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NATIONAL FOUNDATION ON THE ARTS AND
THE HUMANITIES

Questions and Answers

PREPARED AT THE REQUEST OF

Senator CLAIBORNE PELL, *Chairman*

OF THE

SPECIAL SUBCOMMITTEE ON ARTS AND
HUMANITIES

OF THE

COMMITTEE ON LABOR AND
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PREFACE

Enactment of Public Law 89-209, establishing a National Foundation on the Arts and the Humanities and constituting a landmark of historic significance in the cultural progress of our country, has created broad public interest and ever-increasing numbers of requests for information on this important legislation.

These requests have come from all parts of the United States, from cultural leaders in local communities, from State arts councils and agencies, from leading representatives of the academic world.

As chairman of the Special Subcommittee on Arts and Humanities, I have directed that the questions most frequently asked be compiled in easily readable form, together with the pertinent answers. Accompanied by the full text of the act, these questions and answers should provide an appropriate reference for information, helpful to members of the Committee on Labor and Public Welfare and Members of the Senate.

In this regard, I wish to pay special tribute to the members of the subcommittee who have labored long and valiantly with me in the evolution of this legislation: Senators Ralph Yarborough, ranking majority member of the subcommittee; Harrison A. Williams, Jr., Joseph S. Clark, and Edward M. Kennedy; and Senators Jacob K. Javits, ranking minority member of the subcommittee, and George Murphy. Senator Javits can well be called the congressional pioneer of this legislation. Senator Yarborough's wisdom and experience in this field precedes my own. Senator Clark initiated important concepts found in the act.

I would also like to pay particular tribute to the great wisdom and leadership of Senator Lister Hill, chairman of the Committee on Labor and Public Welfare.

It should also be noted that Senator Ernest Gruening greatly contributed to the evolution of S. 1483 on which the public law is based. Along with Senator Javits and myself, Senator Gruening sponsored closely related legislation during the early days of the 89th Congress.

CLAIBORNE PELL,
*Chairman, Special Subcommittee on Arts and Humanities
of the Committee on Labor and Public Welfare.*

III

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

QUESTIONS AND ANSWERS

Question: How is the new Foundation structured?

Answer: The Foundation—established as a new independent agency—has two major branches, called Endowments: a National Endowment for the Arts and a National Endowment for the Humanities. Each Endowment is given guidance and advice by Councils of private citizens, appointed by the President. In the case of the Arts Endowment, the advisory body is the National Council on the Arts, established during 1964 by Public Law 88-579 and now under the chairmanship of Roger L. Stevens. The new act increases this Council's membership by 2, so that it will be composed of 26 private citizens plus its Chairman. The structure for the Humanities Endowment is exactly parallel, with a new National Council on the Humanities established under Presidential appointment and also consisting of 26 members plus the Chairman. In each case the Council Chairman serves as the chief executive officer of the Endowment. There is also provision for coordination between the two Endowments and with related Federal bureaus and agencies, so that there can be maximum opportunity for cooperative activities and so that duplication of effort can be prevented.

Question: How is this coordination provided?

Answer: Through a Federal Council on the Arts and the Humanities.

Question: Who are the members of the Federal Council?

Answer: There are nine members, as follows:

- The Chairman of the National Endowment for the Arts;
- The Chairman of the National Endowment for the Humanities;
- The U.S. Commissioner of Education;
- The Secretary of the Smithsonian Institution;
- The Director of the National Science Foundation;
- The Librarian of Congress;
- The Director of the National Gallery of Art;
- The Chairman of the Commission of Fine Arts; and

A member designated by the Secretary of State (to include the Department's international experience in cultural and educational affairs).

Question: Why is the Director of the National Science Foundation included on the Federal Council on the Arts and the Humanities?

Answer: The definition of the humanities in the act includes those aspects of the social sciences—such as sociology, for example—which relate to the study of man in relation to his environment. The National Science Foundation provides, through a small part of its total budget, some support for studies and research related to these areas. Duplication of effort can thus be avoided by establishing cooperation with NSF through its Director.

Question: How is the new Foundation funded?

Answer: Each Endowment is authorized \$5 million for each of 3 fiscal years, 1966, 1967, and 1968. After this the authorizations would be subject to review by the Congress.

Question: Is this the total amount of funding possible?

Answer: By no means. A major objective of the legislation is to stimulate private philanthropy for cultural endeavors and State activities to benefit the arts. For these purposes an additional annual maximum of \$5 million for the Humanities Endowment and \$2.25 million for the Arts Endowment are authorized to match funds donated from private sources; and \$2.75 million is authorized for the Arts Endowment to enable each of the States (55 entities in all, including the District of Columbia and outlying areas) having a State arts agency to receive an annual grant of up to \$50,000 on an even matching basis. States without such an agency are eligible to receive a one-time grant of up to \$25,000—without matching requirements—from these earmarked State funds. The grant would allow a State to conduct a survey leading to the establishment of a State agency for the arts and enable it to qualify for a \$50,000 matching grant in subsequent years.

Question: What groups are eligible for financial assistance?

Answer: Any group shall be eligible for financial assistance if (1) no part of its net earnings inures to the benefit of any private stockholder or stockholders, or individual or individuals, and (2) donations to such group are allowable as a charitable contribution under the standards of subsection (c) of section 170 of the Internal Revenue Code of 1954.

Question: Are museums included in the term "group"?

Answer: Yes, museums are specifically included.

Question: We propose to remodel a building in order to convert it into a community cultural center for plays and concerts. Can we seek financial assistance from the Arts Endowment?

Answer: Yes. Grants-in-aid for construction, including remodeling and repairs, are authorized under the law. It should be noted, however, that funds for all purposes are limited, and final decision as to priorities has been left to the wisdom of the National Council on the Arts (\$10.7 million has been appropriated for the Foundation's beginning activities, including administrative costs).

Question: Are there protections against domination and control of the arts and the humanities by either of the respective Chairmen?

Answer: Yes. There is a system of checks and balances built into the law:

First, section 4(c) expressly prohibits Federal control.

Second, the National Council on the Arts, composed of private citizens who are broadly knowledgeable and experienced in the arts, must advise the Chairman of the Arts Endowment on policy and procedures, and must make recommendations on applications for assistance. The Council may make annual reports to the President and the Congress, separately from the required annual report of the Chairman.

Third, the National Council on the Humanities, composed of private citizens chosen on the basis of distinguished service and scholarship or creativity, serves in relationship to the Chairman of the Humanities Endowment in precisely the same manner.

Question: Where do we apply for a grant?

Answer: To the Chairman of the National Endowment for the Arts, or the Chairman of the National Endowment for the Humanities, depending on the nature of the application, who are authorized to carry out grants-in-aid programs. It is implicit in the law that the procedures and criteria shall be guided by the two Councils of private citizens—the National Council on the Arts and the National Council on the Humanities.

Question: May a State, with Federal matching funds, jointly with one or more other States, support projects of a regional nature in the arts?

Answer: Yes. One of the purposes of the act specifies support for the advancement of cultural progress by "local, State, regional, and private agencies."

Question: Is an applicant required to go through a State agency?

Answer: No. Under the law any application may be made directly to the National Endowment for the Arts. It is assumed, however, that as State programs are developed, there will be cooperation between the local and private groups in an individual State and the designated State agency.

Question: What are the general guidelines for the activities which the National Endowment for the Arts will support?

Answer: They are very broad in scope and include the following:

- (1) Productions which have substantial artistic and cultural significance, giving emphasis to American creativity and the maintenance and encouragement of professional excellence;
- (2) Productions, meeting professional standards or standards of authenticity, irrespective of origin which are of significant merit and which, without such assistance, would otherwise be unavailable to our citizens in many areas of the country;
- (3) Projects that will encourage and assist artists and enable them to achieve standards of professional excellence;
- (4) Workshops that will encourage and develop the appreciation and enjoyment of the arts by our citizens; and
- (5) Other relevant projects, including surveys, research, and planning in the arts.

Question: May a State arts council, a community arts council, or other appropriate State or local agency, apply for a grant now?

Answer: Yes; applications may be submitted for appropriate processing. For States to receive grants under the earmarked allocations, applications must be filed prior to the first day of the fiscal year in which such grant will be made. Funds under this earmarked program could not be available prior to July 1, 1966.

Question: Must all grants to groups be limited to 50 percent of the total cost?

Answer: No; but in most cases 50 percent is the maximum ceiling on a grant to a group from the National Endowment for the Arts. Not more than 20 percent of the funds allotted to support projects and productions may be reserved for grants without regard to the 50-50 matching limitation and evidence must be submitted that the sponsoring group has attempted to obtain its share of the cost of the production or project. The National Endowment for the Humanities is not required to make grants on a matching basis.

Question: What is the function of the National Endowment for the Humanities?

Answer: To develop and encourage scholarship, and research in and greater public understanding of the humanities.

Question: What is the function of the National Council on the Humanities?

Answer: It shall advise the Chairman of the National Endowment for the Humanities with respect to policies, programs, and procedures, and must make recommendations with respect to all applications. Its broad function may be compared to that of a board of directors of a corporation. The same concept applies to the National Council on the Arts.

Question: What is the function of the Federal Council on the Arts and the Humanities?

Answer: To advise and consult with the two Endowment Chairmen; to assist in the coordination of the work of the two Endowments; to coordinate the programs of the Foundation with related programs of other Federal agencies; to plan and coordinate appropriate participation in major and historic national events; and to divide appropriately, between the two Endowments, such gifts as may be directed to the Foundation, rather than to one of its two endowments.

Question: What are the guidelines for activities to be supported the National Endowment for the Humanities?

Answer: As with the Arts Endowment's guidelines, they are broad in concept and include authorization to—

- (1) develop and encourage the pursuit of a national policy for the promotion of progress and scholarship in the humanities;
- (2) initiate and support research and programs to strengthen the research potential of the United States in the humanities by making arrangements (including grants, loans, and other forms of assistance) with individuals or groups to support such activities;
- (3) award fellowships and grants to institutions or individuals for training and workshops in the humanities. Fellowships awarded to individuals under this authority may be for the purpose of study or research at appropriate nonprofit institutions selected by the recipient of such aid, for stated periods of time;
- (4) foster the interchange of information in the humanities;
- (5) foster, through grants or other arrangements with groups, public understanding and appreciation of the humanities; and
- (6) support the publication of scholarly works in the humanities.

Question: What subjects does the term "humanities" include?

Answer: As defined in the act, the term "humanities" includes the study of the following: "Language, both modern and classic; linguistics; literature; history; jurisprudence; philosophy; archeology; the history, criticism, theory, and practice of the arts; and those aspects of the social sciences which have humanistic content and employ humanistic methods."

Question: How are the arts defined in the legislation?

Answer: As in the case of the humanities definition, the definition of the arts is intended to be as comprehensive as possible. The term "the arts" includes the following: "music (instrumental and vocal), dance, drama, folk art, creative writing, architecture and allied fields,

painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, and the arts related to the presentation, performance, execution, and exhibition of such major art forms."

Question: Will governmental assistance to the arts diminish the amounts of private funding available for their support?

Answer: Experience shows that quite the opposite is true. Perhaps the best example to demonstrate that governmental support for the arts serves to stimulate private funding is found in the 4-year history of the New York State Council on the Arts. During its first year (1961-62) the Council operated with a budget of \$450,000, over 70 percent of which was supplied by its State appropriation, the remainder coming from private sources. During 1964-65 the ratio was entirely reversed, with almost 75 percent of a larger budget (\$562,000) coming from private funding and the remainder from the State. During the same period the number of communities served by the council doubled, from 46 to 92; the number of performances assisted by the council tripled, from 92 to 277; and the number of touring companies supported by the council increased almost twelvefold, from 6 to 71.

TEXT OF PUBLIC LAW 89-209, 89TH CONGRESS, S. 1483,
SEPTEMBER 29, 1965

AN ACT To provide for the establishment of the National Foundation on the Arts and the Humanities to promote progress and scholarship in the humanities and the arts in the United States, and for other purposes

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That this Act may be cited as the "National Foundation on the Arts and the Humanities Act of 1965".

DECLARATION OF PURPOSE

SEC. 2. The Congress hereby finds and declares—

(1) that the encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter for private and local initiative, is also an appropriate matter of concern to the Federal Government;

(2) that a high civilization must not limit its efforts to science and technology alone but must give full value and support to the other great branches of man's scholarly and cultural activity;

(3) that democracy demands wisdom and vision in its citizens and that it must therefore foster and support a form of education designed to make men masters of their technology and not its unthinking servant;

(4) that it is necessary and appropriate for the Federal Government to complement, assist, and add to programs for the advancement of the humanities and the arts by local, State, regional, and private agencies and their organizations;

(5) that the practice of art and the study of the humanities requires constant dedication and devotion and that, while no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent;

(6) that the world leadership which has come to the United States cannot rest solely upon superior power, wealth, and technology, but must be solidly founded upon worldwide respect and admiration for the Nation's high qualities as a leader in the realm of ideas and of the spirit; and

(7) that, in order to implement these findings, it is desirable to establish a National Foundation on the Arts and the Humanities and to strengthen the responsibilities of the Office of Education with respect to education in the arts and the humanities.

DEFINITIONS

SEC. 3. As used in this Act—

(a) The term "humanities" includes, but is not limited to, the study of the following: language, both modern and classic; linguistics; literature; history; jurisprudence; philosophy; archeology; the history, criticism, theory, and practice of the arts; and those aspects of the social sciences which have humanistic content and employ humanistic methods.

(b) The term "the arts" includes, but is not limited to music (instrumental and vocal), dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, and the arts related to the presentation, performance, execution, and exhibition of such major art forms.

(c) The term "production" means plays (with or without music), ballet, dance and choral performances, concerts, recitals, operas, exhibitions, readings, motion pictures, television, radio, and tape and sound recordings, and any other activities involving the execution or rendition of the arts and meeting such standards as may be approved by the National Endowment for the Arts established by section 5 of this Act.

(d) The term "project" means programs organized to carry out the purposes of this Act, including programs to foster American artistic creativity, to commission works of art, to create opportunities for individuals to develop artistic talents when carried on as a part of a program otherwise included in this definition, and to develop and enhance public knowledge and understanding of the arts, and includes, where appropriate, rental, purchase, renovation, or construction of facilities, purchase or rental of land, and acquisition of equipment.

