman is reported to the Council for its review at the meeting next following such action."

C. Design Institute

On Saturday morning, following the Allen Sapp/music discussion, Chairman Stevens asked Council member Bush-Brown to report briefly on the progress to date of the proposed Design Institute.

Mr. Bush-Brown reminded Council that the report commissioned by the Council and completed last fall by Robert Nathan Associates of Washington, had included information on national needs and on existing agencies in the field of regional and urban design; it had further recommended that a design institute be established, preferably connected in some way to the Council, and that it be set up in Washington.

Since that time, Mr. Bush-Brown and Chairman Stevens discussed the possibility of "joining forces" on the project with Leonard Carmichael of the National Geographic Society in Washington. Mr. Carmichael, who said that his organization was not at the present time interested in alliances with the Federal government, suggested the possibility of working through a Washington university, as a "research arm."

Council agreed that this might be a good approach to the Institute; and Council member Lawson suggested that instead of working through a single university, the Institute might work through a Consortium of universities, which does exist with five member institutions in Washington at present. This will be investigated.

Mr. Bush-Brown reported that the Ford Foundation had been approached with the idea, and with a prospective budget of about \$500,000 per year; indications are that if the Council is successful in finding "shape and shelter" for the Institute, Ford and other private foundations will give support.

Addressing himself to the need for the Institute, Council member Pereira urged Council to "provide a resource that will have a continuing effect on the design of our Nation." He repeated the importance of retaining the connection between the Council and the Institute, and pledged his continued interest and effort after he leaves the Council (Mr. Pereira's term of office expires this year). The idea of working through a university is a good one, he feels, as it will enable the Institute to utilize the university's research, law and library facilities, as well as cooperate with departments of history, geography, anthropology, and the like.

Following the discussion, Council passed the following resolution:

"RESOLVED: that up to \$500,000 be made available for the proposed design institute, and that a Council committee composed of Messrs. Bush-Brown, Halprin, Pereira and Yamasaki be authorized to enter into negotiations with an acceptable institution in the city of Washington for this purpose, and that the committee provide specific recommendations to the Council at the next meeting."

Mr. Pereira added that once the Institute is set up, he felt that the Council should continue to recommend grants in architecture and design in addition to its support for the Institute.

In connection with the Endowment's program for architecture and design, aside from the Institute, Program Director Spreiregen stated that the Program Directors for the other art forms would be re-structuring their programs for the next Council meeting, to accommodate Council recommendations and, perhaps, to take into account the House prohibition against individual grants. Mr. Spreiregen told Council that many of the other arts programs could be accomplished through working with established organizations, as could the architecture programs; however, it was his feeling that these "contact points" are extremely diverse and scattered in the architecture field, and he asked Council recommendation on the most effective way of proceeding: did Council feel he should establish priorities through consultation with the architecture Council members, or did Council feel he should announce publicly that the Endowment was interested in reviewing programs, and then make judgements on all the applications that might be received without first establishing these priorities.

Council member Halprin reported that the architecture "world" was largely unaware of the Endowment's existence and function , and recommended that the Endowment "announce itself" in the field and invite proposals.

No formal Council recommendation was made on this point.

D. Inner City Arts Programs

When the meeting reconvened at 2:30 P.M. Friday, the Chairman indicated that the next topic for discussion was the Inner City Arts Programs. He reminded the Council of the telegram that had been sent to each of them requesting concurrence in a proposed plan to pay the salary of an arts coordinator in each of the fifty major United States cities and said that the Council had endorsed the idea. Since that time it had been felt that a better approach would be to give larger amounts to a smaller number of cities in order to actively support arts programs in those cities this summer. As a result, a telegram had been sent to each of the sixteen cities considered to be most in need (Atlanta, Baltimore, Boston, Buffalo, Chicago, Cleveland, Detroit, Los Angeles, Milwaukee, Minneapolis, Newark, New York, Philadelphia, San Francisco, St. Louis, and Washington, D.C.) stating:

"The President's Council on Youth Opportunity has been negotiating with the National Endowment for the Arts to secure a series of grants for the purpose of developing inner city cultural arts programs for the summer months.

"Due to the shortness of time available for developing such programs, and the fact that there is a meeting of the National Endowment on April 19 at which time these grants will be considered, we are sending to you a sample telegram to be signed by a properly authorized city official if your city wishes to participate. This much reach the office of the Endowment (Room 1149, 1800 G Street, N.W., Washington, D.C. 20506) by the close of business Thursday, April 18.

"The exact amount of money available from the Endowment is at the moment uncertain, but it will not be less than \$25,000 nor more than \$50,000. Each city would agree to match the Federal grant or any part thereof on the basis of 2 local (including contributions in kind such as services and facilities) to 1 national.

"In any event, it will not be necessary for you to have the local money in hand before securing the grant.

"We understand that you have tentative plans for such a summer program and funds from the Arts Endowment will be provided in multiples of \$5,000 as you secure the matching sums.

"A member representative of the Endowment will be getting in touch with you to help you develop final details of a prospectus and budget if the Arts Endowment approves your application at its forthcoming meeting.

"For further information now, contact Junius Eddy of our staff (Telephone: 202/382-1878)."

The Chairman reported that all sixteen cities had indicated a desire to participate in the program. The Chairman then introduced Howard Whittaker, Director of the Cleveland Summer Arts Festival, who described how that successful program had been presented during the summer of 1967, and the plans of Cleveland for 1968. He said that their study had shown that one of the biggest problems involved was continuity, and that it was important to publicize the events and to make a strong public relations effort in the neighborhoods. Mr. Whittaker also said that all aspects of the program should be interracial. Mr. Whittaker then introduced Junius Eddy who was serving with the President's Council on Youth Opportunity. Mr. Eddy described the operation of the President's Council and told of that Council's plans for the Nation's fifty largest cities to provide funds to enable each such city to hire a full-time summer youth coordinator to work with each mayor's office. He said that a major problem in developing the arts aspect of these programs was funding, that in most instances the funds being provided were for education under Title I or from the Office of Economic Opportunity which is concerned primarily with poverty programs. He went on to say that in the sixteen cities the Endowment would be concerned with, there is excellent prospect for arts programs and that if these could be

funded so as to involve young people there was a fine opportunity to help the youth of the country.

Mr. Stevens then asked for suggestions from the Council on methods of getting the program developed and there was discussion of various possibilities. Reports were then given on meetings in Boston and St. Louis attended by Endowment staff members as to the plans of those cities. Council members pointed out that it was important that the programs be advertised and they were informed that the Vice President's office has a public relations office which works in each city involved in the program. There was some discussion about orientation of the programs toward doers versus listeners and Mr. Eddy said most cities' programs are aimed at audiences, and what they were going to try to do was to get more persons actually participating in the summer activities. Chairman Stevens pointed out that this type of activity is particularly relevant to the Endowment's legislative directive to provide or support arts workshops.

There was also some discussion about documentation of the activities undertaken, and Mr. Stewart of the Endowment staff suggested the possibility of making 8 millimeter cameras available to enable some of the teenagers to make their own motion pictures. He said it would also be desirable to make audio tape recordings. Mrs. Cater indicated that each of the youth coordinators had received a letter from the National Camera and Film Maker's Association, the United States Association of Cameras and Photographers and the National Association of Photographic Manufacturers offering to make equipment and personnel available for the use of the young people of the cities to document their activities.

Following discussion, the resolution set forth below was passed by the Council recommending participation in the program:

"RESOLVED: that the Council recommends that each of the sixteen cities listed below receive a grant of \$25,000 (making a total of \$400,000) to further, with the cooperation of the mayors of such cities, an inner city summer arts program in 1968 in accordance with requests for support made by these cities, that as additional amounts become available through unrestricted gifts and Endowment matching funds, such amounts be allocated equally to each of these cities, the total of all grants (with the exception of those resulting from restricted donations) not to exceed \$600,000, that on July 15th, 1968 any of such \$600,000 not granted be divided pro rata among

those cities able to use additional funds for this purpose, and that each program supported pursuant to this resolution be on the basis of a one-third contribution from the Endowment and two-thirds from the grantee:

Atlanta	Milwaukee
Baltimore	Minneapolis
Boston	Newark
Buffalo	New York
Chicago	Philadelphia
Cleveland	San Francisco
Detroit	St. Louis
Los Angeles	Washington, D.C.

"It is further RESOLVED, in accordance with the above recommendations, that the next \$100,000 of unrestricted gifts received by the Endowment and matching funds released thereby be used to augment the \$400,000 available for grants in order to reach the total of \$600,000, and that any restricted gifts received by the Endowment for the purposes of these programs be made available by the Endowment in addition to such funds."

(EBJacobs)

E. The "Sapp Report" - Music

Mr. Allen Sapp, Chairman of the Music Department of the State University of New York, Buffalo, addressed the Council briefly on Saturday morning concerning the second of a series of four reports on the definition of national goals and the problems confronting the Endowment in allocating funds in support of music. The second report had been distributed to the Council members on the previous day.

In response to a question from Council member Halprin as to the place given the creative artist (the composer), Mr. Sapp stated that the emphasis on composers was in the first of these reports, and that the composer is dealt with again in this second report, though not in any detail. It has been his finding that composer assistance must include or be followed up by "logistical support" - that is, funds to copy, distribute and record; composers need to have their new works performed more than once, obviously, but assistance to further this end is rarely available.

Council member Hanes asked to which sections of the country had Mr. Sapp traveled; Sapp responded that he had been in nearly every section of the Nation except the South and Southwest, to which he would be going in the future.

Mr. Sapp further stated that the Music Panel, of which he is a member and for which his reports are intended to provide assistance, has until this time been dealing with "ad hoc" situations, with little sense of an "overview" or of its limitations and boundaries. The Panel felt the need for a more "programmatic approach," where just one-shot grants are not the most effective way of dealing with over-all problems. In these reports, Mr. Sapp is attempting to guide the Panel to a clearer understanding of these matters, and will deal with such questions as how best to use existing organizations, the relationship between State and Federal programs, how to deal with successful organizations which are in financial trouble, whether there should be any activity in the area of arts management, and the like.

Council member Stern commended Mr. Sapp for his fine work to date, agreed with Mr. Sapp's aim of providing the long-range view, and urged the creation of "a field of activity, great activity, in which the artist might function," further stating that "only out of discipline comes true craft." Council member Halprin agreed on the importance of this field of activity, this "environment of art" to which Stern referred; Halprin, however, added a plea for the production of new work.

In response to a question from Council member Engle with regard to music programs in the universities, Mr. Sapp reported that arts programs in general in the universities were in the least precarious condition and therefore not a primary consideration for him or the Music Panel at the present time; he agreed that a summary of such activities might be useful.

Mr. Sapp's third report will be ready for Council and staff early in June, and the final report in September.