(e) The term "group" includes any State or other public agency, and any nonprofit society, institution, organization, association, museum, or establishment in the United States, whether or not incorporated.

(f) The term "workshop" means a production the primary purpose of which is to encourage the artistic development or enjoyment of amateur, student, or other nonprofessional participants.

(g) The term "State" includes, in addition to the several States of the Union, the Commonwealth of Puerto Rico, the District of Columbia, Guam, American Samoa, and the Virgin Islands.

ESTABLISHMENT OF A NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

SEC. 4. (a) There is established a National Foundation on the Arts and the Humanities (hereinafter referred to as the "Foundation"), which shall be composed of a National Endowment for the Arts, a National Endowment for the Humanities, and a Federal Council on the Arts and the Humanities (hereinafter established).

(b) The purpose of the Foundation shall be to develop and promote a broadly conceived national policy of support for the humanities and the arts in the United States pursuant to this Act.

(c) In the administration of this Act no department, agency, officer, or employee of the United States shall exercise any direction, supervision, or control over the policy determination, personnel, or curriculum, or the administration or operation of any school or other non-Federal agency, institution, organization, or association.

ESTABLISHMENT OF THE NATIONAL ENDOWMENT FOR THE ARTS

SEC. 5. (a) There is established within the Foundation a National Endowment for the Arts.

(b) The Endowment shall be headed by a Chairman, to be known as the Chairman of the National Endowment for the Arts.

(c) The Chairman, with the advice of the Federal Council on the Arts and the Humanities and the National Council on the Arts, is authorized to establish and carry out a program of grants-in-aid to groups or, in appropriate cases, to individuals engaged in or concerned with the arts, for the purpose of enabling them to provide or support in the United States—

(1) productions which have substantial artistic and cultural significance, giving emphasis to American creativity and the maintenance and encouragement of professional excellence;

(2) productions, meeting professional standards or standards of authenticity, irrespective of origin which are of significant merit and which, without such assistance, would otherwise be unavailable to our citizens in many areas of the country;

(3) projects that will encourage and assist artists and enable them to achieve standards of professional excellence;

(4) workshops that will encourage and develop the appreciation and enjoyment of the arts by our citizens;

(5) other relevant projects, including surveys, research, and planning in the arts.

(d)(1) In addition to performing any of the functions, duties, and responsibilities prescribed by the National Arts and Cultural Development Act of 1964, Public Law 88-579, approved September 3, 1964, the individual appointed under such Act as Chairman of the National Council on the Arts shall serve as the Chairman of the National Endowment for the Arts. In lieu of receiving compensation at the rate prescribed by section 6(c) of such Act, such individual serving as Chairman of the National Council on the Arts and Chairman of the National Endowment for the Arts shall receive compensation at the same rate prescribed by law for the Director of the National Science Foundation.

(2)(A) The first sentence of section 6(b) of the National Arts and Cultural Development Act of 1964 is hereby amended to read as follows: "The term of office of the Chairman shall be four years, and the Chairman shall be eligible for reappointment."

(B) The amendment made by clause (A) of this paragraph shall be applicable with respect to the Chairman holding office on the date of enactment of this Act and each Chairman holding office thereafter.

(e) No payment may be made to any group under this section except upon application therefor which is submitted to the National Endowment for the Arts in accordance with regulations and procedures established by the Chairman.

(f) The total amount of any grant to any group pursuant to subsection (c) of this section shall not exceed 50 per centum of the total cost of such project or production, except that not more than 20 per centum of the funds allotted by the National Endowment for the Arts for this purpose for any fiscal year may be available for such grants in that fiscal year without regard to such limitation in the case of any group which submits evidence to the Endowment that it has attempted unsuccessfully to secure an amount of funds equal to the grant applied for by such group, together with a statement of the proportion which any funds it has secured represent of the funds applied for by such group.

(g) Any group shall be eligible for financial assistance pursuant to this section only if (1) no part of its net earnings inures to the benefit of any private stockholder or stockholders, or individual or individuals, and (2) donations to such group are allowable as a charitable contribution under the standards of subsection (c) of section 170 of the Internal Revenue Code of 1954.

(h)(1) The Chairman, with the advice of the Federal Council on the Arts and the Humanities and the National Council on the Arts, is authorized to establish and carry out a program of grants-in-aid to assist the several States in supporting existing projects and productions which meet the standards enumerated in section 5(c) of this Act, and in developing projects and productions in the arts in such a manner as will furnish adequate programs, facilities, and services in the arts to all the people and communities in each of the several States.

(2) In order to receive such assistance in any fiscal year, a State shall submit an application for such grants prior to the first day of such fiscal year and accompany such application with a plan which the Chairman finds—

(A) designates or provides for the establishment of a State agency (hereinafter in this section referred to as the "State agency") as the sole agency for the administration of the State plan, except that in the case of the District of Columbia the Recreation Board shall be the "State agency";

(B) provides that funds paid to the State under this subsection will be expended solely on projects and productions approved by the State agency which carry out one or more of the objectives of subsection (c); except that in the case of the first fiscal year in which the State is allotted funds after the enactment of this Act, a plan may provide that not to exceed \$25,000 of such funds will be expended to conduct a study to plan the development of a State agency in the State and to establish such an agency; and

(C) provides that the State agency will make such reports, in such form and containing such information, as the Chairman may from time to time require.

(3) The funds appropriated pursuant to section 11(c) for any fiscal year shall be equally allotted among the States.

(4) The amount of each allotment to a State for any fiscal year under this subsection shall be available to each State, which has a plan approved by the Chairman in effect on the first day of such fiscal year, to pay not more than 50 per centum of the total cost of any project or production described in paragraph (1), and to pay up to 100 per centum of the cost of conducting a study and establishing a State agency under paragraph (2)(B) of this subsection.

(5) All amounts allotted under paragraph (3) for a fiscal year which are not granted to a State during such year shall be available at the end of such year to the National Endowment for the Arts for the purpose of carrying out section 5(c) to the extent that the value of gifts, bequests, and devises received by the Endowment under section 10(a)(2) exceeds amounts appropriated under the authority of section 11(b).

(i) Whenever the Chairman, after reasonable notice and opportunity for hearing, finds that—

(1) a group is not complying substantially with the provisions of this section;

(2) a State agency is not complying substantially with the terms and conditions of its State plan approved under this section; or

(3) any funds granted to a group or State agency under this section have been diverted from the purposes for which they were allotted or paid, the Chairman shall immediately notify the Secretary of the Treasury and the

group or State agency with respect to which such finding was made that no further grants will be made under this section to such group or agency until there is no longer any default or failure to comply or the diversion has been corrected, or, if compliance or correction is impossible, until such group or agency repays or arranges the repayment of the Federal funds which have been improperly diverted or expended.

(j) It shall be a condition of the receipt of any grant under this section that the group or individual or the State or State agency receiving such grant furnish adequate assurances to the Secretary of Labor that (1) all professional performers and related or supporting professional personnel (other than laborers and mechanics with respect to whom labor standards are prescribed in subsection (k) of this section) employed on projects or productions which are financed in whole or in part under this section will be paid, without subsequent deduction or rebate on any account, not less than the minimum compensation as determined by the Secretary of Labor to be the prevailing minimum compensation for persons employed in similar activities; and (2) no part of any project or production which is financed in whole or in part under this section will be performed or engaged in under working conditions which are unsanitary or hazardous or dangerous to the health and safety of the employees engaged in such project or production. Compliance with the safety and sanitary laws of the State in which the performance or part thereof is to take place shall be prima facie evidence of compliance. The Secretary of Labor shall have the authority to prescribe standards, regulations, and procedures as he may deem necessary or appropriate to carry out the provisions of this subsection.

(k) It shall be a condition of the receipt of any grant under this section that the group or individual or the State or State agency receiving such grant furnish adequate assurances to the Secretary of Labor that all laborers and mechanics employed by contractors or subcontractors on construction projects assisted under this section shall be paid wages at rates not less than those prevailing on similar construction in the locality as determined by the Secretary of Labor in accordance with the Davis-Bacon Act, as amended (40 U.S.C. 276a-276a-5). The Secretary of Labor shall have with respect to the labor standards specified in this subsection the authority and functions set forth in Reorganization Plan Numbered 14 of 1950 (15 F.R. 3176; 5 U.S.C. 133z-15) and section 2 of the Act of June 13, 1934, as amended (40 U.S.C. 276e).

(l) The Chairman shall correlate the programs of the National Endowment for the Arts insofar as practicable, with existing Federal programs and with those undertaken by other public agencies or private groups, and shall develop the programs of the Endowment with due regard to the contribution to the objectives of this Act which can be made by other Federal agencies under existing programs.

TRANSFER OF THE NATIONAL COUNCIL ON THE ARTS

SEC. 6. (a) The National Council on the Arts, established by the National Arts and Cultural Development Act of 1964, and its functions are transferred from the Executive Office of the President to the National Endowment for the Arts.

(b) The National Council on the Arts shall, in addition to performing any of the duties and responsibilities prescribed by the National Arts and Cultural Development Act of 1964, (1) advise the Chairman with respect to policies, programs, and procedures for carrying out his functions, duties, or responsibilities pursuant to the provisions of this Act, and (2) review applications for financial assistance made under this Act and make recommendations thereon to the Chairman. The Chairman shall not approve or disapprove any such application until he has received the recommendation of the Council on such application, unless the Council fails to make a recommendation thereon within a reasonable time.

(c) The function of the Secretary of the Smithsonian Institution with respect to serving as an ex officio member of the National Council on the Arts, now derived from section 5(a) of the National Arts and Cultural Development Act of 1964, is hereby abolished.

(d)(1) The first sentence of section 5(a) of the National Arts and Cultural Development Act of 1964 is amended by striking out "twenty-four" and inserting in lieu thereof "twenty-six".

(2) Clause (2) of the first sentence of section 5(b) of such Act is amended by inserting, immediately after "taking office", the following: "prior to May 31, 1965."

(3) The second sentence of section 7(a) of such Act is amended by striking out "Thirteen" and inserting "Fourteen"

(4) Section 7(d) of such Act is hereby repealed.

(5) Section 10 of such Act is hereby repealed.

(e) Except as inconsistent with the provisions of this Act, the provisions of the National Arts and Cultural Development Act of 1964 shall be applicable with respect to the Chairman and the National Council on the Arts insofar as necessary for, or incidental to, carrying out the objectives of this Act.

ESTABLISHMENT OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES

SEC. 7. (a) There is established within the Foundation a National Endowment for the Humanities.

(b)(1) The Endowment shall be headed by a chairman, who shall be appointed by the President, by and with the advice and consent of the Senate. The Chairman shall receive compensation at the rate prescribed by law for the Director of the National Science Foundation.

(2) The term of office of the Chairman shall be four years, and the Chairman shall be eligible for reappointment. The provisions of this paragraph shall apply to any person appointed to fill a vacancy in the office of the Chairman.

(c) The Chairman, with the advice of the Federal Council on the Arts and the Humanities and the National Council on the Humanities (hereinafter established), is authorized to—

(1) develop and encourage the pursuit of a national policy for the promotion of progress and scholarship in the humanities;

(2) initiate and support research and programs to strengthen the research potential of the United States in the humanities by making arrangements (including grants, loans, and other forms of assistance) with individuals or groups to support such activities;

(3) award fellowships and grants to institutions or individuals for training and workshops in the humanities. Fellowships awarded to individuals under this authority may be for the purpose of study or research at appropriate nonprofit institutions selected by the recipient of such aid, for stated periods of time;

(4) foster the interchange of information in the humanities;

(5) foster, through grants or other arrangements with groups, public understanding and appreciation of the humanities; and

(6) support the publication of scholarly works in the humanities without regard to the provisions of section 87 of the Act of January 12, 1895 (28 Stat. 622), and section 11 of the Act of March 1, 1919 (40 Stat. 1270; 44 U.S.C. 111).

(d) The Chairman shall correlate the programs of the National Endowment for the Humanities, insofar as practicable, with existing Federal programs and with those undertaken by other public agencies or private groups, and shall develop the programs of the Endowment with due regard to the contribution to the objectives of this Act which can be made by other Federal agencies under existing programs.

(e) The total amount of any grant under subsection (c)(3) to any group engaging in workshop activities for which an admission or other charge is made to the general public shall not exceed 30 per centum of the total cost of such activities.

ESTABLISHMENT OF THE NATIONAL COUNCIL ON THE HUMANITIES

SEC. 8. (a) There is established in the National Endowment for the Humanities a National Council on the Humanities.

(b) The Council shall be composed of the Chairman of the National Endowment for the Humanities, who shall be the Chairman of the Council, and twenty-six other members appointed by the President from private life. Such members shall be selected on the basis of distinguished service and scholarship or creativity and in a manner which will provide a comprehensive representation of the views of scholars and professional practitioners in the humanities and of the public throughout the United States. The President is requested in the making of such appointments to give consideration to such recommendations as may from time to time be submitted to him by leading national organizations concerned with the humanities.

(c) Each member shall hold office for a term of six years, except that (1) the members first taking office shall serve, as designated by the President, nine for terms of two years, nine for terms of four years, and eight for terms of six years, and (2) any member appointed to fill a vacancy shall serve for the remainder of the term for which his predecessor was appointed. No member shall be eligible for reappointment during the two-year period following the expiration of his term.

(d) The Council shall meet at the call of the Chairman but not less often than twice during each calendar year. Fourteen members of the Council shall constitute a quorum.

(e) Members not otherwise employed by the Federal Government shall receive compensation and be allowed travel expenses in the same manner as is provided in section 8 of Public Law 88-579 for the National Council on the Arts.

(f) The Council shall (1) advise the Chairman with respect to policies, programs, and procedures for carrying out his functions, and (2) shall review applications for financial support and make recommendations thereon to the Chairman. The Chairman shall not approve or disapprove an application until he has received the Council's recommendation unless the Council fails to make a recommendation on the application within a reasonable time.

ESTABLISHMENT OF THE FEDERAL COUNCIL ON THE ARTS AND THE HUMANITIES

SEC. 9. (a) There is established within the Foundation a Federal Council on the Arts and the Humanities.

(b) The Council shall be composed of the Chairman of the National Endowment for the Arts, the Chairman of the National Endowment for the Humanities, the United States Commissioner of Education, the Secretary of the Smithsonian Institution, the Director of the National Science Foundation, the Librarian of Congress, the Director of the National Gallery of Art, the Chairman of the Commission of Fine Arts, and a member designated by the Secretary of State. The President shall designate the Chairman of the Council from among the members. The President is authorized to change the membership of the Council from time to time as he deems necessary to meet changes in Federal programs or executive branch organization.

(c) The Council shall—

(1) advise and consult with the Chairman of the National Endowment for the Arts and the Chairman of the National Endowment for the Humanities on major problems arising in carrying out the purposes of the Foundation;

(2) coordinate, by advice and consultation, so far as is practicable, the policies and operations of the National Endowment for the Arts and the National Endowment for the Humanities, including joint support of activities, as appropriate;

(3) promote coordination between the programs and activities of the Foundation and related programs and activities of other Federal agencies; and

(4) plan and coordinate appropriate participation (including productions and projects) in major and historic national events.

ADMINISTRATIVE PROVISIONS

SEC. 10. (a) In addition to any authorities vested in them by other provisions of this Act, the Chairman of the National Endowment for the Arts and the Chairman of the National Endowment for the Humanities, in carrying out their respective functions, shall each have authority—

(1) to prescribe such regulations as he deems necessary governing the manner in which his functions shall be carried out;

(2) to receive money and other property donated, bequeathed, or devised, without condition or restriction other than that it be used for the purposes of the Foundation or one of its Endowments, to the National Endowment for the Arts, or the National Endowment for the Humanities; and to use, sell, or otherwise dispose of such property for the purpose of carrying out sections 5(c) and 7(e) and for the purpose of carrying out the functions transferred by section 6(a) of this Act;

(3) in the discretion of the Chairman of an Endowment, to receive (and to use, sell, or otherwise dispose of, in accordance with paragraph (2)) money and other property donated, bequeathed, or devised to that Endowment with a condition or restriction, including a condition that the Chairman use other funds of that Endowment for the purposes of the gift;

(4) appoint employees, subject to the civil service laws, as necessary to carry out his functions, define their duties, and supervise and direct their activities;

(5) utilize from time to time, as appropriate, experts and consultants, including panels of experts, who may be employed as authorized by section 15 of the Administrative Expenses Act of 1946, as amended (5 U.S.C. 55a);

(6) accept and utilize the services of voluntary and uncompensated personnel and reimburse them for travel expenses, including per diem, as authorized by law (5 U.S.C. 73b-2) for persons in the Government service employed without compensation;

(7) rent office space in the District of Columbia; and

(8) make other necessary expenditures.

In any case in which any money or other property is donated, bequeathed, or devised to the Foundation (A) without designation of the Endowment for the benefit of which such property is intended, and (B) without condition or restriction other than that it be used for the purposes of the Foundation, such property shall be deemed to have been donated, bequeathed, or devised in equal shares to each Endowment within the scope of paragraph (2) of this subsection, and each Chairman of an Endowment shall have authority to receive such property under such paragraph. In any case in which any money or other property is donated, bequeathed, or devised to the Foundation with a condition or restriction similar to a condition or restriction covered by paragraph (3) of this subsection, such property shall be deemed to have been donated, bequeathed, or devised, within the scope of such paragraph, to that Endowment whose function it is to carry out the purpose or purposes described or referred to by the terms of such condition or restriction, and each Chairman of an Endowment shall have authority to receive such property under such paragraph. For the purposes of the preceding sentence, if one or more of the purposes of such a condition or restriction is covered by the functions of both Endowments, or if some of the purposes of such a condition or restriction are covered by the functions of one Endowment and other of the purposes of such a condition or restriction are covered by the functions of the other Endowment, the Federal Council on the Arts and the Humanities shall determine an equitable manner for distribution between each of the Endowments of the property so donated, bequeathed, or devised. For the purposes of the income tax, gift tax, and estate tax laws of the United States, any money or other property donated, bequeathed, or devised to the Foundation or one of its Endowments and received by the Chairman of an Endowment pursuant to authority derived under this subsection shall be deemed to have been donated, bequeathed, or devised to or for the use of the United States.

(b) The Chairman of the National Endowment for the Arts and the Chairman of the National Endowment for the Humanities shall each submit an annual report to the President for transmittal to the Congress on or before the 15th day of January of each year. The report shall summarize the activities of the Endowment for the preceding year, and may include such recommendations as the Chairman deems appropriate.

(c) The National Council on the Arts and the National Council on the Humanities, respectively, may each submit an annual report to the President for transmittal to the Congress on or before the 15th day of January of each year setting forth a summary of its activities during the preceding year or its recommendations for any measures which it considers necessary or desirable.

AUTHORIZATION OF APPROPRIATIONS

SEC. 11. (a) For the purpose of carrying out sections 5(c) and 7(e) and the functions transferred by section 6(a) of this Act, there is authorized to be appropriated for the fiscal year ending June 30, 1966, and each of the two succeeding fiscal years the sum of \$10,000,000; but for the fiscal year ending June 30, 1969, and each subsequent fiscal year, only such sums may be appropriated as the Congress may hereafter authorize by law. Sums appropriated under the authority of this subsection shall be equally divided between the Endowments of the Foundation, and shall remain available until expended.

(b) In addition to the sums authorized by subsection (a), there is authorized to be appropriated to each Endowment an amount equal to the total of amounts received by that Endowment under section 10(a)(2) of this Act, except that amounts appropriated to the National Endowment for the Arts under this subsection may not exceed \$2,250,000 for any fiscal year, and amounts appropriated to the National Endowment for the Humanities under this subsection may not exceed \$5,000,000 for any fiscal year. Amounts appropriated to an Endowment under this subsection shall remain available until expended.

(c) There is hereby authorized to be appropriated to the National Endowment for the Arts the sum of \$2,750,000 for each fiscal year, beginning with the fiscal year beginning on July 1, 1966, for the purposes of section 5(h). Sums appropriated under this subsection shall remain available until expended.

(d) There are authorized to be appropriated such sums as may be necessary to administer the provisions of this Act.

(e) No grant shall be made to a workshop (other than a workshop conducted by a school, college, or university) for a production for which a direct or indirect admission charge is asked if the proceeds, after deducting reasonable costs, are used for purposes other than assisting the grantee to develop high standards of artistic excellence or encourage greater appreciation of the arts and humanities by our citizens.

FINANCIAL ASSISTANCE FOR STRENGTHENING INSTRUCTION IN THE HUMANITIES AND THE ARTS

SEC. 12. (a) There is authorized to be appropriated to the Commissioner of Education for the fiscal year ending June 30, 1966, and each of the two succeeding years the sum of \$500,000; but for the fiscal year ending on June 30, 1969, and each subsequent fiscal year, only such sums may be appropriated as the Congress may hereafter authorize by law. Such sums shall be used for (1) making payments to State educational agencies under this section for the acquisition of equipment (suitable for use in providing education in the humanities and the arts) and for minor remodeling described in subsection (c)(1) of this section, and (2) making loans authorized in subsection (f) of this section.

(b) Sums appropriated pursuant to subsection (a) shall be allotted in the same manner as provided in subsections (a) and (c) of section 302 of the National Defense Education Act of 1958, as amended (72 Stat. 1588; 20 U.S.C. 442).

(c) Any State which desires to receive payments under this section shall submit to the Commissioner of Education through its State educational agency a State plan which meets the requirements of section 1004(a) of the National Defense Education Act of 1958, as amended (72 Stat. 1603; 20 U.S.C. 584), and—

(1) sets forth a program under which funds paid to the State from its allotment under subsection (b) of this section will be expended solely for projects approved by the State educational agency for (A) acquisition of special equipment (other than supplies consumed in use), including audio-visual materials and equipment, and printed and published materials (other than textbooks), suitable for use in providing education in the humanities and the arts, and (B) minor remodeling of laboratory or other space used for such materials or equipment;

(2) sets forth principles for determining the priority of such projects in the State for assistance under this section and provides for undertaking such projects, insofar as financial resources available therefor make possible, in the order determined by the application of such principles;

(3) provides an opportunity for a hearing before the State educational agency to any applicant for a project under this section; and

(4) provides for the establishment of standards on a State level for special equipment acquired with assistance furnished under this section.

(d) The Commissioner shall approve any State plan and any modification thereof which complies with the provisions of subsection (c) of this section and the provisions of subsections (b) and (c) of section 1004 of the National Defense Education Act, as amended (72 Stat. 1603; 20 U.S.C. 584), shall apply to this section in the same manner as applicable to State plans under that Act.

(e) Payments to States from allotments made under subsection (b) shall be made in the same manner as provided in section 304 of the National Defense Education Act of 1958, as amended (72 Stat. 1589; 20 U.S.C. 444).

(f) The Commissioner shall allot and administer loans to nonprofit private schools in the same manner as provided in section 305 of the National Defense Education Act of 1958, as amended (72 Stat. 1590; 20 U.S.C. 445).

TEACHER TRAINING INSTITUTES

SEC. 13. (a) There is authorized to be appropriated to the Commissioner of Education for the fiscal year ending June 30, 1966, and each of the two succeeding years the sum of \$500,000; but for the fiscal year ending on June 30, 1969, and each subsequent fiscal year, only such sums may be appropriated as the Congress may hereafter authorize by law. Such sums shall be used to enable the Commissioner of Education to arrange, through grants or contracts, with institutions of higher education for the operation by them within the United States of short term or regular session institutes for advanced study, including study in the use of new materials, to improve the qualification of individuals who are engaged in

or preparing to engage in the teaching or supervising or training of teachers, of such subjects as will, in the judgment of the Commissioner, after consultation with the Chairman of the National Endowment for the Humanities, strengthen the teaching of the humanities and the arts in elementary and secondary schools.

(b) Each individual who attends an institute operated under the provisions of this part shall be eligible (after application therefor) to receive a stipend at the rate of \$75 per week for the period of his attendance at such institute, and each such individual with one or more dependents shall receive an additional stipend at the rate of \$15 per week for each such dependent.

PRESIDENTIAL APPOINTMENTS

SEC. 14. The President is requested to make such appointments (including any nomination) as are provided for in this Act within ninety days after the enactment of this Act.

Approved September 29, 1965.

LEGISLATIVE HISTORY

House Report No. 618 accompanying H.R. 9460 (Committee on Education and Labor).

Senate Report No. 300 (Committee on Labor and Public Welfare).

Congressional Record, volume 111 (1965):

June 10, considered and passed Senate.

September 15, considered and passed House, amended, in lieu of H.R. 9460.

September 16, Senate concurred in House amendment.



Public Law 90-348
 90th Congress, H. R. 11308
 June 18, 1968

An Act

To amend the National Foundation on the Arts and the Humanities Act of 1965.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SECTION 1. Section 3(f) of the National Foundation on the Arts and the Humanities Act of 1965 is amended to read as follows:

"(f) The term 'workshop' means an activity the primary purpose of which is to encourage the artistic development or enjoyment of amateur, student, or other nonprofessional participants, or to promote scholarship and teaching among the participants."

SEC. 2. (a) Section 5(c) and section 5(f) of the National Foundation on the Arts and the Humanities Act of 1965 are amended to read as follows:

"(c) The Chairman, with the advice of the Federal Council on the Arts and the Humanities and the National Council on the Arts, is authorized to establish and carry out a program of contracts with, or grants-in-aid to, groups or, in appropriate cases, individuals of exceptional talent engaged in or concerned with the arts, for the purpose of enabling them to provide or support in the United States—

"(1) productions which have substantial artistic and cultural significance, giving emphasis to American creativity and the maintenance and encouragement of professional excellence;

"(2) productions, meeting professional standards or standards of authenticity, irrespective of origin, which are of significant merit and which, without such assistance, would otherwise be unavailable to our citizens in many areas of the country;

"(3) projects that will encourage and assist artists and enable them to achieve standards of professional excellence;

"(4) workshops that will encourage and develop the appreciation and enjoyment of the arts by our citizens;

"(5) other relevant projects, including surveys, research, and planning in the arts."

"(f) The total amount of any grant to any group pursuant to subsection (c) of this section shall not exceed 50 per centum of the total cost of such project or production, except that not more than 20 per centum of the funds allotted by the National Endowment for the Arts for the purposes of subsection (c) for any fiscal year may be available for grants and contracts in that fiscal year without regard to such limitation."

(b) Section 5(j) and section 5(k) of the National Foundation on the Arts and the Humanities Act of 1965 are amended by inserting after the words "or individual" wherever they appear in such subsections the following: "of exceptional talent".

SEC. 3. Section 5(h) (3) and section 5(h) (5) of the National Foundation on the Arts and the Humanities Act of 1965 are amended to read as follows:

"(3) Funds appropriated to carry out the purpose of this section 5(h) for any fiscal year shall be equally allotted among the States."

"(5) All amounts allotted under paragraph (3) for a fiscal year which are not granted to a State during such year shall be available at the end of such year to the National Endowment for the Arts for the purpose of carrying out section 5(c)."

SEC. 4. Section 6(b) and section 8(f) of the National Foundation on the Arts and the Humanities Act of 1965 are amended to read as follows:

"(b) The National Council on the Arts shall, in addition to performing any of the duties and responsibilities prescribed by the

National Foundation on the Arts and Humanities Act of 1965, amendment. 79 Stat. 845. 20 USC 952. 82 STAT. 184
 National Endowment for the Arts. Contract authority. 20 USC 954.

Grant limitation.

Use of allotted funds.

National Council on the Arts. Application review by Chairman. 20 USC 955, 957.

78 Stat., 905,
20 USC 781
note.

National Arts and Cultural Development Act of 1964, (1) advise the Chairman with respect to policies, programs, and procedures for carrying out his functions, duties, or responsibilities pursuant to the provisions of this Act, and (2) review applications for financial assistance made under this Act and make recommendations thereon to the Chairman. The Chairman shall not approve or disapprove any such application until he has received the recommendation of the Council on such application, unless the Council fails to make a recommendation thereon within a reasonable time. In the case of any application involving \$10,000 or less, the Chairman may approve or disapprove such request if such action is taken pursuant to the terms of a delegation of authority from the Council to the Chairman, and provided that each such action by the Chairman shall be reviewed by the Council."