F. Washington National Symphony

Council member Lawson, unable to attend the Sunday session of the meeting, had requested that the Chairman and Council member Kenin bring to the Council's attention the severe financial plight of the Washington National Symphony. Mr. Kenin reported that the Symphony's financial condition was very serious, and that a major effort to raise funds was being mounted in Washington.

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Page 38
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missing

VII. GENERAL POLICY DISCUSSION

On Friday afternoon, the Council separated into three groups for general policy discussion on how best to utilize the limited funds available to the Endowment, and on Council attitudes with regard to future directions to be taken.

A summary of the chief points deriving from the group discussions, as well as from general group discussions, follows:

1. Each group, independent of the others, expressed a strong commitment to the importance of continuing Council ability to make recommendations on individual grants. It was felt that Council could not be fully responsible, as it felt it should be, for program quality if it were denied the right to play a full and active part in the selection of artists to benefit therefrom, especially in view of the fact that "all arts depend on the single creative artist." It was pointed out that a small grant to an individual artist can make a critical difference in his life, and that "institutions need so much, the creative artist so little," indicating that the wisest use of limited funds might be for support of the individual rather than the institution.

Mention was also made of the fact that the "essence" of the National Council on the Arts was its composition of members each of whom had "a specialized knowledge and a very broad view and experience."

Council agreed to draft a resolution stating its feelings on individual grants, and to continue with this discussion and to work on the resolution wording on Sunday morning. FOR FURTHER DISCUSSION AND RESOLUTION ON INDIVIDUAL GRANTS, SEE PAGE 40, Item 4.

2. Several Council members indicated their preference for making grants for the creation of new works rather than providing support for art works already in existence. This was closely related to the earlier discussion favoring assistance to the individual artists, with the provision added by this discussion that the aid be for the creation of new work.

This concept prompted further discussion on the role of the Council in supporting the "creative" versus the "pe-forming" artist; Council members addressed themselves to both sides of the question. This discussion was continued Sunday morning, along with the discussion on individual grants; the Council, however, tentatively agreed not to commit itself to any "position paper" on the subject.

Members urged the Council to take each case and each art form separately, and not try to set guidelines as though all questions could be resolved by the same solution. Moreover the hope was expressed that the Council not allow its policy to be dictated by the amount of money it had available.

Chairman Stevens summarized the discussion, stating that the program directors would re-examine their programs and develop new approaches where applicable to take into account Council's desire to direct its assistance, insofar as is possible, to the individual artists.

3. The matter of publicity afforded to date to the Council and the Endowment was also discussed. Several Council members mentioned finding a lack of knowledge on the part of the general public as to their existence and efforts; and that, in fact, segments of the "arts world" were as yet uninformed of the entire program.

Chairman Stevens agreed with this assessment, and said that efforts would be made to improve the situation. He further stated that Council members are more than welcome to "advertise" the program, adding that innumerable opportunities present themselves for speeches, personal appearances, and the like; should any Council member wish to offer his services towards filling these requests, the Endowment would be delighted to assist.

4. On Sunday morning, the Council continued its discussion of individual grants and the matter of audience development versus support of the creative artist. The general concensus of the discussion was that high priority should be given to the work of creative artists but that rigid lines should not be established, and that it is important that audiences be developed and educated, for without the audience, benefits from creation cannot be realized.

The Council then discussed the question of the performing artist and his relationship to creativity. The feeling of the Council was that performers are also interpreters and therefore creative. For example, a gifted conductor enriches a symphony as does a gifted actor who appears in a Shakespearean

drama. The question which the Council was attempting to answer was whether emphasis should be placed on performances as compared with the work of the individual creative artist. A related question was whether emphasis should be placed on assistance for new works as compared with performance of works that already exist. It was pointed out that the young people are seeing the old works for the first time, and therefore a valid distinction cannot be made between the two approaches. The conclusion of the Council was that these matters needed further discussion, that specific guidelines could not be established at this time, and that the individual creative artist should be supported as extensively as possible but that assistance for the performing artist should also be provided.

After concluding the discussion, the Council felt it important to go on record with respect to award of individual grants by the Endowment and passed the following resolution:

"WHEREAS, in accordance with its enabling legislation, the National Council on the Arts is composed of private citizens widely recognized for their broad knowledge and experience in the arts; and

"WHEREAS the duties and responsibilities of the Council include recommending ways to maintain and increase the cultural resources of the United States; and

"WHEREAS the Council has noted with grave concern the action of the House of Representatives when passing H.R.11308 in eliminating the authority of the National Endowment for the Arts to make grants directly to individuals, the Council unanimously resolves:

- (I) That the making of individual grants by the Endowment is fundamental to Federal support of the arts in the United States;
- (II) That the National Council on the Arts cannot be responsible for the quality of Endowment programs in support of creative artists if the making of such awards in all cases must be delegated to outside institutions or organizations rather than made on the basis of recommendations of the Council and its advisers, and

(III) That, therefore, in the interest of the progress of the arts in the United States, the action of the House of Representatives with respect to the award of individual grants by the Endowment should not be allowed to stand."

(EBJacobs)

Respectfully submitted,

A handwritten signature in cursive script that reads "Ana Steele".

Ana Steele
Head, Special Research Projects

Books of The Times

Angel Hair, Partisan Review Et Al

By NONA BALAKIAN

THE AMERICAN LITERARY ANTHOLOGY.

Selected by John Hawkes, John Ashbery, William Alfred et al. 495 pages. Farrar, Straus & Giroux. \$6.95.

THE NEW YORK TIMES,
June 26, 1968

WHO has not heard by now that a brave "little" magazine, The Little Review, was first to risk publication of an explosive section of James Joyce's "Ulysses"? That another literary quarterly, The Dial, saved T. S. Eliot from a drudging bank job by publishing "The Waste Land" and awarding it a prize? Still another avant-garde magazine, transition, belongs in the annals of literature for having promoted the careers of Gertrude Stein, Samuel Beckett, the French surrealist poets and a host of others who took part in the Revolution of the Word.

It is less well known that a small New Orleans magazine, The Double Dealer, printed Hemingway's earliest fiction, that Partisan Review first spotted Saul Bellow, or that an academic journal, Chicago Review, introduced William Burroughs's experimental prose.

As for our leading poets—all "little" magazines, whether they are quarterlies with university affiliations, independent literary journals or only occasionally published "sheets" with quaint names like Angel Hair, Brown Paper or Mother, favor poetry and offer much the same reward: opportunity for self-expression and the confraternity of peers. While no poet could ever count on these magazines for survival, the New American Poetry could hardly survive without them.

This first volume of "best" fiction, poetry and essays culled from the 1966 issue of nearly 300 magazines of limited circulation marks the first official recognition of the important role played by noncommercial magazines in the discovery and development of authentic literary talent. A substantial grant from the National Endowment for the Arts (under the supervision of the poet-editor Carolyn Kizer) not only makes possible an annual anthology judged by well known writers and critics, but is the occasion for financially rewarding worthy "little" magazines, their editors, and outstanding contributors.

Surprise for Some Readers

Those who still retain the image of the "little" magazine as the harbinger of the new, the uncommon and the barely acceptable will find the scene changed and for good reason.

Fireworks for the avant-garde usually come from creative writers. Yet the Big Names in the "little" magazines of the last 15 or 20 years have been chiefly critics. Susan Sontag, Norman Podhoretz, Elizabeth Hardwick, to name three at random, might have come to our attention without benefit of these journals; but there is no denying the advantage they derived from being able to test their mettle in the back pages of these magazines where book reviews get generous space. By reason of their sheer number and excellence (they have generated their own brand of excite-

spotlight away from the creative writers.

At the same time, many short-story writers have been lured by bonanza-struck commercial magazines, where one is no longer penalized for being too young or too new. With taboo subjects, dissenting viewpoints and even difficult styles becoming increasingly commonplace, the rug has been pulled out from under the avant-garde's feet. The Sex Revolution hardly needs the "little" magazine any more, and social protest in nonfiction or nonfiction fiction offers irresistible competition to short stories with a social message. There remains the Revolution of the Word—but that is slowly turning into a kind of game nearly anyone can play (i.e., concrete poetry).

This is not to imply that the "little" magazine is through. Only that its values have shifted: more and more it is looking for excellence in the noncommercial—and who is to say it cannot be found there?

Take the fine story of Joyce Carol Oates in this anthology. One wonders if it was previously rejected by a commercial magazine because it lacked scenes of overt sex. Sex is part of Miss Oates's story, "In Dying," but what really interests her and what she depicts with great skill is the complex emotional relationship. Again, Isaac Bashevis Singer's "The Brooch" could be described as "bland." Sharply observed and ironical, this story of a thief who reforms when he discovers that his wife has turned thief skirts the current fashion of Dark Humor. And Mary Louise Willey's rendering of a literary man's crackup in "The Imprisonment" misses the opportunity to indulge in Freudian shock and still remains superbly executed and haunting.

Poets Are More Controversial

The poets, old and new, are much more controversial and engaged. There is Leroi Jones, exhorting himself to "dial a mystic number" and "Get up and throw the ball." And Allen Ginsberg.

There are the experimental poems with Mallarmean overtones, and even a couple of examples of pornographic verse. But the really impressive voices belong to William Stafford, Edward Dorn and John Perreault, who are not writing for the gallery.

Among the essays, Herbert Kohl's "Children Writing"—about an interesting experiment in teaching underprivileged children—and Mike Thelwell's "notes" on the Mississippi Delta are model examples of controlled objectivity that carries an impact. But what speaks most forcefully for the "little" magazines are the literary essays—Richard Poirier's careful tracing of a distinct American literary tradition, W. H. Auden's felicitous exploration of Byron's comic genius, and Howard Nemerov's ingenious atomizing of the substance of poetry. Where but in the pages of the "little" magazines could they have expounded, explored and refined their un-utilitarian thoughts? In a period of much high-pitched, near hysterical writing, the new low key could become a form of

An inadvertent slip in transcription altered the meaning of a sentence in Nona Balakian's review of "The American Literary Anthology" yesterday. The sentence should have read: "more and more [the 'little' magazine] is looking for excellence in the noncontroversial." NYT - 6-27-68

JUN 23 1968

By

When Art Museum Has Growing Pains

By Harold Haydon

Art museums grow up just like people—dependent in their infancy upon wealthy and powerful patrons, and then, during adolescence, shy and cautious,

Art

with growing pains and uncertain aspirations bound together by vaulting ambition. When sufficiently mature, they can take their lumps, admit errors and confidently go about their business.

Surveying some 44 institutions to write "Great Art Treasures in America's Smaller Museums," I found this museum growth pattern unmistakable. Two-thirds began with gifts from individuals, most of the rest grew from the activity of civic groups, and very few were created by city or state governments.

Sometimes the museum's inheritance is static, like Boston's great Isabella Stewart

Chicago's Art Institute has embarked on a program of elevating public art tastes, beginning on the L. In today's Midwest Magazine.