National Council
on the Human-
ities.
Application re-
view by Chair-
man.

"(f) The Council shall (1) advise the Chairman with respect to policies, programs, and procedures for carrying out his functions, and (2) shall review applications for financial support and make recommendations thereon to the Chairman. The Chairman shall not approve or disapprove any such application until he has received the recommendation of the Council on such application, unless the Council fails to make a recommendation thereon within a reasonable time. In the case of any application involving \$10,000 or less, the Chairman may approve or disapprove such request if such action is taken pursuant to the terms of a delegation of authority from the Council to the Chairman, and provided that each such action by the Chairman shall be reviewed by the Council."

SEC. 5. Section 10 of the National Foundation on the Arts and the Humanities Act of 1965 is amended by:

(a) repealing paragraphs (2) and (3) of subsection (a) and inserting in lieu thereof the following:

"(2) in the discretion of the Chairman of an Endowment, after receiving the recommendation of the National Council of that Endowment, to receive money and other property donated, bequeathed, or devised to that Endowment with or without a condition or restriction, including a condition that the Chairman use other funds of that Endowment for the purposes of the gift; and to use, sell, or otherwise dispose of such property for the purpose of carrying out sections 5(c) and 7(c) and the functions transferred by section 6(a) of this Act;"

(b) redesignating paragraphs "(4)", "(5)", "(6)", "(7)", and "(8)" as paragraphs "(3)", "(4)", "(5)", "(6)", and "(7)".

(c) amending the text following subsection (a) (8) to read as follows:

"In any case in which any money or other property is donated, bequeathed, or devised to the Foundation (A) without designation of the Endowment for the benefit of which such property is intended, and (B) without condition or restriction other than that it be used for the purposes of the Foundation, such property shall be deemed to have been donated, bequeathed, or devised in equal shares to each Endowment and each Chairman of an Endowment shall have authority to receive such property. In any case in which any money or other property is donated, bequeathed, or devised to the Foundation with a condition or restriction, such property shall be deemed to have been donated, bequeathed, or devised to that Endowment whose function it is to carry out the purpose or purposes described or referred to by the terms of such condition or restriction, and each Chairman of an

Donations to
an Endowment.
79 Stat., 852.
20 USC 959.

20 USC 954,
956, 955.

Endowment shall have authority to receive such property. For the purposes of the preceding sentence, if one or more of the purposes of such a condition or restriction is covered by the functions of both Endowments, or if some of the purposes of such a condition or restriction are covered by the functions of one Endowment and other of the purposes of such a condition or restriction are covered by the functions of the other Endowment, the Federal Council on the Arts and the Humanities shall determine an equitable manner for distribution between each of the Endowments of the property so donated, bequeathed, or devised. For the purposes of the income tax, gift tax, and estate tax laws of the United States, any money or other property donated, bequeathed, or devised to the Foundation or one of its Endowments and received by the Chairman of an Endowment pursuant to authority derived under this subsection shall be deemed to have been donated, bequeathed, or devised to or for the use of the United States."

SEC. 6. Section 11 of the National Foundation on the Arts and the Humanities Act of 1965 is amended by—

(a) amending subsection (a) to read as follows:

"(a) For the purpose of carrying out section 5(c) and the functions transferred by section 6(a) of this Act, there is hereby authorized to be appropriated to the National Endowment for the Arts \$6,000,000 for the fiscal year ending June 30, 1969, and \$6,500,000 for the fiscal year ending June 30, 1970; for the purpose of carrying out section 7(c) of this Act there is hereby authorized to be appropriated to the National Endowment for the Humanities \$8,000,000 for the fiscal year ending June 30, 1969, and \$9,000,000 for the fiscal year ending June 30, 1970. In addition, there is hereby authorized to be appropriated to the National Endowment for the Arts for the purposes of section 5(h) the sum of \$2,000,000 for the fiscal year ending June 30, 1969, and \$2,500,000 for the fiscal year ending June 30, 1970. Sums appropriated under the authority of this subsection shall remain available until expended. For each subsequent fiscal year such sums may be appropriated as the Congress may hereafter authorize by law to carry out the provisions of this subsection."

(b) amending subsection (b) to read as follows:

"(b) In addition to the sums authorized by subsection (a), there is authorized to be appropriated to each Endowment an amount equal to the total of amounts received by that Endowment under section 10(a) (2) of this Act, except that the amount so appropriated for the fiscal year ending June 30, 1969, and the amount so appropriated for the fiscal year ending June 30, 1970, shall not aggregate more than \$13,500,000. Amounts appropriated to an Endowment under this subsection shall remain available until expended. For each subsequent fiscal year such sums may be appropriated as the Congress may hereafter authorize by law to carry out the provisions of this subsection."

(c) repealing subsection (c).

(d) redesignating subsections "(d)" and "(e)" as subsections "(c)" and "(d)".

SEC. 7. Section 3(a) and section 3(b) of the National Foundation on the Arts and the Humanities Act of 1965 are amended to read as follows:

"(a) The term 'humanities' includes, but is not limited to, the study of the following: language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archeology; the history, criticism, theory, and practice of the arts; those aspects of the social sciences which have humanistic content and employ humanistic

Appropriations.
79 Stat., 853.
20 USC 960.
Ante, p. 185.

20 USC 956.

Ante, p. 185.

Additional
appropriation.

Ante, p. 186.

Repeal.

Definitions.
79 Stat., 845.
20 USC 952.

"Humanities."

52 STAT. 188

"The arts."

methods; and the study and application of the humanities to the human environment.

"(b) The term 'the arts' includes, but is not limited to, music (instrumental and vocal), dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, the arts related to the presentation, performance, execution, and exhibition of such major art forms, and the study and application of the arts to the human environment."

Approved June 18, 1968.

LEGISLATIVE HISTORY:

HOUSE REPORTS: No. 1066 (Comm. on Education & Labor) and No. 1511 (Comm. of Conference).

SENATE REPORT No. 1103 (Comm. on Labor & Public Welfare).

CONGRESSIONAL RECORD, Vol. 114 (1968):

Feb. 27: Considered and passed House.

May 7: Considered and passed Senate, amended.

May 29: Senate agreed to conference report.

June 5: House agreed to conference report.

National Council on the Arts



National Endowment for the Arts

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

PROGRAMS OF THE
NATIONAL ENDOWMENT FOR THE ARTS

Through August 30, 1968



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

PROGRAMS IN ARCHITECTURE AND ALLIED FIELDS

August 30, 1968

Design Internships: A matching grant to the National Area Council of New York and the America the Beautiful Fund of Washington, D.C. to provide stipends for students of architecture, planning or landscape architecture to obtain practical experience through work in selected public agencies on significant public projects throughout the country. (\$42,000)

Undergraduate Student Travel: Seventy-five grants-in-aid of \$500 each for undergraduate students selected by schools of architecture, planning and landscape architecture, for research and travel during the summer of 1967, before their final year of study. (\$37,500)

American Guide Series: A grant to Carl Feiss, FAIA, AIP, member of the Board of the National Trust for Historic Preservation, to develop a program for producing an American Guide Series on significant architecture, landscape architecture and planning. (\$25,000)

Basic Design Manual: A grant to Professor Ralph Knowles of the University of Southern California to develop a basic design manual based on his courses and experiments with the effects of natural forces on three-dimensional forms for distribution in schools of architecture, planning and landscape architecture. (\$25,000)

Common Ground of the Arts (Detroit): A matching grant for three-year operating expenses of this multi-studio art center for architects, urban designers, painters, sculptors, photographers, print makers and craftsmen. (\$13,800)

Exhibition and Book on American Architecture: A joint grant with the Graham Foundation for Advanced Studies in the Fine Arts in Chicago for a two-year program under which G. E. Kidder Smith will prepare material for an exhibition and book of photographs of American architecture, landscape architecture and planning. (\$25,000)

Festival Foundation, Inc.: A matching grant with Southern Illinois University to display Richard Buckminster Fuller's geodesic domes and other materials at the Festival of Two Worlds in Spoleto, Italy during the summer of 1967. (\$12,500)

Hawaii State Foundation on Culture and the Arts: A project to develop effective design techniques and means for preserving Hawaii's natural beauty by supporting current studies by the Oahu Development Conference and other community action groups working with professional designers. (\$50,850)

Highway Signs and Graphics: A study grant to Ronald Beckman of the Institute of Research and Design in Providence, Rhode Island, to improve highway signs and graphics to enhance the appearance of the highway and aid highway safety. (\$10,000)

National Institute for Design: The Council plans to support the establishment of a national institute for design whose responsibilities would include projects to increase designer capabilities and public receptivity to excellence in architecture, planning and design. (Robert R. Nathan Associates, Inc., Washington, D.C., received an \$84,000 study grant to develop a plan for a national institute.)

Redesign of an Old Industrial River Area: A matching grant to the Lake Michigan Region Planning Council to develop a design plan for Little Calumet River Basin in southern Illinois and northwestern Indiana. The concept here, as in other projects in this category of the arts, is to develop a prototype useful to other areas of the country. (\$10,000)

Tocks Island Regional Advisory Council: A matching grant for a design action conference permitting local officials and civic leaders to confer with leading design professionals and other experts on developing excellence in design in this area which includes six counties of New Jersey, New York, and Pennsylvania. The area could serve as a prototype for other such developments. (\$10,000)



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

PROGRAMS IN DANCE

August 30, 1968

CHOREOGRAPHY

Choreographers' Grants (1966): Individual grants to enable the following choreographers to create, rehearse, and produce important works in the field of dance: Alvin Ailey, Come Get the Beauty of It Hot, Lament, A Music for Sighs (\$5,000); Merce Cunningham, Place (\$5,000); Martha Graham, Cortege of Eagles, Dancing Ground (\$39,100); Jose Limon, Psalm (\$23,400); Alwin Nikolais, Imago (\$5,000); Anna Sokolow, Deserts (\$10,000); and Paul Taylor, Orbs (\$5,000). (Total: \$92,500)

City Center Joffrey Ballet (1967): A matching grant to permit the company to conduct a six-week rehearsal period and to produce several new works for the 1967-1968 season in the Pacific Northwest and at the New York City Center. Original works added to the company's repertoire were: Cello Concerto, Arpino; Elegy, Arpino; and Astarte, Joffrey. The company also added four new productions: Moves, Jerome Robbins, especially restaged for the Joffrey Company; Pas De Dix, George Balanchine, to music from "Raymonda" by Glazunov; Pas De Trois, George Balanchine, to music of Minkus, staged by Andre Eglevsky; and Rooms, Anna Sokolow, with original score by Kenyon Hopkins. (\$100,000)

Alvin Ailey Dance Theatre (1968): A matching grant for the commissioning of two new works, tentatively titled Quintet and Knoxville. (\$10,000)

Martha Graham Company (1968): A matching grant for the creation of three new works: A Time of Snow, The Plain of Prayer, and The Lady of the House of Sleep, for the 1968 season. (\$25,000)

WORKSHOPS

Northeast Regional Ballet Festival Association (1967 pilot project): A matching grant to provide honorariums for the professional staff and invite representatives from other regional ballet associations to observe the Association's annual Craft of Choreography Workshop. (\$1,725)

National Association for Regional Ballet (1968): A matching grant to enable the Association to conduct week-long 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. (\$18,130)

TOURING

Washington State Arts Commission (1967): A matching grant to the Washington State Arts Commission to establish a summer residence in the Pacific Northwest for the Robert Joffrey Ballet Company. (\$25,000)

Pacific Northwest Ballet Association (1968): A matching grant for support of the second summer residency program in the Pacific Northwest for the City Center Joffrey Ballet Company. (\$75,000)

College Circuit Tour (1968): An individual grant to Alexander Ewing, President of the Board of Directors of the Foundation for American Dance, to develop a circuit for an experimental in-residence tour by the City Center Joffrey Ballet. (\$5,000)

Martha Graham Company (1966): A matching grant to permit the company to make an eight-week national tour in the fall of 1966, its first American tour in 15 years. (\$142,250)

American Ballet Theatre (1966): A matching grant for nation-wide tours. (\$250,000)

Coordinated Residency Touring Program (1968): A matching grant for a pilot project to provide broader and deeper exposure for dance audiences and improve touring conditions for companies. Four modern dance companies (Alwin Nikolais, Paul Taylor, Glen Tetley, and Merce Cunningham) appeared in regional residence programs in six cities in Illinois. In addition to concerts, each company conducted lecture-demonstrations, seminars and master classes for audiences drawn from a 50-mile radius of the host cities. Each local sponsor presented at least two companies in the residency program. The Illinois Arts Council coordinated the project. (\$25,000)

Coordinated Residency Touring (1968): An individual grant to Charles Reinhart of New York City to develop regional circuits for simultaneous residency touring for dance companies (to be based on the pilot project in Illinois). (\$5,000)

SUPPORT FOR INSTITUTIONS

Regional Dance Development Project (1968): A pilot program of matching grants to enable regional dance companies, which have been in existence for a minimum of five years, to commission guest choreographers, engage professional performers for a season, acquire additional production or administrative personnel on a seasonal or annual basis, and expand programming in their regions. The grantees are as follows: Garden State Ballet, Newark (\$5,000); Sacramento Ballet Guild (\$3,450); Pennsylvania Ballet Company, Philadelphia (\$5,000); National Ballet Company, Washington, D.C. (\$5,000); State Ballet of Rhode Island, Lincoln (\$5,000); Atlanta Civic Ballet (\$3,770); Ballet Guild of Cleveland (\$5,000); Ballet of San Diego (\$5,000); Dayton Civic Ballet (\$2,800); Laguna Beach Civic Ballet (\$4,710). A touring grant of \$5,000 to the Utah Civic Ballet, initially developed through this program, was included in another project administered by the Endowment. (Total: \$44,730)

American Ballet Theatre: An emergency matching grant (\$100,000) to enable the company to continue operation (1966); and matching grants (\$200,000) for general support (1968). In addition to the above, a further grant of \$194,830 was made in Fiscal year 1968. This grant was made possible by donations to the Endowment from private sources amounting to \$97,415, matched by \$97,415 from Endowment funds. (Endowment funds: \$397,415; private funds: \$97,415)

American Dance Festival - Connecticut College (1967): A matching grant to support the Festival's 20th season special program of new works made possible by previous Endowment grants to choreographers Martha Graham, Jose Limon, Paul Taylor, and Merce Cunningham. (\$15,000)

American Dance Festival - Connecticut College (1969): A matching grant to the School of Dance to expand its fellowship program and to engage the Jose Limon Company in residence. The best works of preceding fellows were presented in concert at the summer 1968 Festival. (\$11,534)

Center for Arts of Indian America (1968): A matching grant to enable the Center to engage the services of an administrator for the projected Center for American Indian Dance during its developmental stage. (\$3,000)

Capitol Ballet Guild (1966): An emergency matching grant to enable the company to continue operation. (\$5,000)

Technical Assistance for Dance Companies (1966): An individual grant to Ralph Black, dance manager, to organize a meeting of dance companies to consider the feasibility of establishing a national service association for dance. (\$5,600)

Association of American Dance Companies: An initial study grant of \$11,450 and matching grant of \$13,550 (1967), followed by an additional \$15,000 matching grant (1968) to support this newly formed organization's program of services and information for the AADC's member professional and regional dance companies. (Total: \$40,000)



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PROGRAMS IN EDUCATION

August 30, 1968

Individual Grants to Teaching Artists: Grants-in-aid of up to \$7,500 to 50 novelists, poets, painters, sculptors and composers teaching in institutions of higher learning to take one-year leaves to pursue creative work in the arts. (\$372,500)

Graduation Awards: Individual grants-in-aid of \$1,000 each which enabled 77 promising young artists, composers and creative writers who graduated from college in June, 1966 to visit art centers, museums, institutions or areas of the United States to enrich their cultural experience. (\$77,000)

Colgate University: A matching grant to Colgate University, Hamilton, New York, for support of a two-week student-run arts festival, concentrating on music, film, theatre, and graphic art. (\$5,300)

Elma Lewis School of Fine Arts (Boston): An emergency grant to permit this outstanding school to continue operation in a period of financial crisis, when funds were not otherwise available but were forthcoming for the future. (\$3,500)

Fordham University: A matching grant for a one-year research and demonstration program to develop superior teaching methods using exceptional films dealing with literature, social studies and the arts to stimulate effective communication among secondary school students, particularly those from culturally and economically disadvantaged backgrounds. (\$71,780)

Great Lakes Colleges Association (Detroit): A matching grant to enable professional filmmaker Richard Kaplan to consult with and recommend cooperative film programs for the 10 participating GLCA colleges: Albion College, Albion, Michigan; Antioch College, Yellow Springs, Ohio; Denison University, Granville, Ohio; DePauw University, Greencastle, Indiana; Hope College, Holland, Michigan; Kalamazoo College, Kalamazoo, Michigan; Oberlin College, Oberlin, Ohio; Ohio Wesleyan University, Delaware, Ohio; Wabash College, Crawfordsville, Indiana; and College of Wooster, Wooster, Ohio. (\$5,550)

North Carolina School of the Arts: A matching grant for ten scholarships to enable college music majors to attend the School's 1967 summer session at the Accademia Musicale Chigiana in Siena, Italy. (\$4,500)

Poets in Developing Colleges: (Program in cooperation with the Endowment Literature division) A program administered by the Woodrow Wilson Fellowship Foundation in cooperation with The Poetry Center of the 92nd Street YM-YWHA, in which, in the fall semester of 1967, seven poets, both black and white, made planned tours of a circuit of five developing Southern colleges, primarily black in enrollment. For the spring semester, five poets spent five-week terms as Writers-in-Residence at five colleges. In mid-May, a Festival was held at Morehouse College in Atlanta which brought together all the poets involved in the program throughout the year, in concert with their students, reading and discussing their work. A grant has been made to Dr. Stephen Henderson, chairman of the English Department at Morehouse and coordinator of the Festival, to compile an anthology of the work written in the first year of the program. (\$29,959)

In addition, matching grants have been made to Miles College in Birmingham, Alabama (\$3,700); to Tougaloo College in Tougaloo, Mississippi (\$3,785); and to Virginia Union University in Richmond, Virginia (\$4,500) for support of a Writer-in-Residence program for the academic year 1968-69. Miss Galen Williams of The Poetry Center is serving as consultant and coordinator of the program (\$1,500). (Total: \$13,485)

Program to Strengthen Arts Curricula: A project on a matching basis with the Association for Higher Education for a comprehensive study of the impact of college entrance exams and admissions requirements on school arts curricula. (\$16,500)

Study of Student Arts Festivals: An individual grant to Christopher Murphy, a senior year student at Notre Dame University in Notre Dame, Indiana, to make a study of the origin, establishment, and administration of student arts festivals at representative colleges and universities throughout the country. (\$1,500)



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PROGRAMS IN LITERATURE

August 30, 1968

Current and Continuing Programs

American Literary Anthology/1: A grant which resulted, on June 17, 1968, in publication of the first annual anthology of the best poetry, fiction, essays and criticism from American literary magazines. \$44,500 went in the form of prizes to the chosen authors (\$1,000 to authors of fiction and non-fiction pieces and \$500 to poets), and to magazine editors, on behalf of their magazines, for selecting the winning material (\$500 maximum for selected fiction and \$250 maximum for poetry selected). The remaining funds were used to cover administrative costs. (\$61,497) (\$60,000 has been allocated for Anthology/2; publication is expected by December, 1968.)

Association of American University Presses: A matching grant for a program to assist university presses to publish up to 15 projects which will supplement existing publication schedules of the presses. 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. (\$28,500)

Authors League Fund: This program, initiated in 1967, will continue for a two-year period: a matching grant to enable the Authors League committee to make emergency grants to authors in need. (\$30,000)

City College of New York: A matching grant for a summer, 1968 pre-baccalaureate cultural enrichment pilot program ("Operation Seek") for young ghetto dwellers planning to attend college. (\$13,550)

Coordinating Council of Literary Magazines/National Institute of Public Affairs:

Two matching grants to C.C.L.M. which represents all the major and many of the minor literary magazines of the country, to establish offices and staff in Washington, D.C., and to make selective grants to American magazines in the following three categories: 1) to match support by private donors; 2) to assist special projects, special issues, etc., of magazines; 3) to make direct subsidies to needy magazines, to enable them among other things to increase their press runs and pay their contributors. (\$100,000)

Music Critics Association, Inc.: A matching grant to support a pilot project, beginning in September 1968, which will provide for an exchange of music critics between newspapers around the country. (\$6,910)

National Book Committee, Inc.: A matching grant in support of a one-year experimental program to extend and expand "Book and Author" community-wide events, to broaden public appreciation of the literary arts and to stimulate readership and the wider and wiser use of books. (\$39,000)

P.E.N. American Center: A matching grant to American P.E.N. (Poets, Playwrights, Essayists and Novelists) to establish a permanent headquarters, develop a professional staff, establish and strengthen regional chapters, and publish a newsletter. (\$20,000)

Poets in Developing Colleges: (Program in cooperation with the Endowment Education division) Matching grants have been made to Miles College in Birmingham, Alabama (\$3,700); to Tougaloo College in Tougaloo, Mississippi (\$3,785); and to Virginia Union University in Richmond, Virginia (\$4,500) for support of a Writer-in-Residence program for the academic year 1968-69. Miss Galen Williams of The Poetry Center is serving as consultant and coordinator of the program (\$1,500). (Total: \$13,485)

Poetry in the Schools: A matching grant (\$4,600) to The Academy of American Poets to provide consultant services for expansion of its pilot program, initiated in the culturally deprived areas of New York City's school system in 1966, entitled "Dialogues on the Art of Poetry." Although the two-part format remains the same, with well-known senior poets discussing how to transmit the vitality of language with elementary and secondary school English teachers, and with younger poets reading and discussing directly with the students in their classrooms, the content is changed for the audience. Matching grants have been made to the following organizations for administration of this program in the following new areas: urban programs - University of Minnesota, Minneapolis area (\$12,000) and Illinois Arts Council, Chicago area (\$15,500); programs with Spanish-Americans and Indians - University of Arizona, Southwest area (\$15,500) and California State College at Los Angeles, Los Angeles county area (\$15,500). (Total: \$62,600)

Completed Programs

Distinguished Service Awards: Awards to six senior American writers for life-long contributions to American letters: \$10,000 each to John Berryman, Louise Bogan, Malcolm Cowley, Kenneth Patchen, John Crowe Ransom and Yvor Winters. (\$60,000)

Young Writers' Awards: Individual grants of up to \$2,000 each to assist 29 gifted but unrecognized writers recommended by the six members of the Literary Study Group, who had been "talent-scouting" throughout the United States. (\$37,500)

Literary Study Group: Six grants of \$3,000 each to prominent writer-teachers, to investigate new ways of discovering and assisting young and unknown writing talent: Max Steele of Chapel Hill, North Carolina; William Hairston of Washington, D.C.; Ann Stanford of San Fernando, California; Robert Hayden of Nashville, Tennessee and Terre Haute, Indiana; Thomas Fitzsimmons of Rochester, Michigan; John Hawkes of Providence, Rhode Island and Stanford University, California. (Total: \$18,000)

Individual Grants to Creative Writers: Grants-in-aid to 45 writers to complete works-in-progress or to conduct special research essential to their continuing work. (\$362,500)

Academy of American Poets: Matching grants to launch the pilot programs of "Dialogues on the Art of Poetry" in New York City, Long Island, Pittsburgh, Detroit and San Francisco. (\$79,750)

Awards to Independent Literary and Art Presses: Awards have been made to the following distinguished non-commercial publishers and printers of fine books: Cummington Press (\$10,000), Stone Wall Press (\$10,000) and Prairie Press (\$10,000), all of Iowa; two smaller presses, Elizabeth Press (\$5,000) and Poets Press (\$5,000), both located in New York State; Kayak Press (\$10,000) and Talisman Press (\$5,000), both in California; and Jargon Press (\$5,000) of North Carolina. (Total: \$60,000)

Nine College Literary Festivals and Conferences: Matching grants ranging from \$270 to \$4,000 were made to nine colleges and universities to support literary conferences or literary festivals. These colleges and universities are: University of Arkansas, Fayetteville; State University of New York at Stony Brook; University of California at Irvine; Sauk Valley College, Dixon, Illinois; University of Maryland, College Park; Pitzer College, Claremont, California; Eastern Oregon College, La Grande; Providence College/Rhode Island School of Design, Providence; and Beloit College, Beloit, Wisconsin. (\$16,007)

M.L.A./P.E.N. Conference on Writers in the Universities: A matching grant to support a Modern Language Association/American P.E.N. conference to explore means by which successful writers who lack academic degrees may be successfully integrated into college teaching. (\$5,000)

Poets in Developing Colleges: (Program in cooperation with the Endowment Education division) A program administered by the Woodrow Wilson Fellowship Foundation in cooperation with The Poetry Center of the 92nd Street YM-YWHA, in which, in the fall semester of 1967, seven poets, both black and white, made planned tours of a circuit of five developing Southern colleges, primarily black in enrollment. For the spring semester, five poets spent five-week terms as Writers-in-Residence at five colleges. In mid-May, a Festival was held at Morehouse College in Atlanta which brought together all the poets involved in the program throughout the year, in concert with their students, reading and discussing their work. A grant has been made to Dr. Stephen Henderson, chairman of the English Department at Morehouse and coordinator of the Festival, to compile an anthology of the work written in the first year of the program. (\$29,959)

Radcliffe Institute for Independent Study: A matching grant to expand its program of fellowships for women writers. Partly as a result of this grant, the Institute was given over \$300,000 by a private foundation, so that there was no need for the Endowment to renew its grant. (\$25,000)

Thirty-fourth International P.E.N. Congress: A matching grant to assist in meeting the administrative costs of the first International P.E.N. (Poets, Playwrights, Essayists and Novelists) Congress to meet on American soil in its 42-year history, in June, 1966. (\$40,000)

Westminster Neighborhood Association, Inc./Douglass House Foundation, Inc.: An initial matching grant (\$25,000) to help establish in the Watts area of Los Angeles the first of Budd Schulberg's Writers' Workshops, and an additional matching grant (\$25,000) to maintain and expand the Workshops into other locations. (\$50,000)

YMHA Poetry Center Festival of Foreign Poets: A matching grant to The Poetry Center of the 92nd Street YM-YWHA to sponsor a second program, following its initial project in spring, 1967, in cooperation with Lincoln Center, of readings by seven illustrious foreign poets, not yet familiar to American audiences, and translations of their work, in two evening sessions in late June, 1968. (\$3,500)



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PROGRAMS IN MUSIC

August 30, 1968

Affiliate Artists, Inc.: A matching grant for development and administration of a program which establishes a partnership between colleges and universities and performing artists; the institution engages the services of the artist as an "affiliate," rather than an artist-in-residence, thus giving the artist the freedom to pursue his professional career, and at the same time assisting the institution to obtain the artist's direct services for a maximum of eight weeks a year, for a three-year period. (\$50,000)

American Choral Foundation: A matching grant for a summer 1968 institute to provide choral conductors with the practical experience of working with professional choruses and orchestras. Margaret Hillis, Director of the Chicago Symphony Orchestra Chorus, is directing the project, to involve four two-week professional workshops, the first of their kind, at the State University of New York at Binghamton and the University of Wisconsin. (\$50,000)

American National Opera Company: Matching grants (\$350,000) to assist the American National Opera Company under the artistic direction of Sarah Caldwell. In addition to the above, a \$100,000 matching grant was made possible by donations to the Endowment from private sources amounting to \$50,000, matched by \$50,000 from Endowment funds. (Endowment funds: \$400,000; private funds: \$50,000)

American Symphony Orchestra League: A matching grant to assist the League to establish workshops on orchestra management and related problems, and to render technical assistance to orchestras. 1966-67 program. (\$33,575)

Audience Development Project: A project 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. (Total allocation: \$100,000)

Bennington (Vermont) Composers' Conference and Chamber Music Center: Matching grants to expand fellowship opportunities for young composers to attend the 1967 and 1968 summer conferences at which their works were rehearsed, performed, taped and discussed. Works of particular merit may receive a New York performance, and tapes are distributed to national educational radio stations. (Total: \$19,500)