Gardner Museum, left in trust "for the education and enjoyment of the public forever." More often, one gift attracts another, and the shape and direction of the young museum develops haphazardly and unpredictably.

A very few hew to a single purpose, as do the Gertrude Vanderbilt Whitney Gallery of Western Art at Cody, Wyoming, and the Addison Gallery of American Art at Phillips Academy, Andover, Mass.

During the adolescent period, strange and wonderful things can happen. Fakes and inferior works are accepted from donors too wealthy to be offended. The physical structure, with bursting storerooms and inadequate galler-

ies, must be remodeled and expanded. Fateful decisions are made to purchase or refuse masterpieces and contemporary works that may become inaccessible in a few years, such as \$100 Kandinsky oils in Depression years, and \$300 Klees in the 1940s.

Most American museums are either infants or adolescents. Only the New York Metropolitan Museum is undeniably mature, with vast resources, the courage to expose and admit such colossal errors as the spurious Etruscan terra cotta figure, and seemingly infinite capacity to accept and absorb art treasures of all sorts.

Chicago's great Art Institute is still in adolescence, growing up with some reattributions of long-questioned works, such as the late "Titian," but haunted by awkward memories of losing the Chester Dale, Arensberg, and Brundage collections.

An apt test for the growth theory may be found in the Institute's exhibition, "Art in Illinois, honoring the Illinois sesquicentennial and continuing through the summer to Sept. 8. Except for Lorado Taft's bust of Hamlin Garland, the painting and sculpture shown is all from the museum's collections, and in effect forms a 100-year sample of American art somehow related to the institute and Illinois.

With all respect for the artists whose work is shown, the exhibit is notable for its poverty in the light of what might have been collected.

The school of the Art In-

M. P. P.

stitute has for long been one of the world's foremost and largest. Literally hundreds of prominent American artists have studied or taught there at some time.

The roster of the missing might-have-been is long and impressive, although in justice to the museum it should be understood that the show is limited to painting and sculpture, and does not reveal holdings of the graphic art of such as Theodore Roszak, Misch Kohn, and Vera Berdich.

But Roszak is chiefly a sculptor, and so are Charles Umlauf, Richard Lippold and John Chamberlain. Painters Robert Indiana, Claes Oldenburg, and many others could be named, all of them once students in the institute. Now it does not follow that the museum should collect the work of all students, but these are prominent American art-

ists, normally included in collections of American art.

Of the long-term faculty of the school, Abram Poole, Boris Anisfeld, Albin Polasek and Lorado Taft are represented. The museum has a painting by Laura van Pappelendam, but it is not shown. Why not own works by Louis Ritman, Edmund Giesbert, John Vanderpoel, Wellington Reynolds and others of the old faculty, all good enough for one of the world's great art schools? And what of the many distinguished artists who taught for shorter periods, including Max Kahn and Freeman Schoolcraft? And then there are such prominent artists living in Chicago and Illinois as Milton Horn and George Cohen, who received a \$6,000 Illinois Arts Council award recently.

The museum's dilemma must be shared by institutions elsewhere: Which contemporary works should be acquired and how much support should go

to local artists? Adolescent uncertainty during the last half century is evident in this exhibit, when what is needed is the courage of maturity to acquire abundantly and never mind if some mistakes are made.

Two-thirds of the work exhibited came to the institute as gifts or purchase prizes, certainly small drain on the budget. Now is the time to welcome gifts of work by living American artists while soliciting funds to fill the gaps in the past.

A great museum must acquire contemporary American art unaided, but the importance of doing so was underlined this spring by \$10,000 matching grants from the National Council on the Arts to 15 smaller museums for the purchase of works by living American artists. In this way, the heritage of American art is preserved and the museums fulfill a function of maturity.

René D'Harnoncourt 1901-1968

RENE D'HARNONCOURT'S life combined many into one. Even his intimates find it difficult to comprehend its rich diversity of experiences, interests and accomplishments. But for me, René belongs to the Museum of Modern Art.

He had first come to the museum in 1944 at the suggestion of Nelson Rockefeller, and he became its director in 1949. He devoted his principal energies, his richest and fullest years to its development and expansion as a civic, national and international institution. Lists of exhibitions, publications, attendance figures are stunningly impressive, but these are merely facts. What René achieved, with his own discipline and vision, was the fulfillment of the dream of the museum's founders and of its first inspired director, Alfred Barr. "D'Harnoncourt's cohesive spirit," said his closest friend at his grave, "bound together the creative elements at the museum and gave it character."

Professionally, René was happiest and most buoyant when he was directing and installing exhibitions, when, for a time, he could escape the burdens that beset the administrator of any great institution. He was an expert on exhibition techniques, especially the installation of three-dimensional objects. His last show, "The Sculpture of Picasso," brought record-breaking crowds to the Museum of Modern Art. In preparation for the exhibition, he drew to scale the 240 pieces of sculpture to be displayed!

D'Harnoncourt was personally interested in the primitive arts of all cultures. The appreciation of such artifacts began only in our century, and he and the public found rewarding their relationship to a modern museum. He directed and brilliantly installed such memorable surveys as "Indian Art of the United States," "Arts of the South Seas," and "Ancient Art of the Andes." At his death, he was preparing another exhibition of American Indian art to be shown abroad under the museum's auspices. And, of course, his relationship to the Museum of Primitive Art was seminal.

For the past 12 months, d'Harnoncourt



worked closely and almost daily with Bates Lowry, his successor as director of the museum. Together they strengthened the curatorial departments of the museum. They also planned its future expansion both in building and in program. René, however, really wanted to retire to the home he had built in Key West. But the museum to which he had devoted so many years remained his mistress. Upon his retirement, the board of trustees named him an honorary trustee, and at the request of his former staff and the new director, he would have remained close to the museum, participating in numerous projects, giving support and advice where it was sought.

The absurd tragedy of his death—he was hit by a car as he walked one morning on a country road on Long Island—numbed hundreds of friends and associates into the stark emptiness of sudden shock. René was humble. He was extraordinarily gentle, never irritable and always kind. Indeed, I think his only fault was that he could never bring himself to hurt anyone. A necessary chastisement was always softened by a phrase in Spanish, his language of tenderness. He had no peer.

"For God's sake, let us sit upon the ground and tell sad stories of the death of kings." . . . WILLIAM S. LIEBERMAN.



IN THE ART GALLERIES

The Studio Complex

EMILY GENAUER

The most imaginative, unconventional and in some respects controversial of the many projects instigated by the National Council on the Arts to assist creative artists in all fields, at this point looks as if it could turn out to be the most successful. It's the transformation, physically inaugurated last week, of a Greenwich Village block full of old and abandoned industrial buildings into a complex of studio apartments providing low-rent living and working space for 380 painters, sculptors, dancers, composers, musicians, filmmakers, photographers and writers.

Objectors to the project have held that in view of the estimated total of 30,000 professional artists living in New York, housing for 380 can make only a tiny and meaningless dent.

Many artists reject out of hand the idea of a homogeneous ghetto community. For every artist who, like Van Gogh when he induced Gauguin to join him in the South of France, has dreams of a community of artists working together, there is another, like Turner, who prefers the life of a recluse.

Others resent the La Boheme stereotypes. While poverty isn't required for eligibility in the project, the stipulated \$5,000 maximum annual income for a single artist, and \$10,000 for a family, hardly represent affluence.

But the facts of life for the creative artist are nevertheless real and tough. The crumbling New York loft buildings that artists have in recent years discovered and often handsomely reclaimed because of their low

rents and large space, are quickly being torn down. Rents in other areas are even more quickly rising. To many of the artists working in all fields, close contact, not necessarily with other artists but with activity in the museums, galleries and the music and theater worlds of New York, is essential.

* * *

About nine months ago Roger L. Stevens, director of the National Council on the Arts, and before that one of the country's most successful real estate men, learned that a complex of buildings constructed between 1896 and 1925 on a square block bordering the Hudson River at the west end of Greenwich Village, was available for sale. It had long been used by the Bell Telephone Laboratories.

Recognizing the studio-residential possibilities in the imposing brick and granite structures with their high-ceilinged rooms and 625,000 square feet of floor space, he set about ac-

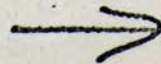
quiring them, with the assistance of the J. M. Kaplan Fund, which had worked with the Council on the problem of artist housing almost from the Council's founding in 1966.

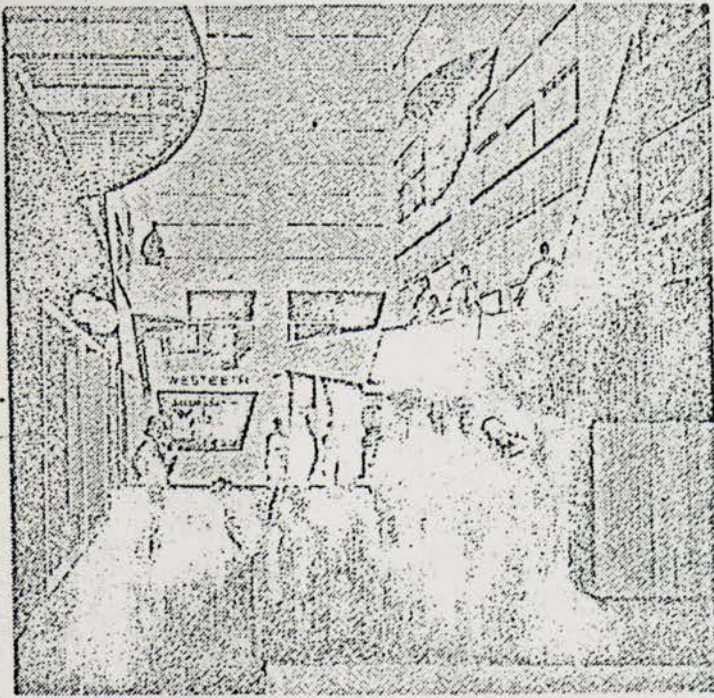
Grants for \$750,000 each were made by both the Council and the Kaplan Fund for immediate and interim financing of a project that will ultimately require \$10,000,000, to be provided by a Federal Housing Authority mortgage. An architect, Richard Meier, was engaged, and in less than a year plans were completed and renovation is now beginning on Westbeth (its name stems from its location at the intersection of West and Bethune Sts.).

Actually none of the objections raised to the project have yet been answered. There is no way of knowing whether good housing for artists will result in good art. There isn't even a certain way to establish who is artist and who isn't.

Criteria for admission to the project will be established by a committee of Westbeth sponsors including museum men, art dealers, artists working in various fields, theater directors, educators. The committee will also have the responsibility of screening applications and of deciding how long tenants may live there, since limitation will obviously be necessary if Westbeth is to benefit the maximum number of artists.