Boston Opera Company: An emergency matching grant to enable the company to meet commitments for the 1966 season. (\$50,000)

Boston Symphony Orchestra: A matching grant to record the Elliott Carter Piano Concerto, for distribution to music schools in the United States and abroad and to U.S.I.S. centers. 1966-67 program. (\$7,500)

Composer Assistance: Fifty 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 29 matching grants of up to \$2,000 each to enable orchestras to commission new works and prepare them for performance. The American Symphony Orchestra League and the American Music Center assisted in administering this 1967-68 program, which has now been completed. (\$150,000)

Denver Symphony Orchestra: A matching grant to study the feasibility of converting the organization from a local to a regional performing group. 1966-67 program. (\$2,500)

Goldovsky Opera Institute (Brookline, Massachusetts): Matching grants to assist in improving the quality of touring productions in 1967-68, and 1968-69 seasons, while holding fees to sums which local sponsors can afford and keeping ticket prices moderate. (Total: \$105,000)

Hofstra University: A matching grant to sponsor the first laboratory workshop on the technique of repairing stringed instruments, during the summer of 1967. (\$4,650)

Hunter College: A matching grant to support the College's new pilot series of five public concerts, "The New Image of Sound," held in the 1967-68 season, designed to encourage intermedia cooperation and to expand the audience for contemporary music. (\$5,780)

Kodaly Fellowship Program: An individual grant to Alexander Ringer, Professor of Musicology at the University of Illinois, to initiate and direct a limited fellowship program, implemented by additional Endowment grants enabling ten qualified young musicians to study the Kodaly concept of music education in Hungary during the 1968-69 school year. It is anticipated that the program may further increase the quality of music education in the United States. (Total: \$91,490)

Metropolitan Opera National Company: A matching grant for a pilot program to develop new audiences for opera by enabling the company to give additional performances for labor groups and students in many States. 1966-67 program. (\$150,000)

Music Critics Association: A study grant to develop plans and a prototype for American Musical Digest, a monthly journal to be published by the Music Critics Association which will reprint, abstract and translate music reviews and articles. (\$64,000)

National Guild of Community Music Schools: A \$24,700 individual grant and a \$7,500 matching grant to enable the Guild to establish a permanent national office which will stimulate the creation of new community music schools in diverse communities throughout the country. (Total: \$32,200)

National Music Camp at Interlochen: A matching grant to permit the United States to host, for the first time, the International Society for Music Education Conference held at Interlochen, Michigan in 1966. (\$25,000)

National Music Council: A matching grant to assist the Council to host the International Music Council Congress during the fall of 1968 in New York City and Washington, D.C. (\$32,000)

New York City Opera (City Center of Music and Drama): Matching grants for a two-year project enabling director Julius Rudel to expand a program to train assistant conductors and young singers. (Total: \$80,000)

Oakland University Audience Development Program: A matching grant to assist Oakland University of Rochester, Michigan, in the first year of a four-year community audience development plan for theatre and music. (\$45,500)

Opera Society of Washington, D.C.: A grant of \$100,000 for general support during the Society's 1968-69 season. This grant was made possible by donations to the Endowment from private sources amounting to \$50,000, matched by \$50,000 from Endowment funds. (Endowment funds: \$50,000; private funds: \$50,000)

Project to Develop String Musicians: A grant to Alexander Schneider, violinist, chamber musician and conductor, to plan and develop a project to meet the acute shortage of string musicians in the United States and thus assist both music training and orchestral development. 1966-67 program. (\$19,185)

Project for Young Musicians: A project with Carnegie Hall-Jeunesses Musicales, Inc. to develop a program which will enable promising young musical artists to participate in national tours. 1966-67 program. (\$31,500 for the initial development)

Regional Composers' Forum, University of Alabama: A matching grant to enable the Forum to obtain the services of established professional ensembles and soloists, and expand its program of providing a forum for the reading and performance of works by southeastern composers (spring of 1968). (\$3,000)

Regional Opera Project: A program to explore and assist regional opera activity in the southeastern United States. 1966-67 program. (Grants for research and demonstration projects: \$98,000)

San Francisco Opera: A matching grant (\$115,000) for the creation of the Western Opera Theatre, a small, flexible opera ensemble to perform condensed and full-length opera for audiences in areas where opera on a large scale is not feasible; and an additional matching grant (\$100,000) to permit expanded touring activities. (Total: \$215,000)

Santa Fe Opera (Opera Association of New Mexico): A grant of \$160,000 for assistance with the design and construction of newly built opera productions, replacing those destroyed by fire in 1967. This grant was made possible by donations to the Endowment from private sources amounting to \$80,000, matched by \$80,000 from Endowment funds. (Endowment funds: \$80,000; private funds: \$80,000)

Symphony of the New World: A matching grant to permit the country's first fully integrated orchestra to expand its touring activities during the 1967-68 season. (\$25,000)

Syracuse Friends of Chamber Music: A matching grant on a pilot project basis to assist in enhancing the 1967-68 season of the Syracuse Friends of Chamber Music. (\$1,000)

Thorne Music Fund: A matching grant to expand the Fund's program of fellowships to deserving composers. (\$50,000)

Violin Finishes: A project (matched by the A. W. Mellon Educational and Charitable Trust) to complete experimental analysis of violin varnish believed to have enriched violin quality and resonance more than 200 years ago. The project could have considerable application to the improvement of violins in our own century. (\$3,500)

Walker Art Center (Minneapolis): A matching grant to assist in the general artistic development of the Center Opera Company of the Walker Art Center during the 1967-68 season. (\$20,000)



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PROGRAMS IN PUBLIC MEDIA

August 30, 1968

American Film Institute: Through unrestricted gifts made to the Endowment, an American Film Institute has been created as a non-government, non-profit organization to develop excellence in this area of the arts. An initial study was undertaken by Stanford Research Institute (\$91,019) to determine the needs in this area. The study included both the United States and European countries where such institutes have had a major impact on developing excellence in filmmaking. The Endowment's share in establishing the Institute is \$1.3 million; the Ford Foundation has contributed an equal amount, as has the Motion Picture Association of America. It is expected that the Institute will operate with a three-year budget of \$5.2 million, with remaining funds coming from private sources, and that it will concentrate essentially in the following areas of endeavor: filmmaker training; film education and production; preservation and cataloguing of films; and publications.

Art of Sound Recording/Fordham University: A matching grant to enable Fordham to establish a one-year experimental project, directed by Tony Schwartz, which will result in the production of a "portrait in sound" of a crosstown strip of blocks in New York City. The results of the project will be disseminated through records and tapes to radio stations, critics, schools, colleges and universities throughout the country. (\$44,630)

Chicago Educational Television Association: A matching grant to permit the distribution of 20 programs of WTTW's "Chicago Festival" arts series to all noncommercial educational television stations in the country. (\$20,000)

Costume Design Program: A matching grant to National Educational Television to provide a film for teachers of textile and costume design made in the studio of a leading designer for distribution to costume-design-teaching schools and museums. (\$12,500)

Educational Broadcasting Corporation: A grant of \$625,000 for the production and national distribution to all educational television stations of 19 programs in the SUNDAY SHOWCASE series. This grant was made possible by donations to the Endowment from private sources amounting to \$300,000, supplemented by \$325,000 from Endowment funds. (Endowment funds: \$325,000; private funds: \$300,000)

Educational Television Stations/ Indiana University Foundation: A matching grant of \$68,300 to ETS Program Service, a division of the National Association of Educational Broadcasters, to launch an incentive grants program which enabled educational television stations to begin production of arts programs. This grant was made possible by donations to the Endowment from private sources amounting to \$17,150, supplemented by \$51,150 from Endowment funds. An additional \$101,805 matching grant was made to ETS for the production of new arts programs developed during the initial phase of the project by local educational television stations for national distribution by ETS. (Endowment funds: \$152,955; private funds: \$17,150)

KQED (San Francisco) Television Project: A matching grant to support a one-year project enabling creative artists and television production experts to develop new programming concepts and techniques for television. (\$70,000)

KQED (San Francisco) Film: A matching grant to produce a color film about Ghirardelli Square in San Francisco which explores the potentialities of urban living, combining the talents of dancer-choreographer Merce Cunningham, composer John Cage, and filmmaker Richard Moore. The film will be made available to the National Educational Television Network, will go into audio-visual distribution via the NET Film Library, and will be made available for theatrical distribution. (\$50,000)

National Educational Television: A grant of \$75,000 for partial support of two major dramatic productions in NET PLAYHOUSE and their national distribution, free of cost, to all educational television stations throughout the country. This grant was made possible by donations to the Endowment from private sources amounting to \$37,500, matched by \$37,500 from Endowment funds. (Endowment funds: \$37,500; private funds: \$37,500)

National Educational Television/American Regional Theatre Project: A matching grant initiating Endowment support for the filming of four plays, to be selected from the repertoires of four American resident professional theatre companies, for inclusion in NET PLAYHOUSE, and national distribution, during the 1968-69 season. (\$75,000)

Pilot Films in Visual Arts: A grant to enable Ralph Steiner to make two short films for a proposed series entitled "The Joy of Seeing." This series would be used by art educators to stimulate heightened perception and appreciation of works of art and to bring art to small communities without direct access to such works. (\$15,000)

Study of Dance Recording Methods: A study grant to improve the preservation and instruction of choreographic works by enabling Douglas Blair Turnbaugh to conduct a one-year survey and make recommendations on current dance recording methods. (\$9,120)

WGBH (Boston) Radio Drama Development Project: A matching grant for a one-year pilot project to establish a repertory group of directors, writers and actors who will create and perform high quality radio drama, and to sponsor a nationwide competition to stimulate writing excellence and revived interest in radio drama. The 10 outstanding works produced will be distributed free to noncommercial radio stations, graduate drama schools, critics and leading repertory theatre groups. (\$57,000)



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PROGRAMS IN THEATRE

August 30, 1968

American Conservatory Theatre: Two matching grants totalling \$510,000 for development of the Theatre's professional training program and for general support of the company's activities. These grants were made possible by donations to the Endowment from private sources amounting to \$255,000, matched by \$255,000 from Endowment funds. (Endowment funds: \$255,000; private funds: \$255,000)

American Educational Theatre Association: A survey of theatre at the secondary school level. (\$7,000)

American National Theatre and Academy: A matching grant to assist ANTA in the establishment of two regional offices. (\$30,000)

American Playwrights Theatre: A matching grant (\$10,000) to APT to enable the production of two new plays by established playwrights by the 153 university, community and resident professional theatres included in the APT membership. Playwrights Jerome Weidman and James Yaffe each received individual grants of \$5,000 under this project. (Total: \$20,000)

American Shakespeare Festival Professional Training Program: A matching grant to continue their professional training program, an integral part of the company's activities. (\$23,000)

American Theatre of Being: A matching grant to support this company's presentations of works predominately by Negro authors in schools and depressed areas of Los Angeles, under the direction of Frank Silvera. (\$24,000)

Association of Producing Artists (APA-Phoenix): A matching grant (\$125,000) for general support of the company's activities, plus a \$250,000 grant made possible by donations to the Endowment from private sources amounting to \$125,000, matched by \$125,000 from Endowment funds. (Endowment funds: \$250,000; private funds: \$125,000)

Baird Puppet Theatre: A matching grant to enable the Baird puppeteers to design, build, stage and rehearse new productions for their permanent theatre. (\$20,000)

Berkshire Theatre Festival (Stockbridge, Mass.): A matching grant to the Festival for support of its operation, including the professional production of four new plays, during the Festival's summer 1968 season. (\$50,000)

Boston University Playwrights Symposium: A matching grant to the University for support of its Symposium for Playwrights scheduled from June 30 to August 10, 1968 at the Berkshire Music Center. (\$17,070)

The Forum theatre of The Repertory Theater of Lincoln Center: A grant of \$100,000 to support The Forum's new play program and its free student tickets program, during the 1968-69 season. This grant was made possible by donations to the Endowment from private sources amounting to \$30,000, supplemented by \$70,000 from Endowment funds. (Endowment funds: \$70,000; private funds: \$30,000)

Free Southern Theatre: A matching grant to support acting and writing workshops in the New Orleans headquarters of the Free Southern Theatre, a group which tours seven months a year to acquaint primarily Negro audiences with the rich history of Negro America, provides a forum for the Negro playwright, and assists in the development of new audiences. (\$7,000)

Hull House (Chicago): A matching grant to implement plans for an outdoor theatre and a number of basement theatres in public housing projects. (\$30,000)

International Theatre Institute, U.S. Centre: A matching grant to the U.S. Centre of the International Theatre Institute to help support the ITI's 12th international congress in June 1967, the first international theatre event of its kind to be held in the United States. (\$34,994)

Laboratory Theatre Project for Education: A program, in cooperation with the U.S. Office of Education and local school boards, enabling professional theatre companies in Providence, New Orleans and Los Angeles 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 Endowment has assisted the Providence and New Orleans companies for three years and the Los Angeles company for two. (Total funding: \$1,176,000)

National Repertory Theatre: Matching grants to assist the company to expand its audience development program and broaden its student education program (\$75,000), and to enable the company to perform on Broadway for a three-week period (\$30,000). (Total: \$105,000)

New York Shakespeare Festival: A matching grant (\$100,000) to enable the company to conduct in the summer of 1966 theatre programs throughout the city which otherwise would have been curtailed, and an additional grant (\$250,000) in partial support of the 1967-68 season at the Festival's new Public Theatre. This latter grant was made possible by donations to the Endowment from private sources amounting to \$125,000, matched by \$125,000 from Endowment funds. (Endowment funds: \$225,000; private funds: \$125,000)

Eugene O'Neill Memorial Theatre Foundation, Inc.: A matching grant to support a Regional Theatre Directors project, part of the Waterford, Connecticut annual Playwrights' Conference, to expose regional theatre directors to new plays and playwrights and new trends in the theatre. (\$2,500)

Playwrights Experimental Theatre: Matching grants of \$25,000 each to assist playwrights to secure a public performance of high professional standards in resident professional and university theatres at Arena Stage (Washington, D.C.), Barter Theatre (Abingdon, Virginia), Brandeis University (Waltham, Massachusetts), the Professional Theatre Program of the University of Michigan (Ann Arbor), and Yale University Drama School (New Haven, Connecticut). (Total: \$125,000)