What makes the project seem





Architect's rendering of the courtyard of the Westbeth Artists' Housing Project. Richard Meier is the architect.

so exciting and so promising at this point is chiefly its physical character. The complex will include seven buildings of varying heights up to 13 stories (two of the less attractive will be torn down to provide open garden area in a neighborhood lacking parks). They have ceilings as high as 23 feet, thick and soundproof walls, floors strong enough to support dancers.

There is an 800-seat auditorium, in excellent condition, to be rented for concerts, theater and dance productions and lectures. There is a fine film studio that Bell Telephone used to use. One building has a roof that will be a natural for the outdoor display of sculpture. There is exhibition space for a privately operated gallery, as well as a splendid spot for a restaurant.

A handsome courtyard accessible from the street will be lined with attractive boutique, artists' supplies shops, food stores. There will be a day-care center for children. Community meeting space will be provided in former executive suites.

The smallest units will be

spacious one-room efficiency apartments renting for \$97. The largest will be three-bedroom duplexes renting for \$163. Each apartment will be laid out to include a studio area. Many additional studio areas are provided on the architect's plans for the use of tenants requiring extra space.

* * *

The whole project shapes up like Utopia. Will American art be any better for it? Who knows. But the living of 330 people (with their families) whom responsible authorities believe to be serious artists, has got to be great in a setting as handsome and dynamic as this. The lives of their neighbors in Greenwich Village, to whom the public facilities will also be available, will be greatly improved as well.

Westbeth is the third artist housing project in the world. Two others, very much smaller, are in Paris and Helsinki. The big question is whether it can be a prototype for similar projects in New York and, indeed, around the country.

While the old Bell Telephone complex is admittedly unique, if the wreckers' ball can be stopped in time there will still be available innumerable ugly 19th century factories and warehouses in New York and milltowns across the country, susceptible to imaginative and visionary transformation.

Artists will benefit from such a program, of course. But there isn't a city in the country where the physical and spiritual life of the rest of its citizens can not help but be improved through the salvaging of sturdy, unused buildings for artists' housing on an economically viable basis, which Westbeth has been set up to be.

It's a goal made the more important as we watch the steady and ruthless rape of both our rural landscape and our urban one (particularly in the exploitation of air building rights) by commercial interests concerned only with producing more high-rental space, larger density, greater profits.



1800 G STREET, N.W.
WASHINGTON, D.C. 20506

January 1, 1968

EDITORIAL COMMENT ON NATIONAL ENDOWMENT FOR THE ARTS PROGRAMS

THE MILWAUKEE JOURNAL editorial:

"Congressional subcommittees are already deep into hearings on authorization of programs for future years, including that of the national foundation of the arts and the humanities. Its original three year authorization will expire next June 30. The cultural experiment represented by the arts half of the foundation has made an important start. Subsidies have been provided for a wide range of activities creating new opportunities for artists, developing new and larger audiences, broadening the work of existing organizations. The federal grants for state projects, which must be matched by state, private or foundation funds, have been for creative, imaginative projects to increase participation in and enjoyment of the arts.... Vietnamese war demands have cut sharply into vital poverty programs and sparked the recurring 'guns or butter' debate on priorities. But congress must look to the future. There is more to life than guns or butter or even both; provision must be made for a bit of essential nourishment for the creative spirit, too. The arts and humanities foundation must not be killed off and should get a reasonable refunding." (November 25, 1967)

SCRIPPS-HOWARD NEWSPAPERS, staff writer Norman Nadel:

"Mr. (Roger L.) Stevens, a theatrical producer and real estate man... is chairman of the National Council on the Arts, one of the Federal Government's newest agencies here. In the past three years, he and his staff have spurred greater artistic activity nationally than in the whole previous history of the nation." (The Washington Daily News, November 10, 1967)

THE PLAIN DEALER (Cleveland, Ohio), staff writer Mary Jo Warth:

"The federal government, clothed in a smock called the National Council on the Arts, began moving an inexpensive brush adventurously around the palette of American art only a short two years ago when President Johnson signed the country's first arts act. A \$5 million dabble, it was hardly more than an experiment. But the picture it painted was fine, the hopes it created high, and the criticism it collected favorable.... The foundation's contributions to the arts have so far cost the individual taxpayer a nickle...but the subsidies have induced others to contribute much more....The biggest thing the foundation has done is prove that fears of bureaucracy and political influence were unfounded. The foundation's activities have allayed fears on the part of artists that the government might infringe artistic freedom." (October 8, 1967)

CHICAGO SUN-TIMES, art critic Harold Haydon:

"The new program proposed by Roger L. Stevens, chairman of the national council and President Johnson's special adviser on the arts, is aimed at building the nation's cultural resources rather than merely conserving them.... The Council's achievements have been so substantial and spectacularly successful that Congress is certain to appropriate a generous amount despite war, domestic troubles and the space program. At best, the needs can be met only in part because the nation faces a tremendous gap between what it actually does in cultural activities and what its wealth and prestige demand of it. The stimulus of the national council is apparent around the country." (September 10, 1967)

DAYTON DAILY NEWS (Ohio), fine arts editor Betty Dietz Krebs:

"To those of us struggling with the rising cost of living...the recommendation of Roger Stevens to Congress does sound staggering. Speaking for the National Council on the Arts, he has urged an appropriation... to fund the most extensive federal arts program in the nation's history. What Stevens does ask for, based on the enormous needs in the arts, is the kind of monumental boost the arts must have if they are to survive." (September 10, 1967)

THE SUNDAY STAR (Washington, D.C.), music critic Irving Lowens:

"In September 1965, the 89th Congress passed a bill authorizing the establishment of the National Foundation on the Arts and Humanities. Thus, the federal government crossed the Rubicon and acknowledged its responsibility to help support the performing arts.... With the appropriation of funds for fiscal 1968...the activities of the national foundation would automatically terminate for lack of money. Such a state of affairs would be a genuine catastrophe for the arts." (September 3, 1967)

THE DAILY TELEGRAPH OF LONDON, art reporter Sean Day-Lewis:

"From an anonymous 11th-floor suite of modern offices on Washington's G Street, Mr. Roger L. Stevens presides over the first steps towards an adequate Federal subsidy for the arts in the United States.... After completing a south-to-north tour of the eastern United States I appreciate that Mr. Stevens is eminently the appropriate man for his job.... The arts endowment was given an annual ceiling of about £3½ million for its first three years, but for this financial year Congress has appropriated only £2½ million for the arts, a drop of about £350,000 on 1966-1967. This means on the face of it that the British Government is spending six times as much on the arts as the American Government, with a quarter of the population.... At the international conference on official patronage of the arts held at Ditchley Park in Oxfordshire last month, Mr. Charles Mark, of the American National Council, described our (Great Britain's) Arts Council as 'the mother church.' But the son has things to teach the mother as well as the other way about. For one thing it is surely wise to have given the National Council such wide terms of reference, ensuring that it can play a part in such diverse activities as improving highway signs, preserving Hawaii's natural beauty and saving, at 48 hours' notice, the first American production of Schoenberg's 'Moses and Aaron' with a £18,000 grant. On a limited budget the National Council has done wonders. And, more importantly, a strong machinery has been created for the future." (August 5, 1967)

ATLANTA (Georgia), "New Directions for the Arts," Carlyn Fisher:

"The federal government's attitude toward supporting the arts in America is still a question, but in its brief two-year history, the National Council for the Arts...has much to recommend it. Aiming first at urgent needs, the council has saved from extinction such fine organizations as the

American Ballet Theatre and the Martha Graham Dance Company. It is sponsoring new and inexpensive housing for artists in New York, and, perhaps most important, it is giving financial assistance directly to each state for support of local programs." (June, 1967)

ASSOCIATED PRESS, staff writer Mary Campbell:

"Cautiously, but with growing hope, American's creative artists and government officials note the birthday of a cultural experiment new to the United States: state subsidy of the arts, European-style. For two years the Federal Government has been promoting culture with tax dollars. It's not much as federal expenditures go--\$2,500,000 in fiscal 1966 and \$6,000,000 in fiscal 1967, which ends June 30. This compares with \$85,000,000 that the Ford Foundation has given to symphony orchestras. But it is an important start, officials say, and they hope a little will go a long way to advance architecture, design, writing, dance, drama, music, education, art, and sculpture.... There have been few major criticisms of the Council on the Arts considering that it has announced 73 allocations in two years. Nobody has yelled politics or dictatorship." (St. Louis Post-Dispatch, June 25, 1967)

HEARST NEWSPAPERS, White House correspondent Catherine Mackin:

"The best buy in the Great Society is 'the arts.' It's the only thing left that costs just a nickel. For five cents per person in each year of a three-year period ending in fiscal 1968 the National Endowment for the Arts (NEA) is planting seed money which, along with related federal programs, may produce the first successful program, ever, in 'mass culture.' Regardless of what the future brings, the beginnings are impressive, so impressive that advancement of the arts could find a place in history as one of the major achievements of the Johnson administration." (News American, Baltimore, June 11, 1967)

WICHITA BEACON editorial:

"The National Council on the Arts received a congressional appropriation of \$7 million this year to help talented artists in all fields, to help in the presentation of new works and to aid new and expanding cultural institutions. This is money well spent....This shows wisdom. People live better with the arts and should support them, or as (Roger L.) Stevens points out, they will become vegetables." (June 2, 1967)

CHARLOTTE OBSERVER (North Carolina) editorial:

"These are not haphazard programs. They affect living artists and thinkers, new and established, but in either case having given clear indication of talent and purpose.... Funds could be restored or further cut. Let's hope the former. It seems a small but important amount in seed money--about 5 cents a person is the estimate--for a long-range harvest in a time of enormous devastation and waste." (May 27, 1967)

KINGSPORT NEWS (Tennessee) editorial:

"The fact that the government is handing out grants to people through the National Foundation for Arts and Humanities to the tune of several millions strikes some people as all wrong and a waste of money that could better be used for practical purposes.... But if there is no support for such help for those who contribute to the cultural side of life until all practical needs are met fully, nothing will ever be done.... The cultural side of life is just as important as what we call the practical side of life, and the encouragement of the arts is as much an obligation to the future as the encouragement of the sciences...the development of the arts as well as the sciences is sound and good...." (April 20, 1967)

WASHINGTON POST, art critic Andrew Hudson:

"The National Endowment of the Arts and Humanities should continue as it has begun--generously giving out grants to practicing artists to travel, see paintings or meet other artists, and work full time at their art." (April 2, 1967)

ART IN AMERICA, "What the Federal Arts Program Really Means," Jay Jacobs:

"...The United States government is intended to be an expression of the will of the people and the people are striving mightily to involve themselves with the arts.... Since the autumn of 1965 the federal government officially has expressed the will of the people in the matter of cultural involvement.... Neither Congressional appropriations nor Presidential proclamations nor public mandates can initiate federal patronage of the arts without an awareness on the part of the implementing agencies of the true nature of patronage. Roger Stevens and his Council appear to be

quite aware of the real nature and responsibilities of the assignment they have taken on. They won't buy us a renaissance--that's beyond price even in terms of government spending--but they may yet get us a Virgil or two." (March, 1967)

WASHINGTON POST, drama critic Richard L. Coe:

"Without any question whatever, the two years since President Johnson took the oath of office on the Capitol steps have brought more White House attention and action for the arts than any period during any Administration since the Presidency began. Creation of the Arts Council and progress on the Capital's bitterly needed homes for the performing arts, are unparalleled steps.... Since appointment of the Arts Council members in the spring of 1965, it has taken decisive, considered actions. Its spending has been limited to only \$6.5 million for varied Federal programs and another \$2 million to assist duly-created state art agencies...the facts do prove that no preceding Administration has come close to this record." (January 15, 1967)

NEW YORK TIMES editorial:

"Now, through the agency of the National Council on the Arts, grants and pledges totaling \$2.3 million have been designated for an impressive variety of artists, institutions and programs. There has been no suggestion of political interference--always a danger when government enters the field of the arts. The money has been distributed with an uncommon understanding of where and by whom it is most needed. The range of grants is wide.... A painstaking effort has clearly been made to support what is truly serious...the National Council on the Arts has discharged its responsibilities with admirable intelligence and taste." (December 26, 1966)

SAN FRANCISCO CHRONICLE, art editor Alfred Frankenstein:

"The Endowment has accomplished infinitely more than anyone dreamed it could accomplish a year ago...the Endowment has instituted no less than 45 projects that were not contemplated a year ago.... The breadth of this program is staggering, and its implications for future development are quite incredible.... One hopes that the National Endowment for the Arts can demonstrate as much receptivity as capacity for growth. Its growth during the past year is beyond belief, and all of it has been to the good." (October 23, 1966)

CHICAGO TRIBUNE, music editor Thomas Willis:

"...In the arts and in the field of education, President Johnson has made far reaching, idealistic federal commitments without precedent. The arts in particular have received a series of shots in the arm which...are among the most creative fiscal allotments ever made. Taken in sum, they suggest a distinctively American plan for government aid to the arts which may overturn a good many notions and bromides.... The remarkable fact is that the National Council on the Arts so far has been a muscular, fast-moving, and unorthodox arm of the government which plants its punches where they likely will count most and wastes neither energy nor money...the council has created more excitement and less controversy than anyone had a right to expect." (September 18, 1966)

REPORTER DISPATCH (White Plains, N.Y.) editorial:

"The United States government has traditionally taken a perfunctory interest in the nation's artistic life.... But now the picture has been brightened somewhat. The National Arts Endowment, which is supported by the National Arts Council, has made grants to a number of projects which will encourage new ideas and fresh approaches in the creative fields. The experimenters are being given a chance to satisfy the ever increasing appetite of the American public for culture in general, and for new ideas in particular." (September 6, 1966)

WASHINGTON EVENING STAR editorial:

"The National Council on the Arts continues its thoughtful assistance to American cultural life. The latest series of grants, like its predecessors, shows creative imagination in the administration of funds to match the creative imagination the council hopes to nurture in the arts." (September 5, 1966)

NEW YORK TIMES, critic-at-large Howard Taubman:

"It is too early to assess the ultimate value of all grants that have been made by the National Arts Endowment, but it is not a bit too soon to commend its chairman, Roger L. Stevens, and his advisers, the members of the National Arts Council, for their energy and breadth of vision. The endowment is confounding the Cassandras who glumly prophesied that public funds would be spent on cautious principles and unadventurous programs. The reverse has been true.... Seldom has a new government

program, especially one so beset with possible booby traps, been implemented with so much imagination and dispatch.... The arts endowment has elected to support a multiplicity of ventures in all the arts since it was approved less than 12 months ago by an act of Congress and received its initial appropriation." (September 1, 1966)

NEW YORK TIMES editorial:

"The law adopted last year set up a National Arts Council, and the President has appointed to it a civic-minded, experienced, sensitive group of men and women. Their advice should be followed. In Great Britain, where the Arts Council decides how to spend the money appropriated by the Parliament for the arts, the program has worked impressively for more than two decades. Washington would be wise to learn from the British experience." (April 5, 1966)

WASHINGTON EVENING STAR editorial:

"The first year's program, announced last November by chairman Roger L. Stevens, showed courage, imagination and much expert thought. There is no reason to believe those qualities will diminish. There is no reason to believe the need for financial help will diminish. The existence of the National Foundation and its Endowments and Councils in the arts and the humanities has been one of the most encouraging signs of these times. It has meant national concern for the higher reaches and the higher rewards of the human spirit, a concern very long overdue." (April 4, 1966)

NEWSWEEK cover story, "The American Way of Giving":

"The government's National Foundation on the Arts and the Humanities promises to be one particularly adventurous agency and may even reverse traditional roles. Arts council chairman, Roger Stevens, has authority to finance pilot projects and then ask private foundations to put up matching funds or take over the projects. While foundations claim that they are the venture capital in a pluralistic economy, examples like this have prompted critics to say that government has captured the lead in innovation as well." (March 14, 1966)

NEW YORK TIMES, critic-at-large Howard Taubman:

"The federal government's new presence in the arts makes it almost a certainty that the mid-1960s will be a great watershed in their history in America. Sparked by the money and energies released by the establishment of a National Arts Endowment, a host of projects are being developed.... All this planning reflects a salutary change in the nation's cultural climate.... In the mid-1960s the federal government is investing directly and openly in artists and artistic institutions. Yet congressmen today, instead of complaining, are appearing personally at the new offices of the Arts Endowment in Washington to push the claims of their constituents and communities for federal aid." (January 18, 1966)

WASHINGTON EVENING STAR, art critic Frank Getlein:

"The National Council on the Arts...set a pattern for thoughtful discrimination as to need and prospect in the arts. In its first major action the Council demonstrated brilliantly that it will be an imaginative force for intelligent change in the arts structure of this country, as well as a quick and generous support for the truly national institutions in their moments dire...the Council is not only doing things, it is setting an example of how these things ought to be done...(with) a paltry \$3 million, the Council has made an utterly brilliant beginning. There isn't a false move. The return will be many, many times the investment. And almost every item is so beautifully constructed that it will teach the trustees, patrons, directors and customers of the American art establishment things they should have known before.... President Johnson, Senator Pell (D-R.I.) who was chairman of the Senate Special Sub-Committee on the Arts and Humanities and introduced the Administration's legislation, Mr. Stevens and a cast of thousands over the years have brought in a winner." (November 21, 1965)

WASHINGTON POST, drama critic Richard L. Coe:

"In its unprecedented task of spending federal funds, the National Council on the Arts is moving with what might be called cautious daring. By recognizing the need of individual artists for cheap places in which to work and live, the Council shows that it has its feet on practical earth, an area to which dilettantism rarely descends. By aiming to help finance acting companies for the school boards of three cities, the Council shows keen awareness of the congressional bill's accent on grassroots activity..the arts council's think sessions have come up with a seven-point program of imagination, moderation and awareness that the U.S. eddies beyond the Hudson and Potomac." (November 21, 1965)

BOSTON RECORD AMERICAN, drama critic Elliot Norton:

"In Washington, D.C., the National Council on the Arts has made a good beginning.... Before they make recommendations to Congress or even grandiose statements to the press, they propose to spend more time thinking about the prospects and possibilities. They are taking their responsibilities sensibly and are more concerned with making sense than with making news. That's admirable.... The National Council on the Arts can do much to create a new image, to prepare the ground for big and substantial changes, by explaining to the public and the politicians how and why federal aid to the theater, music, painting and the other arts would be to the advantage of all the people.... If these accomplished people, having carefully considered the hazards and the advantages, should recommend that the United States government follow the pattern of most foreign countries by helping the arts and artists, even to the extent of subsidy, they will be heard with respect and probably heeded.... They are notable pioneers in a great and good cause." (April 15, 1965)

ON THE AMERICAN FILM INSTITUTE

SAN FRANCISCO EXAMINER, Washington Bureau correspondent Catherine Mackin:

"With the blessing of Hollywood moguls, the help of government money and the determination of some dedicated men, the American Film Institute has finally staged its long-awaited appearance. The institute, first of its kind in this country, made its official debut Monday with an avowed purpose to 'stimulate and encourage progress in the film art.' Phrased another way, American movies have degenerated to such a low point that the United States has virtually lost its initiative in an industry it created. Now, those who want to turn this tide have a forum to do so.... The federal government's contribution to the non-profit, non-government institute...is \$1.3 million which will be funded through the National Endowment for the Arts." (June 7, 1967)

NEWSWEEK, "Show of Concern," editorial:

"The American Film Institute is a new, nongovernmental, non-profit... organization that has not yet rented office space, does not own a projector and cannot even wangle free tickets to Saturday afternoon kiddie shows. Still, the remarkable--and heartening--thing about the institute is that it exists at all. After 76 years, the nation in which movies were born has finally made a show of concern for the medium's prodigious past, its troubled present and the promise of its future. Film institutes have existed for decades in Britain, France, the Soviet Union, Sweden, Italy and India, and they have long since proved indispensable as archives, catalogues and centers for film education, publishing and sometimes production. The United States, however, found a national film institute dispensable until three months ago, when it came to life as an outgrowth of the National Council on the Arts." (September 4, 1967)

THE BEAVER DAM WISCONSIN CITIZEN, editorial:

"The United States, where motion pictures had their birth, is one of the last major producing nations to establish a film institute. It will promote film making careers, film education as an art form, film production through grants to young filmmakers and film archives and publications. It is a belated recognition of the film in American life." (June 14, 1967)

SATURDAY REVIEW, "Should American Films Be Subsidized?", William Fadiman:

"The inauguration of the American Film Institute under the auspices of the National Foundation of the Arts and Humanities Act of 1965, with George Stevens, Jr., as its director, is the first institutional acknowledgement of America's delinquency in treating film as an art form. This is encouraging, to be sure, with its contemplated five-pronged program devoted to training, education, production, publications, and archival activities.... The motion picture is (or could be) as important a contribution to our cultural climate as other forms of performing arts such as music, ballet and the theater--all of which are the recipients of various grants and subsidies from public-spirited citizens, foundations, city or state funds, and cultural commissions. As responsible members of a community and of a nation, we are pleased and proud to subsidize such insti-

tutions as representative of our interest in the arts. Why should we not manifest equal pride and pleasure in the art of the cinema and consider similar subsidations?" (August 5, 1967)

SATURDAY REVIEW, "Onward and Upward with the Institute," associate editor Hollis Alpert:

"This country now has a national film foundation known as the American Film Institute...for the first time, we are emulating other countries in fostering a film institute. Those in Britain, France, Poland, Italy and Czechoslovakia have made important contributions to cinema and the spreading of knowledge about it. The same thing will undoubtedly happen here. Above all, what is being acknowledged is that the commercial spirit has far too long dominated the American film and that a counterforce has been long overdue." (June 24, 1967)

ON THE ARTISTS' HOUSING PROJECT

NEWS-SUN-SENTINEL (Fort Lauderdale, Florida), art editor Maurice La Reau:

"Manhattan's lower West Side will become the location of one of the most unique and epoch-making projects ever created for artists in this country. Called the National Artists' Center, the very large complex will contain 500 units of low and moderate income housing for creative artists and their families. This was made possible by a matching grant of \$500,000 to the J.M. Kaplan Fund of New York from the National Council of the Arts... .. The...project will be the most unique building complex ever created in this country planned exclusively for the arts." (August 13, 1967)

THE DES MOINES REGISTER (Iowa), editorial:

"The council has made a half million dollars matching grant to the (J.M. Kaplan) fund (for artists' housing)... Considering the federal government's huge outlays in other areas, \$500,000 is a modest contribution to encourage humanizing pursuits. Other nations with far less total resources have been supporting the arts and artists for centuries because their value to society is recognized." (August 13, 1967)

THE SUN (Baltimore, Maryland), art critic for the Sunday SUN, Barbara Gold:

"A...low rent housing center for painters, sculptors, composers, choreographers, and filmmakers will be opened in 1969 in Lower Manhattan. This announcement by the National Council on the Arts and the Kaplan Fund symbolizes a public support for artists on an unprecedented scale. Such Government aid is all the more commendable because it comes at a time when the social importance and relevance of current mainstream art seems marginal at most." (August 13, 1967)

ON DANCE PROGRAMS

DANCE MAGAZINE, "May I? Yes, You May," editor-in-chief Lydia Joel:

"And now, at last, our government has begun to help the dancer at home. At first, from the National Endowment for the Arts...we had grants to American Ballet Theatre and Martha Graham. These, plus eight smaller grants to choreographers were the first deliberate acts of financial support given by the United States government for the creation and presentation of dance works in the United States. Compared with other areas of Congressional appropriations the monies involved were not very large, but so financially undernourished has the dance been, that these monies have been as welcome and productive as rain in a drought.... The First Conference of the newly born Association of American Dance Companies, an organization stimulated by a small but exceedingly important grant from the National Endowment Fund, was an historic event. Never before have American dance organizations--professional and non-professional, big and little, ballet and modern--been able to meet together and work together to investigate common areas of concern. The AADC is beholden for its life to the National Endowment. And that life has already resulted in mature action." (August, 1967)

THE PLAIN DEALER (Cleveland, Ohio), dance critic Eleanor Frampton:

"Dances about people, their loves, hates, frustrations, and tragedies, so lyric, poignant, emotionally tense and superbly performed the audience was spellbound. Such dances made up the fare offered at the 20th American Dance Festival in Palmer Auditorium of Connecticut College in New London, last week. The Festival featured works of two of the great

choreographers of contemporary dance, Martha Graham and Jose Limon.... (Limon's) 'Psalm' and (Graham's) 'Dancing Ground' were made possible by a grant from the National Council on the Arts. The Festival received a similar grant to present them. It is heartening to find the grants going to such carefully selected recipients and the resulting works so artistically fine." (August 27, 1967)

NEW YORK HERALD TRIBUNE, dance editor Walter Terry:

"The Treasury of the United States has saved a national treasure. Not directly, perhaps, but the taxpayers, through the government's recently established National Council of Arts, saved the American Ballet Theatre from extinction.... The engagement now ending has simply reconfirmed the findings of 1965 and that is that the American Ballet Theatre must not only be preserved but also served, in the future, by other government funds." (February 13, 1966)

NEW YORK TIMES, dance editor Clive Barnes:

"The American Ballet Theatre...became the first American performing arts enterprise to appear with the help of a Federal grant. For this relief much thanks. May it be the first of many enterprises so to benefit..." (January 20, 1966)

WASHINGTON POST, dance critic Jean Battey:

"The coming season is illuminated by the appearances scheduled here of Martha Graham and her company in October. It is no misuse of superlatives to call Miss Graham one of the most remarkable and original artists this country has ever produced. She has provoked the greatest interest, controversy and admiration since her first solo recitals in the late 1920s. It is only in recent years, and belatedly, that she has received some of the official honor and recognition she so richly deserves. One form of recognition was the \$145,000 award granted to her last spring by the President's Council on the Arts which has made possible her first tour of this country in well over a decade. The money is being used for traveling expenses and for rehearsals to bring the company to top performance pitch. With a group that performs only for brief seasons each year the standard of technique and dramatic conviction that emanate from the company are a wonder--unsurpassed by any dance group in the world." (September 11, 1966)

NEW YORK TIMES, dance editor Clive Barnes:

"Something remarkable has happened in dance across the country. It is called the Martha Graham Dance Company, now on its first national tour in many, many years. Miss Graham and her art have long been regarded as a trifle esoteric, a little special--something hardly, let us say, popular. But who is esoteric, who is unpopular? During this tour, now past its midway point, the Graham troupe has been playing to full, enthusiastic houses. Almost everywhere people have been turned away at the box office." (November 24, 1966)

ON EDUCATIONAL TELEVISION PROGRAMS

SPRINGFIELD NEWS (Massachusetts), editorial:

"In this age of federal grants, where much of the emphasis has been on public works projects and physical facilities, it is encouraging to read of a \$1.8 million nationwide program of government support for various educational and art forms.... Under the \$1.8 million program, the largest single recipient is educational television as \$875,000 has been offered to three non-profit organizations which must match the government's share. This is the most extensive government assistance program ever undertaken for educational television and can prove a tremendous boon in realizing the potential of educational TV which has been hampered by limited funds.... In a real sense, any nation is only as strong as its cultural heritage. Government financial aid to enrich this heritage promises to reap sound dividends." (August 31, 1966)

ON LITERARY PROGRAMS

THE HARTFORD TIMES (Connecticut), editorial:

"The council has announced...allotments of federal funds to 29 writers to enable them to get on with the important work of writing. The grants aren't large--they range from \$1,000 to \$2,000....In several 'golden ages' of letters, from the time of the Emperor Augustus to about a life-

time ago, men with money supported the work of men of genius. It was a happy combination; the patron shared the joy of creation by making it possible and the writer or artist got enough money to feed and shelter his family. But economic systems changed, and now there are few patrons. There are more creative spirits than ever because more people are being educated in the use of the artist's tools--words or paints or chisels--and genius finds more outlets. It is proper for a government to underwrite the creative efforts of young writers. The government does what the people would (or at least should) do if they had the chance. Literary creation decorates a nation and enriches posterity. The total of the... grants of the National Council on the Arts--\$37,500--may well produce cultural treasures far out of proportion to the cost in money." (December 13, 1967)

SATURDAY REVIEW, "Endowing the Arts," David Dempsey:

"On another front, the Council has turned over a matching grant of \$70,000 to the Academy of American Poets, to smuggle poets into high schools for readings. This program, which met with staggering success last year when it was begun on a pilot basis in New York City, Detroit, and Pittsburgh, will now move on to Minneapolis, Los Angeles, and a number of smaller cities in the Southwest. Its purpose is to expose English teachers and their students to live poets, and poets to a live, if captive, audience--children 'whose creative expression has largely been muffled, and whose problems of English communication are severe....' Already some of the participating cities are angling for repeat performances, and an old myth has been laid to rest. Modern poetry does make sense when you hear it, and it can be enjoyed." (August 12, 1967)

DAYTON DAILY NEWS (Ohio), fine arts editor Betty Dietz Krebs:

"Anybody who has ever leafed through a writer's marketing magazine knows that poets generally are the worst paid of all the artists. Assuming they are good ones, of course. The awards given the five poets by the National Endowment for the Arts is the kind of thing that is long overdue. The five, who received awards of \$10,000 each, are Kenneth Patchen, Yvor Winters, John Crowe Ransom, Louise Bogan and Malcolm Cowley." (July 16, 1967)

FREMONT NEWS REGISTER (California) editorial, "Inspiring Development":

"Some of the 'raving liberals'...would have us believe that this big, rich nation cares nothing for its creative personalities. A major refutation of this stand has just come out of Washington. The National Foundation of Arts and Humanities has awarded great poet Kenneth Patchen a \$10,000 grant on the basis of his works. The story involves more than dollars. It involves a great deal of caring and extra effort by responsible human beings.... Their caring represents a very well-deserved 'thank you' to Kenneth Patchen and his lady for their huge contribution to American cultural life." (June 19, 1967)

SATURDAY REVIEW, "Endowing the Arts," David Dempsey:

"An enterprise more directly related to publishing is a \$90,000 project to help the small, independent press do what the big publisher doesn't do--that is, print fine books.... Quality book design and fine printing are neglected arts in the commercial publishing world; the Council's decision to help these publishers remain small and independent but a little less broke is to be commended." (August 12, 1967)

ON MUSIC PROGRAMS

DAILY DEFENDER (Chicago, Illinois) music editor Earl Calloway:

"For a brief four days Chicago enjoyed an exciting presentation of Puccini's 'Tosca,' Verdi's 'Falstaff' and Berg's 'Lulu' produced by the newly formed American National Opera Company under the artistic direction of Sarah Caldwell at the Civic Opera House. 'Tosca' and 'Falstaff' have been around for a long time and opera enthusiasts have been exposed to many productions of the operas but the American National Opera Company's production falls in a superior category by comparison to those already seen. As the newly formed opera company continues its transcontinental tour, supported by a grant from the National Endowment for the Arts, and gifts from private patrons of music, audiences will have the pleasure of witnessing high quality productions." (October 30, 1967)

THE NEW YORKER, article entitled "Brava," music critic Winthrop Sargeant:

"The visit of the American National Opera Company to the Brooklyn Academy of Music...was probably an eyeopener to many New Yorkers besides me. This is a company with all the style of the world's finest opera troupes, and, in addition, it produces opera with more dramatic effect than most of them. The mind behind its productions is...Sarah Caldwell, a lady who put Boston on the operatic map and who is now engaged in touring the country with this admirable new group. Miss Caldwell's extraordinary gifts as an operatic director are well known to every opera buff who travels from city to city in search of great performances, but this was the first occasion on which they have been exhibited here. They include nothing in the way of eccentricity and everything in the way of bringing to light all the musical and dramatic subtleties that a score contains. Opera issues from her hands as superb drama, but never at the expense of musical or vocal elements, and her taste appears to be infallible."
(October 14, 1967)

LOS ANGELES TIMES, music editor Martin Bernheimer:

"Long-overdue and much-needed assistance for the struggling lesser-known writers comes in the form of a Composer Assistance Program, courtesy of the National Foundation on the Arts.... It is intended to encourage commissions and to facilitate performances by defraying the cost of preparing orchestral parts. The mechanical obstacles to getting new works played are gigantic, and a plan like this one could be of inestimable value to the Cause." (May 21, 1967)

SAN FRANCISCO SUNDAY EXAMINER AND CHRONICLE article:

"This week part of a double dream for opera begins to be realized when the Western Opera Theatre, the newest branch of the San Francisco Opera, makes its debut in Sacramento on Friday. Part One is the old American dream of having regional opera companies.... Reverie No. 2 is year-round opera for San Francisco.... Western Opera Theatre was founded just two short months ago with a ... grant from the National Foundation for the Arts and Humanities, and a matching amount from San Francisco Opera plus its own income." (January 22, 1967)

SAN FRANCISCO EXAMINER, music editor Alexander Fried:

"Probably for the first time in American history, a labor union here is about to sponsor an opera performance exclusively for its members and friends. San Francisco's Department Store Employees Union, Local 1100, today announced it will present the Western Opera Theatre in Rossini's comedy, 'The Barber of Seville,' in English.... General director Kurt Herbert Adler of the San Francisco Opera described this performance as 'immensely significant--a breakthrough in the growth of the arts and a broadened American opera public.' He said that while opera evenings under union auspices are a tradition at the Vienna Opera and Milan La Scala, and other European cities, he thinks they are unprecedented in this country. The Western Opera Theatre (or WOT) is a non-profit, educational branch of the San Francisco Opera. In its debut last winter, it had the help of a...grant from the National Endowment on the Arts. It won great success, and many re-engagements, in 35 Northern California adult and school performances. This winter it has already begun a schedule of 150 performances, with \$100,000 aid from the National Endowment. Its tours will range as far as Los Angeles, Oregon and Arizona." (November 15, 1967)

ON THEATRE PROGRAMS

ASSOCIATED PRESS article by William Glover:

"The biggest theatrical angel this season isn't on Broadway--but in Washington. He is Uncle Sam, backing with \$1 million a multipurpose test of drama in education.... Taking part, in a rare display of agency togetherness, are the National Endowment for the Arts and Humanities, the United States Office of Education and state and local boards of education.... It is the first time that two Federal units have meshed efforts and cash in the cause of culture.... As (Roger L.) Stevens describes the undertaking, the National Endowment, about a year ago, envisaged exposing teenagers to performances by first-class theatrical companies, thereby hopefully creating a future audience.... The Rhode Island enterprise... is being conducted on a statewide basis for the 40,000 second, third and fourth year students in all public, parochial and private high schools. The performing company is the Trinity Square Repertory at Providence, a group in existence for three years. The

Louisiana undertaking concerns...pupils in New Orleans and suburban Jefferson Parish. To put on the shows, a new troupe is being set up under the name Repertory Theatre, New Orleans." (September 18, 1966)

NEW ORLEANS STATES-ITEM, editorial writer Charles Dufour:

"Arthur Miller's 'The Crucible,' as you know is a powerful drama. And it is powerfully played by Repertory Theatre, New Orleans' strong cast at the Civic Theater. Now in its fifth and final week, 'The Crucible' will have been witnessed by an audience of 50,000 when the curtain comes down on the last public performance on Saturday night. Forty-two thousand high school students...will have attended the play... I was tremendously impressed with the students' reception of this strong drama. They sat with attentive interest, applauded and laughed at the right spots and at the end gave the cast a standing ovation... There are only three public performances left of 'The Crucible'...and if you want to see top-flight live professional theater, you should try mighty hard to catch one of these last three performances." (November 15, 1967)

NEW YORK TIMES, cultural news reporter Dan Sullivan:

"One of the things the National Foundation on the Arts and the Humanities has done for the theater this season is subsidizing the production of three new plays at three university theaters: those of Brandeis, Michigan and Yale. The idea is that a young playwright ought to have somewhere to work besides the mankilling New York theater. Not a new thought... but a good and generous one. And, quite possibly, a practical one--even if in the long run only a single playwright so aided turns out to be the writer his early benefactors hoped he would be. How many experiments in any field bear fruit? Don Peterson, whose 'Does a Tiger Wear a Necktie?' had its world premiere at Brandeis last night, may stand the long run very well." (February 4, 1967)

VARIETY (New York) article:

"The decision of the National Endowment for the Arts to dispense \$84,750 in grants to nine experimental theatres is a built-in rebuttal to critics who feared that Federal subsidy might result in exclusive nurturing of 'safe' or 'Establishment' legit...the experimental legit's produce new and

sometimes provocative, occasionally challenging work, besides providing a practical workshop for budding playwrights." (September 13, 1967)

NEW YORK POST editorial:

"For Joseph Papp's (New York Shakespeare Festival) troupe, the situation is considerably different today--thanks to its art, the generosity of public and private contributors and--most recently--to a new \$100,000 matching grant from the National Council on the Arts.... The key word is... 'matching.' Both the Shakespeare Festival and the educational TV stations will have to find new private contributions. Contributors should remember this when they are approached for new gifts. The timely federal grants are a welcome beginning and a real encouragement." (September 3, 1966)

ON VISUAL ARTS PROGRAMS

ART NEWS editorial:

"The National Council on the Arts has made its first awards to painters and sculptors--60 of them, each gets \$5000--and it is the best list of grants (or prizes or honors, call them what you will) that we have ever seen in the field. It reveals a sophisticated knowledge on the part of the regional advisory panels which made the recommendations and, even rarer, the facts have been tempered with tact, finesse and a humane understanding of individual needs. The money has gone to artists at a point in their careers when it can make a real financial or psychological difference, possibly a crucial one. Some of the recipients are well known, others are familiar and respected only in the art world itself. For almost all of them, the grant is a meaningful act of recognition and the whole enterprise is a major contribution to our culture." (February, 1967)

DETROIT NEWS, art critic Joy Hakanson:

"No better news ever came across this desk than the announcement that Michigan State University Prof. Charles Pollock and Detroitier Phillip

Wilburn were among 60 painters and sculptors to receive \$5,000 awards from the National Council on the Arts. No strings, no stipulations. Just an outright award 'in recognition of the work they have done and to encourage them to continue their work to the benefit of American Art.' Since art is by nature singular, there is no better way to recognize painters and sculptors than by awards made directly to them and based on past achievement rather than potential." (January 22, 1967)

BOSTON HERALD editorial:

"And now, for the first time, the Federal government has given its support to a contemporary art museum. We applaud the move. This shows that the Federal government is not limiting its grants to the more popular forms of art." (December 27, 1966)

ON THE PROGRAM OF ASSISTANCE
TO STATE ARTS AGENCIES

NEW YORK TIMES, critic-at-large Howard Taubman:

"An examination of the states' applications for matching funds (from the National Endowment for the Arts) for the fiscal year beginning July 1 reveals that many are moving forward, that they are taking careful stock of their resources and needs, and that they are devising programs that not only answer urgent requirements but also have imagination and validity...the quality of many of the projects are so impressive that they deserve analysis and comment.... If the Federal matching funds continue to be applied with increasing creativity, the Arts Endowment and the states' arts councils will make the original Congressional decision look like high statesmanship." (June 12, 1967)

TRIBUNE (Great Falls, Montana), feature writer Maribeth Dwyer:

"Although state arts councils are comparative newcomers to the American scene, the idea behind them is as old as the arts themselves.... With passage of the Act, (the National Foundation on the Arts and the Humanities

Act of 1965) a principle accepted long ago could finally be put into practice. The federal government could enter into active partnership with the people to secure to them their rights to the good life. It could commit a share of the wealth of the most affluent country in the world to the nuturing of the intangible qualities that are the essence of the American genius.... The arts now have the official status accorded to science by the establishment of the National Science Foundation several years ago. A beginning has been made to redress the imbalance between science and the arts and humanities that has been a cause of grave concern to many." (February 26, 1967)

OFFICE OF THE WHITE HOUSE PRESS SECRETARY

See Volume I
P. 14

THE WHITE HOUSE

REMARKS OF THE PRESIDENT
UPON SIGNING A PROCLAMATION CONCERNING
THE BEIRUT CONVENTION
IN THE PRESIDENT'S OFFICE

AT 11:15 a.m. EDT

A little over a year ago in my speech at the Smithsonian bicentennial celebration, I pledged that we would embark on a new and noble adventure: The adventure of international education.

One of the five central tasks of this adventure will be "to increase the free flow of books and ideas, works of art, of science and imagination."

Today I am happy, with the full support of Congress, to announce that we are taking three major steps forward in fulfilling this task. I am today signing a proclamation that announces our formal acceptance of the audio-visual agreement of Beirut.

This final step is now possible because last Saturday, October the 8th, I signed a joint resolution to Congress to bring our tariff laws into conformity with this treaty. Today I am issuing an Executive Order that designates the United States Information Agency to carry out the Beirut agreement for this Government.

The Beirut agreement removes import duties and every other barrier to the international movement of educational materials of the type called "audio-visual", classroom motion pictures, slides, video tapes, recordings, and the like.

Our exports of these educational materials is growing at the present annual level of \$3,500,000. I feel confident that our acceptance of this Beirut agreement will soon bring a doubling in the number of nations -- there are now 18 -- which are full partners to the agreement. I believe it will increase many times the volume of American educational tools flowing abroad.

I also signed today a bill to implement the agreement on the importation of educational, scientific and cultural materials commonly known as the "Florence agreement."

Through this legislation, the United States now joins with 51 other countries in dropping tariff barriers that have limited the free access of nations to all the tools of learning, including books and scientific instruments, which other nations create.

The United States helped negotiate this agreement in 1950. I believe Ambassador Allen negotiated this agreement almost 18 years ago. The Senate ratification followed in 1960.

MORE

(OVER)

-We have been successful, finally, in obtaining action by the 89th Congress which will permit full U.S. participation in this multi-national effort.

I have also signed an Executive Order facilitating art exchanges with foreign countries. This is under authority given me by the 89th Congress.

I am designating the Secretary of State, in consultation with the Smithsonian Institution, as the responsible person to allow art works to come into this country for exhibition.

Because of the limitations of time, I am asking Mr. Cater to give those of you who are interested in the arts a background briefing following this signing, if you care to have one. We will not detain the people here.

I am particularly pleased that we take these steps in the year of UNESCO's 20th Anniversary. The ideals for which that organization stands are being given fresh vitality and renewed purpose. I hope they will command the support of all forward-looking, enlightened citizens without regard to partisanship.

We know that knowledge has no national boundaries; that the instruments of learning should be fully and freely accessible to all. We know that ideas, not armaments, will shape our lasting prospects for peace.