Professional Experimental Theatre Development: Matching grants to provide encouragement and assistance to new playwrights and to stimulate the production of new work and the development of new forms and techniques by the following experimental theatres and workshop groups: Albarwild Theatre Arts, Inc., The Playwrights' Unit (\$10,000), American Place Theatre (\$25,000), Cafe La Mama (\$5,000), Chelsea Theatre Center (\$15,000), Judson Poets' Theatre (\$2,500), New Theatre Workshop (\$2,250), The Open Theatre (\$5,000), all in New York City, and Firehouse Theatre (\$10,000) and the Office for Advanced Drama Research of the University of Minnesota (\$10,000), both in Minneapolis. (Total: \$84,750)

Resident Professional Theatres: A series of grants over a three-year period to resident professional theatre companies to encourage their artistic development by enabling them to increase actors' salaries and engage guest directors, performers, and technical personnel. The larger grants are for general artistic support. Grants totalling \$728,500 have been made to the following theatres:

Actors Theatre of Louisville (2 grants)	\$ 26,250
Alley Theatre (Houston)	22,500
Arena Stage (Washington, D.C.)	22,500
Arizona Repertory Theatre (Phoenix)	11,250
Asolo Theatre Festival (Sarasota)	7,500
Center Stage (Baltimore) (2 grants)	37,500
Charles Playhouse (Boston) (2 grants)	37,500
Cleveland Play House	22,500
Dallas Theatre Center (2 grants)	21,000
Front Street Theatre (Memphis)	22,500

Tyrone Guthrie Theatre (Minneapolis) (2 grants)	67,500
Hartford Stage Company (2 grants)	37,500
Long Wharf Theatre (New Haven) (2 grants)	72,500
Milwaukee Repertory Theatre	22,500
Olney Theatre (Olney, Maryland) (2 grants)	30,000
Pittsburgh Playhouse	25,000
Playhouse-in-the-Park (Cincinnati)	22,500
Seattle Repertory Theatre (2 grants)	45,000
Theatre Company of Boston (2 grants)	37,500
Theatre Atlanta	7,500
Theatre of the Living Arts (Philadelphia) (2 grants)	115,000
Washington Theatre Club (Washington, D.C.)	15,000

Theatre Development Fund: A grant of \$200,000 to stimulate creativity and experimentation in the commercial theatre through financial assistance for plays of exceptional merit which are unlikely to be produced or are likely to close prematurely without Fund assistance. This grant was made possible by donations to the Endowment from private sources amounting to \$100,000, matched by \$100,000 from Endowment funds. Theatre Development Fund is a newly-created, private organization, located in New York City. (Endowment funds: \$100,000; private funds: \$100,000)



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

PROGRAMS IN A VARIETY OF ART FORMS

August 30, 1968

Alaska '67 Centennial Exposition: A matching grant to assist in making professional theatre available for the first time in Alaskan history during the time of the Centennial celebration. (\$5,000)

AFL/CIO Council for Scientific, Professional and Cultural Employees (SPACE): A grant for a project coordinator to work with representatives in New York, Buffalo, Minneapolis and Louisville on the development of arts demonstration projects in cooperation with local AFL/CIO central labor organizations. (\$20,000)

American Theatre Laboratory: A project to create a special theatre laboratory for professional actors, musicians, writers and dancers, under the direction of Jerome Robbins. (\$300,000)

Artists' Housing: Matching grants to the J.M. Kaplan Fund to purchase the old Bell Telephone Laboratories on New York's lower West Side for conversion into a national artists' center which will provide up to 400 units of studio-living quarters to artists at reasonable rents. (\$750,000) A previous matching grant of \$100,000 was made to the Kaplan Fund in Fiscal 1967 and is being used to purchase and convert smaller projects for artists' housing in New York City.

Artists' Rights: A study grant to Melville B. Nimmer, Professor of Law at UCLA, to explore laws applying to the arts and the legal rights of artists. (\$25,000)

Arts and Disadvantaged Areas: A grant to Julian Euell to research the use of the arts to benefit disadvantaged persons and areas. (\$8,764)

Center for Inter-American Relations: A program to stimulate Inter-American artistic activities in the United States and to assist American artists to translate and adapt important Latin American writings. The program was launched by the Inter-American Foundation for the Arts (\$74,556) which was absorbed by the Center for Inter-American Relations (\$75,444). (Total: \$150,000)

Conference for State Arts Agencies: A matching grant to enable the Federation of Rocky Mountain States (Denver) to conduct a two-day conference to offer directors of new State arts agencies technical assistance and consultation on solutions for budgetary, administrative and legislative problems. (\$3,000)

Foundation Giving in the Arts: A project to explore national and local foundation support for the arts and establish improved communications. (\$13,300)

Harlem School of the Arts/St. James Community House School of the Arts: A matching grant to support music and theatre training programs for underprivileged youth in New York City under the supervision of Dorothy Maynor. (\$24,500)

Historical Costume Exhibit: A matching grant to the Metropolitan Museum of Art for a comprehensive exhibition of 100 historical and 65 contemporary costumes reflecting the characteristics of our environment, and leading to publication of an illustrated catalogue of excellence in this field of design. (\$25,000)

Inner City Summer Arts Program: A \$400,000 program in cooperation with the President's Council on Youth Opportunity, to support Inner City arts programs during the summer of 1968. Matching grants of \$25,000 each to 16 cities were made possible by donations to the Endowment from private sources amounting to \$200,000, matched by \$200,000 from Endowment funds. The cities involved were: Atlanta, Baltimore, Boston, Buffalo, Chicago, Cleveland, Detroit, Los Angeles, Milwaukee, Minneapolis, Newark, New York, Philadelphia, San Francisco, St. Louis, and Washington, D.C. (Endowment funds: \$200,000; private funds: \$200,000)

Institute of American Indian Arts: A matching grant for the 1966 Festival of Performing Arts of the American Indian in Washington, D.C. (\$29,000)

Jackson Mississippi Folk Art Festival: A matching grant to the Community Service Association of Jackson, Mississippi, to establish nine-week workshops during the summer of 1968 in a number of categories, including the American Negro and the American Indian Folk Cultures in Mississippi. (\$10,000)

National Folk Festival Association: A matching grant to help the Association make plans for an annual national folk festival, encourage regional festivals, and study, collect and publish data on the origin of various forms of American folklore. (\$39,500)

Rocky Mountain States Audience Development: A matching grant to the Federation of Rocky Mountain States for an experimental audience development project to assist communities with limited facilities to sponsor concerts, plays and dance performances of professional quality, with special emphasis on areas usually by-passed by touring groups. (The States involved are Arizona, Colorado, Nevada, New Mexico, Texas, and Utah.) (\$30,000)

Rural Arts Program: Matching grants to the University of Wisconsin, College of Agriculture's Wisconsin Idea Theatre for an experimental pilot program in five small rural communities which is exploring methods to increase public receptivity to cultural programs and to give people who have not had the opportunity a chance to participate in the arts. (Total: \$127,324)



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PROGRAMS IN THE VISUAL ARTS

August 30, 1968

Awards to Artists: Individual awards of \$5,000 each to 89 painters and sculptors in recognition of past accomplishment and to encourage future efforts in the field of visual arts in the United States. (\$445,000)

American Federation of Arts (New York): A program, matched by the Roy. R. and Marie S. Neuberger Foundation, to provide scholarships for a workshop in art criticism, to be offered in unison with the New School for Social Research, under the direction of art critic Max Kozloff. (\$10,500)

Andreas S. Andersen: A study grant to enable Andreas Andersen, Director of the Otis Art Institute (Los Angeles), to survey contemporary instruction in design at British and European public and private schools. A report on this study, illustrated with slides, will be made available to professional art schools and college and university art departments in this country. (\$3,500)

Appalachian Region Exhibit: A matching grant to the Charleston, West Virginia Section, National Council of Jewish Women, for an open, juried exhibition of arts and crafts by residents of and students enrolled in institutions located in the 13-State Appalachian Region. States included, either wholly or in part, are Alabama, Georgia, Kentucky, Maryland, Mississippi, New York, North Carolina, Ohio, Pennsylvania, South Carolina, Tennessee, Virginia, and West Virginia. (\$5,000)

Archie Bray Foundation (Helena, Montana): A matching grant to assist artists in the field of ceramics. (\$5,000)

Artists Materials Research Project: A matching grant to the Artists' Technical Research Institute in New York for research on the uses of new materials in visual arts and the dissemination of results to artists, schools and museums. (\$15,000)

Contemporary Art Workshop (Chicago): A matching grant for operating expenses and scholarships enabling promising young artists in the area to work and receive instruction at the Workshop. (\$12,000)

Drawings: A project to make fine reproductions of drawings by contemporary artists, as well as historical drawings, available to wider audiences, particularly in educational fields. (Allocation: \$150,000)

Experiments in Art and Technology, Inc.: A matching grant for support of operating expenses of this new national service organization, designed to promote collaboration among artists, scientists, and engineers, on projects that will explore and expand artists' use of the new technology. (\$50,000)

Gemini Print Workshop: A grant to Gemini Director Kenneth Tyler for research and experimentation in new print materials and techniques. (\$20,000)

Museums Project: Matching grants for pilot programs to increase public interest in the visual arts through expansion of the museum resources of the Detroit Institute of Arts (\$90,000), the Boston Institute of Contemporary Art (\$60,000) and the Amon Carter Museum of Western Art (\$46,138). (Total: \$196,138)

Museum Purchase Plan: A program of matching grants of \$10,000 each to the following 15 museums, to enable them to purchase works of living American artists: Andrew Dickson White Museum of Art (Ithaca, N.Y.); Brooks Memorial Art Gallery (Memphis); Des Moines Art Center; Flint Institute of Arts; The High Museum (Atlanta); Milwaukee Art Center, Inc.; Newark Museum; North Carolina Museum of Art (Raleigh); Oakland Museum (California); Oberlin College-Allen Memorial Art Museum; Pasadena Art Museum; Portland Art Association; Rhode Island School of Design-Museum of Art (Providence); Walker Art Center (Minneapolis); and Wichita Art Museum. (\$150,000)

Penland School of Crafts (North Carolina): A program to provide individual grants to professional craftsmen to reside and work at the Penland School, the oldest craft school in the United States. (\$50,000)

Philadelphia City Planning Commission: A matching grant for the acquisition of up to three pieces of sculpture to be chosen by a mutually acceptable panel for the central Philadelphia area to enhance urban design. (\$30,000)

Print Workshops for Artists: A grant to Tatyana Grosman, Director of Universal Limited Art Editions, Inc., to implement the development of original works of graphic art by outstanding contemporary American artists for exhibition by educational institutions and other non-profit organizations. (\$15,000)

Sculpture Project: A project to help provide major works of sculpture for outside urban areas. Grants are made on a matching basis and involve the commissioning of artists recommended by panels of experts mutually agreeable to the city whose application is approved, and the Endowment. Grand Rapids, Houston, and Seattle are participants in this project, with grants of \$45,000 each. (Total: \$135,000)

Special Photographic Studies: A grant to Bruce Davidson for a detailed study of the people, life and environment of a select area in New York's Spanish Harlem. (\$12,000)

Study of WPA Art Projects: A study grant to Francis O'Connor of the University of Maryland to investigate and evaluate Federal art projects in the 1930's. (\$43,000)

Survey of Community Arts Resources: A project to conduct a nationwide survey of community arts resources and develop a program to meet existing needs. (\$30,995)

Venice Biennale: A matching grant to provide a United States exhibit, assembled by the National Collection of Fine Arts of the Smithsonian Institution, for the September 1966 Biennale in Venice. (\$38,000)

Vermont Council on the Arts: A grant to enable the Council to co-sponsor with the Vermont Marble Company an international sculpture symposium scheduled for July 20 through September 20, 1968. (\$10,000)

Washington Gallery of Modern Art: A matching grant to enable the Gallery to exhibit "66 Signs of Neon," a group of assemblages made from artifacts found after the Watts riots. (\$3,200)



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

ASSISTANCE TO STATE ARTS AGENCIES

August, 1968

The Federal-State partnership grants, specifically authorized by the National Foundation on the Arts and the Humanities Act of 1965, have greatly aided the growth and development of the Arts Councils of the 50 States and 5 territorial agencies. Congress appropriated \$2 million for the program in fiscal 1967 and 1968, and \$1.7 million in fiscal 1969; although this latter figure represents reduced funding available to the States, these federal grants will provide the only program funds available to many of the State agencies during fiscal 1969.

The variety of programs developed and implemented by the State arts agencies is extraordinary and encompasses all of the art forms. In addition to sponsoring special concerts and exhibits, the States have emphasized tours which bring the arts to wider audiences as well as projects to transport audiences into metropolitan areas to view performances and exhibits in their home facilities. Support of technical assistance programs, workshops and in-residence training has become a positive means of working toward greater artistic development in many of the States.