END

(AT 11:22 A.M. EDT)

ADDITIONAL MATERIAL

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

1800 G STREET, N.W., WASHINGTON, D.C. 20506



National Endowment for the Arts
National Council on the Arts

April, 1966

EXCERPTS FROM STATEMENTS BY PRESIDENT LYNDON B. JOHNSON ON THE ARTS

Following are excerpts from statements by President Lyndon B. Johnson on the meaning and purpose of the arts, the arts in the "Great Society," the role of government in support of the arts, and on arts and humanities legislation.

MEANING AND PURPOSE OF THE ARTS

"In the long history of man, countless empires and nations have come and gone. Those which created no lasting works of art are reduced today to short footnotes in history's catalogue. Art is a nation's most precious heritage. For it is in our works of art that we reveal to ourselves, and to others, the inner vision which guides us as a nation. And where there is no vision, the people perish." (Upon signing the Arts and Humanities Bill in the Rose Garden, September 29, 1965)

"Our civilization... will largely survive in the works of our creation. There is a quality in art which speaks across the gulf dividing man from man and nation from nation, and century from century. That quality confirms the faith that our common hopes may be more enduring than our conflicting hostilities. Even now men of affairs are struggling to catch up with the insights of great art. The stakes may well be the survival of civilization." (At Ground-breaking Ceremonies for the John F. Kennedy Center for the Performing Arts, Washington, D.C., December 2, 1964)

"The vitality and the well-being of the people is closely related to their capacity to always produce a high level of art and to enjoy it, and to appreciate it." (Upon signing S.J. Res. 136, The John F. Kennedy Center for the Performing Arts, the White House, January 23, 1964)

"No people can afford to neglect the creative minds among it. They enrich the life of the nation. They reveal the farthest horizons of man's possibility." (At the White House Festival of the Arts, the South Lawn, June 14, 1965)

THE ARTS IN THE "GREAT SOCIETY"

"History has shown that, if we are to achieve The Great Society for which we are all working, it is essential that the arts grow and flourish." (Letter from the President to the Speaker of the House of Representatives, August 18, 1964)

"Pursuit of artistic achievement, and making the fruits of that achievement available to all its people, is among the hallmarks of a Great Society." (Upon transmitting the Administration's recommendations for a National Foundation on the Arts and Humanities to the Special Subcommittee on Labor in the House and the Special Subcommittee on Arts and Humanities in the Senate, March 10, 1965)

"It is important to know that the opportunity we give to the arts is a measure of the quality of our civilization. It is important to be aware that artistic activity can enrich the life of our people, which really is the central object of government. It is important that our material prosperity liberate and not confine the creative spirit." (At Groundbreaking Ceremonies for the John F. Kennedy Center for the Performing Arts, Washington, D.C., December 2, 1964)

"Statistics can describe past trends, analyze present developments and predict future possibilities. But they cannot tell us about the soul of man. The quality of our life must become as much a national issue as the quantity of our goods and services. Human progress is much more than a summary of our economic transactions. It is a matter of how well we live." (To the AFL-CIO Convention in San Francisco, California, December 9, 1965)

"The world, at home and abroad, offers no promise of quiet years ahead. We can expect a constant testing of our nation's leadership and our nation's purpose. Unless we stimulate individual enterprise, unless we regard individual accomplishment, we will be the servants and not the masters of change... In art, we welcome the growth of mass markets for books, painting and sculpture. But we must also seek to nourish the artistic talent which has not yet achieved a buying public." (At Swarthmore College Commencement, Swarthmore, Pennsylvania, June 8, 1964)

"Almost every industrialized nation in the world, on both sides of the Iron Curtain, has one or more national centers for the arts. Washington has lagged behind. Far too often, American actors and singers and musicians must travel to foreign countries to even be heard. Now, because of President Kennedy's leadership and your efforts, they will have a stage here in the capital of their own country. I expect this Center (The John F. Kennedy Center for the Performing Arts) to be a living force for the encouragement of art. Washington needs new theatres and new concert halls. But if that is all that we are building, we will have fallen far short of today's expectation and promise. This Center will have a unique opportunity to bring together worlds of poetry and power -- and bring them to the benefit of each of us. It must give special attention to the young, to increasing their interest and stimulating their creativity. It can serve as a model and instructor to other cultural centers around our Nation. It should open up new opportunities to be heard to young singers and filmmakers and playwrights. It must take the lead in bringing the best in the performing arts to every part of our beloved and rich country, so that theatre and opera are not the privilege of the lucky citizens of just a few metropolitan centers. Yes, this is our ambitious program. But so was the vision of the man in whose memory this Center is today named." (At Groundbreaking Ceremonies for the John F. Kennedy Center for the Performing Arts, Washington, D.C., December 2, 1964)

"Tomorrow's school will reach out to the places that enrich the human spirit: to the museums, the theatres, the art galleries... I am not describing a distant Utopia, but the kind of education which must be the great and urgent work of our time." (To the American Association of School Administrators Convention, Atlantic City, February 16, 1966)

THE ROLE OF GOVERNMENT IN SUPPORT OF THE ARTS

"We fully recognize that no government can call artistic excellence into existence. It must flow from the quality of the society and the good fortune of the nation. Nor should any government seek to restrict the freedom of the artist to pursue his calling in his own way. Freedom is an essential condition for the artist, and in proportion as freedom is diminished so is the prospect of artistic achievement. But government can seek to create conditions under which the arts can flourish through recognition of achievements, through helping those who seek to enlarge creative understanding,

through increasing the access of our people to the works of our artists, and through recognizing the arts as part of the pursuit of American greatness... In so doing we follow the example of many other nations where government sympathy and support have helped to shape great and influential artistic traditions." (Upon transmitting the Administration's recommendations for a National Foundation on the Arts and Humanities to the Special Subcommittee on Labor in the House and the Special Subcommittee on Arts and Humanities in the Senate, March 10, 1965)

"The personal preferences of men in government are not important -- except to themselves... The role of government must be a small one. No Act of Congress or Executive Order can call a great musician or poet into existence. But we can stand on the sidelines and cheer. We can maintain and strengthen an atmosphere to permit the arts to flourish, and those who have talent to use it. And we can seek to enlarge the access of all of our people to artistic creation." (At Groundbreaking Ceremonies for the John F. Kennedy Center for the Performing Arts, Washington, D.C., December 2, 1964)

"Art is not a tender or fragile thing. It has kept alive in the habitations of cruelty and oppressions. It has struggled toward light from the manifold darkness of war and conflict and persecution. Yet it flourishes most abundantly when it is fully free -- when the artist can speak as he wishes and describe the world as he sees it without any official direction. In no country in all the world -- East or West -- is the artist freer than here in America. There are pressures. But they come from inner desire and not external coercion." (At the White House Festival of the Arts, the South Lawn, June 14, 1965)

"It is only the free man who can dare to strike away the bonds of conventions and the claims of ideology in order to express the world as he sees it. It is only when men and women are free that they can shape the intensely personal vision which is the heart of the artistic enterprise. So...artists have a very high personal stake in the defense of freedom. And...I would remind you that all the rest of us have a very high stake in seeing that you remain free so that we may learn and so we may receive pleasure and so we may be greatly enriched by all you do." (To a group of Italian Artists in the Diplomatic Reception Room, Washington, D.C., February 26, 1965)

"There has been an encouraging growth of interest in the arts... But there are many problems in the fields of the arts which not only limit their development, but threaten their very existence. Private initiative is, and should undertake the major responsibility for resolving these problems. However, they are also of vital concern to the Federal Government. The formation of a council of outstanding

representatives of the arts fields...will help us express that concern and provide a method of cooperation with private groups that will have lasting benefits for all the people. In addition, this council will provide the much needed recognition of the artist, assure his place in society, and stimulate audience participation." (Letter from the President to the Speaker of the House of Representatives, August 18, 1964)

"We can work to create an atmosphere for the arts to thrive. Fundamentally, this flows from the values and the thoughts and the hopes of the nation itself. It is shaped by our schools and by our surroundings and by the nature of our society...By honoring artists and their work, by recognizing the importance of their contribution, we not only reflect, but we help to mold the values of this country." (At the White House Festival of the Arts, the South Lawn, June 14, 1965)

"To produce true and lasting results, our states and our municipalities, our schools and our great private foundations, must join forces with us. It is in the neighborhoods of each community that a nation's art is born. In countless American towns there live thousands of obscure and unknown talents. What this bill (National Foundation on the Arts and the Humanities Act of 1965) really does is to bring active support to this great national asset, to make fresher the winds of art in this great land of ours. The arts and the humanities belong to the people, for it is, after all, the people who create them." (Upon signing the Arts and Humanities Bill in the Rose Garden, September 29, 1965)

ON ARTS AND HUMANITIES LEGISLATION

"I propose that we honor and support the achievements of thought and the creations of art... We must also recognize and encourage those who can be pathfinders for the nation's imagination and understanding." (State of the Union Message, January 4, 1965)

"This Congress will consider many programs which will leave an enduring mark on American life. But it may well be that passage of this legislation, modest as it is, will help secure for this Congress a sure and honored place in the story of the advance of our civilization." (Statement upon transmitting the Administration's recommendations for a National Foundation on the Arts and Humanities to the Special Subcommittee on Labor in the House and the Special Subcommittee on Arts and Humanities in the Senate, March 10, 1965)

"We in America have not always been kind to the artists and the scholars who are the creators and the keepers of our vision. Somehow, the scientists always seem to get the penthouse, while the arts and the humanities get the basement." (Upon signing the Arts and Humanities Bill in the Rose Garden, September 29, 1965)

"The talented and the distinguished members of that Council (the National Council on the Arts) have worked very hard. They have worked creatively. They have dreamed dreams and they have developed ideas. This new bill, creating the National Foundation for the Arts and the Humanities, gives us the power to turn some of those dreams and ideas into reality... Working together with the state and the local governments, and with many private organizations in the arts, we will:

Create a National Theater to bring ancient and modern classics of the theater to audiences all over America.

We will support a National Opera Company and a National Ballet Company.

We will create an American Film Institute, bringing together leading artists of the film industry, outstanding educators, and young men and women who wish to pursue the 20th Century art form as their life's work.

We will commission new works of music by American composers.

We will support our symphony orchestras.

We will bring more great artists to our schools and universities by creating grants for their time in residence.

But those are only a small part of the programs that we are ready to begin. They will have an unprecedented effect on the arts and the humanities of our great nation." (Upon signing the Arts and Humanities Bill in the Rose Garden, September 29, 1965)

"...This great nation, this country that we love so much, is looking to this handful of extremely talented individuals (the National Council on the Arts), looking to you as the representatives of all fields of the arts, for ways in which the Government can maintain and can strengthen an atmosphere which will permit the arts to flourish and to become a part of everyone's life." (At the Swearing-In Ceremony of the National Council on the Arts, The Cabinet Room, April 9, 1965)