Following is a breakdown of the program of Federal-State partnership grants as of July 1, 1968:

	<u>FISCAL 1967</u>	<u>FISCAL 1968</u>	<u>FISCAL 1969</u>
Alabama	\$37,053	\$39,383	\$30,909
Alaska	37,053	39,383	30,909
American Samoa	**	**	**
Arizona	37,053	39,383	30,909
Arkansas	37,053	39,383	30,909
California	50,000	39,383	30,909
Colorado	37,050	39,383	30,909
Connecticut	50,000	39,383	30,909

	<u>FISCAL 1967</u>	<u>FISCAL 1968</u>	<u>FISCAL 1969</u>
Delaware	\$37,053	\$25,472*	**
District of Columbia	50,000	39,383	\$30,909
Florida	37,053	39,383	30,909
Georgia	37,053	39,383*	30,909
Guam	25,000	39,383	30,909
Hawaii	37,053	39,383	30,909
Idaho	37,053*	14,947*	30,909
Illinois	37,053	39,383	30,909
Indiana	25,000	39,383*	**
Iowa	25,000	39,383	30,909
Kansas	37,053	39,383	30,909
Kentucky	50,000	39,383	30,909
Louisiana	36,800	39,383	30,909
Maine	25,000	39,383	30,909
Maryland	37,053	39,383	30,909
Massachusetts	37,053	39,383	30,909
Michigan	50,000	39,383	30,909
Minnesota	37,053	39,383	30,909
Mississippi	25,000	39,383	30,909
Missouri	50,000	39,383	30,909
Montana	25,000	39,383	30,909
Nebraska	34,133	35,000	30,909
Nevada	25,000	25,000*	30,909
New Hampshire	37,053	39,383	30,909
New Jersey	50,000	39,383	30,909
New Mexico	34,893	39,383	30,909
New York	50,000	39,383	30,909
North Carolina	36,873	39,383	30,909
North Dakota	25,000	14,050	29,973
Ohio	37,053	39,383	30,909
Oklahoma	37,053	39,383	30,909
Oregon	25,000	39,383	30,909
Pennsylvania	37,053	39,383	30,909
Puerto Rico	50,000	39,383	30,909
Rhode Island	50,000	39,383	30,909
South Carolina	25,000	24,500	30,909
South Dakota	25,000	10,000	30,909
Tennessee	25,000	39,383	30,909
Texas	37,053	39,383	30,909
Utah	37,053	39,383	30,909
Vermont	37,000	39,383	30,909
Virgin Islands	25,000	39,383	30,909
Virginia	43,000	39,383	30,909
Washington	50,000	39,383	30,909

	<u>FISCAL 1967</u>	<u>FISCAL 1968</u>	<u>FISCAL 1969</u>
West Virginia	\$50,000	\$39,383	\$30,909
Wisconsin	37,053	39,383	30,909
Wyoming	37,053	39,383	30,909

* Granted to State, State unable to meet provision of the grant.

Delaware	received	none
Georgia	received	\$ 8,800
Idaho	received	none
Indiana	received	none
Nevada	received	\$19,453

** No application submitted.

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

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



NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

Established as an independent agency in the Executive Branch of Government by the National Foundation on the Arts and the Humanities Act of 1965 (Public Law 89-209) approved September 29, 1965 (amended by Public Law 90-348, approved June 18, 1968).

Purpose and Activities

To develop and promote a broadly conceived national policy of support for the humanities and the arts in the United States.

The National Foundation on the Arts and the Humanities is composed of:

- the National Endowment for the Arts, to support the development and growth of the arts throughout the United States and to provide opportunities for wider appreciation of the arts and the encouragement of excellence. Matching, and in some cases non-matching, grants are authorized to non-profit, tax-exempt arts organizations, and unmatched grants to individuals;
- the National Endowment for the Humanities, to encourage the development of the humanities by supporting research, strengthening teaching of the humanities, and improving university curricula;
- the National Council on the Arts and the National Council on the Humanities, to advise the respective Endowment Chairmen on policies, programs and procedures and make recommendations on applications for financial assistance. Each Council has 26 private citizen members appointed by the President;
- the Federal Council on the Arts and the Humanities, to provide coordination between the activities of the Endowments and related programs of other Federal agencies.

Financial Data

For fiscal years 1966, 1967, and 1968, Public Law 89-209 authorized appropriations of:

- For general program funds, \$10 million annually to be divided equally between the two Endowments in fiscal 1966-68;
- \$2.25 million annually to the National Endowment for the Arts and \$5 million annually to the National Endowment for the Humanities to match unrestricted donations made to the Endowments in fiscal 1966-68;
- \$2.75 million annually to the National Endowment for the Arts for state arts agency programs, effective in fiscal 1967.

For fiscal years 1969 and 1970, Public Law 90-348 authorized appropriations of:

- For general program funds, \$6 million in fiscal 1969 and \$6.5 million in fiscal 1970 for the National Endowment for the Arts; \$8 million in fiscal 1969 and \$9 million in fiscal 1970 for the National Endowment for the Humanities;
- Funds to match both restricted and unrestricted donations made to the Endowments in fiscal 1969 and 1970 not to exceed a total for both Endowments of \$13.5 million for both years;
- \$2 million in fiscal 1969 and \$2.5 million in fiscal 1970 to the National Endowment for the Arts for state arts agency programs.

NATIONAL ENDOWMENT FOR THE ARTS

Established in 1965 by Public Law 89-209 (amended in 1968 by Public Law 90-348).

Purpose and Activities

To establish and carry out a program of grants-in-aid to state arts agencies, non-profit, tax-exempt groups, and individuals of exceptional talent in order to promote progress in the arts. The arts are defined to include instrumental and vocal music, dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, the arts related to the presentation, performance, execution, and exhibition of such major art forms, and the study and application of the arts to the human environment.

Grants are made to:

- provide or support in the United States productions which have substantial artistic and cultural significance, giving emphasis to American creativity and the maintenance and encouragement of professional excellence.
- encourage productions, meeting professional standards or standards of authenticity, irrespective of origin which are of significant merit which, without such assistance, would otherwise be unavailable to our citizens in many areas of the country.
- aid projects that will encourage and assist artists and enable them to achieve standards of professional excellence.
- stimulate workshops that will encourage and develop the appreciation and enjoyment of the arts by our citizens.
- initiate surveys, research, and planning in the arts.

Financial Data

	<u>1966</u> <u>Appropriation</u>	<u>1967</u> <u>Appropriation</u>
Grant programs and pilot projects in Fiscal 1966-69	\$2.5 million	\$4 million
State assistance (beginning July 1, 1966)	Not authorized for this year	\$2 million
Federal funds to match unrestricted donations through Fiscal 1968 and restricted and unrestricted donations starting Fiscal 1969	\$34,308	\$1,965,692

	<u>1968</u> <u>Appropriation</u>	<u>1969</u> <u>Appropriation</u>
Grant programs and pilot projects in Fiscal 1966-69	\$4.5 million	\$3.7 million
State assistance (beginning July 1, 1966)	\$2 million	\$1.7 million
Federal funds to match unrestricted donations through Fiscal 1968 and restricted and unrestricted donations starting Fiscal 1969	\$674,291	Appropriation for both Endowments of up to a total of \$1,000,000 determined by amount of restricted and unrestricted gifts received

Officers

Roger L. Stevens, Chairman; Douglas G. MacAgy, Deputy Chairman

NATIONAL COUNCIL ON THE ARTS

Established by the National Arts and Cultural Development Act of 1964 (Public Law 88-579) with functions transferred from the Executive Office of the President to the National Endowment for the Arts by the National Foundation on the Arts and the Humanities Act of 1965 (Public Law 89-209), (amended June 18, 1968 by Public Law 90-348).

Purpose and Activities

The Council is composed of the Chairman of the National Endowment for the Arts, who serves as Chairman of the Council, and 26 private citizens, widely recognized for their training, experience and interest in the arts, appointed by the President. The Council meets at least twice a year. Its responsibilities are to:

- advise the Chairman of the National Endowment for the Arts on policies, programs and procedures.
- review applications for financial assistance and make recommendations thereon to the Chairman.
- propose methods of encouraging private initiative in the arts.
- advise and consult with local, state and federal departments and agencies on methods of coordinating existing resources and facilities and fostering new artistic and cultural endeavors.
- study and recommend ways to promote the arts in order to stimulate the nation's artistic and cultural progress.
- recommend ways to maintain and increase cultural resources in the United States.

NATIONAL ENDOWMENT FOR THE HUMANITIES

Established in 1965 by Public Law 89-209 (amended on June 18, 1968 by Public Law 90-348).

Purpose and Activities

To establish and carry out a program of grants-in-aid to non-profit groups and individuals to promote progress and scholarship in the humanities, defined to include language, both modern and classical, linguistics, literature, history, jurisprudence, philosophy, archeology, the history, criticism, theory and practice of the arts, those aspects of the social sciences which have humanistic content and employ humanistic methods, and the study and application of the humanities to the human environment.

Grants are made to:

- initiate and support research and programs to strengthen the research potential of the United States in the humanities.
- award fellowships to individuals for the purpose of study or research at appropriate non-profit institutions.
- enable institutions to provide training and workshops in the humanities.
- foster the interchange of information and stimulate public understanding and appreciation of the humanities.
- support the publication of scholarly works in the humanities.

Financial Data

	<u>1966</u> <u>Appropriation</u>	<u>1967</u> <u>Appropriation</u>
Grant programs and pilot projects in fiscal 1966-69	\$2.5 million	\$2 million
Federal funds to match unrestricted donations through fiscal 1968 and restricted and unrestricted donations starting fiscal 1969	---	\$106,278
	<u>1968</u> <u>Appropriation</u>	<u>1969</u> <u>Appropriation</u>
	\$3.5 million	\$3.7 million
	\$325,257	Appropriation for both Endowments of up to a total of \$1,000,000 determined by amount of restricted and unrestricted gifts received

Officers

Barnaby C. Keeney, Chairman; Wallace Edgerton, Deputy Chairman

NATIONAL COUNCIL ON THE HUMANITIES

Established in 1965 by Public Law 89-209 (amended on June 18, 1968 by Public Law 90-348).

Purpose and Activities

The Council is composed of the Chairman of the National Endowment for the Humanities, who serves as Chairman of the Council, and 26 private citizens, widely recognized for their training, experience and interest in the humanities, appointed by the President. The Council meets at least twice a year.

Its responsibilities are to:

- advise the Chairman of the National Endowment for the Humanities on policies, programs and procedures.
- review applications for financial assistance and make recommendations thereon to the Chairman.

FEDERAL COUNCIL ON THE ARTS AND THE HUMANITIES

Established in 1965 by Public Law 89-209 (amended on June 18, 1968 by Public Law 90-348).

Purpose and Activities

The Council is composed of the following nine members, one of whom is designated Chairman by the President:

- the Chairman of the National Endowment for the Arts
- the Chairman of the National Endowment for the Humanities
- the United States Commissioner of Education
- the Secretary of the Smithsonian Institution
- the Director of the National Science Foundation
- the Librarian of Congress
- the Director of the National Gallery of Art
- the Chairman of the Commission of Fine Arts
- a member designated by the Secretary of State

Its responsibilities are to:

- promote coordination of the Foundation's constituent Endowments with the programs of other Federal agencies which support the arts and the humanities in the United States.
- promote coordination between the programs of the constituent Endowments by advice and consultation with the Chairmen.
- plan and coordinate appropriate participation (including productions and projects) in major and historical national events.

Officer

Roger L. Stevens, Chairman of the National Endowment for the Arts, Chairman

August, 1968

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REPORT TO THE PRESIDENT

SUBMITTED BY

AUGUST HECKSCHER

SPECIAL CONSULTANT ON THE ARTS

MAY 28, 1963



PRESENTED BY MR. PELL

JULY 11, 1963.—Ordered to be printed

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PREFACE

Great impetus for a new cooperative period in the history of art and government in the United States has been given by the valuable report submitted to President Kennedy by Mr. August Heckscher, for more than a year the President's Special Consultant on the Arts.

Mr. Heckscher's report is most comprehensive. It points out the inadequacies in our existing efforts to foster artistic excellence, and it offers detailed recommendations for improvement in all fields of artistic endeavor and accomplishment. The report is deeply concerned with enhancing esthetic appreciation and with practical proposals for bettering the lot of the individual artist, so that he can best express his own particular talents.

As chairman of the most recent Senate subcommittee on the arts, it is a privilege for me to be able to present Mr. Heckscher's report, together with pertinent White House correspondence: Mr. Heckscher's letter of resignation upon the completion of his unprecedented task, and the President's answering letter and high commendation. Both letters add substance and meaning to the report itself.

A direct result of the report has been the establishment by President Kennedy of the President's Advisory Council on the Arts. The Executive order and the Presidential statement are included in this document. I feel certain that the Council will contribute significantly to our artistic undertakings; and, with the President, I am hopeful that it will be given a statutory base.

It is supremely important that we fulfill our Nation's destiny in making the most complete and most effective use of our creative and artistic capabilities, both to assure our national well-being and to enhance the appreciation of our culture abroad. I make this presentation in the hope that we may better understand and reach these goals, and in the belief that the material contained in the ensuing pages will provide the Congress with cogent information for the framing of appropriate and indeed essential legislation.

CLAIBORNE PELL,
United States Senator.

LETTER OF RESIGNATION OF AUGUST HECKSCHER,
SPECIAL CONSULTANT ON THE ARTS, AND LETTER OF
ACCEPTANCE BY THE PRESIDENT

MAY 28, 1963.

THE PRESIDENT,
The White House,
Washington, D.C.

DEAR MR. PRESIDENT: I have the honor to submit the attached report covering my activities as Special Consultant on the Arts since my appointment in March 1962. The report describes briefly the functioning of an office new to the Government, evaluates the impact of existing Government programs and policies upon the arts, and makes recommendations for action in various areas.

In submitting this report, I submit my resignation, having already served a good deal longer than the 6 months which we originally envisaged.

The major part of the report deals, as was suggested in your letter to me of December 5, 1961, with activities of the Federal departments and agencies as they relate to the arts; also with general policies, such as taxation, as they impinge upon this field. It has seemed wise, in addition, to consider ways in which the relationship of the Government to the private institutions of the arts and to the whole cultural life of the Nation could be made more explicit and helpful.

In the course of the work it became evident that Government policies and programs affecting the arts are far more varied and extensive than is generally supposed. It is not enough to look at labels or to judge by declared objectives. Many Government policies ostensibly having nothing to do with the arts affect them in a substantial way—often adversely. Conversely, many agencies which seem removed from this field have responsibilities which they have been endeavoring to carry out, frequently with little recognition and inadequate support. This report casts its net widely and groups activities related to the arts under functional, rather than departmental, categories.

In many of the areas surveyed the major need is for greater awareness of the possibilities for esthetic improvement and of a more sharply defined responsibility to the arts. Increased expenditures are secondary. Elsewhere new programs and additional funds should be authorized, if government's concern with the arts is to be effectively expressed. Even these sums are comparatively small—yet a relatively small amount of money may make all the difference between mediocrity and excellence.

The period during which I have served as Special Consultant has been immensely challenging, the more so because of the widespread popular support evoked by your interest in this aspect of our national life. To have been able to help within your administration in shaping a new approach to the arts has been an opportunity for which I shall always be grateful.

Sincerely yours,

AUGUST HECKSCHER.

THE WHITE HOUSE,
June 10, 1963.

MR. AUGUST HECKSCHER,
The White House,
Washington, D.C.

DEAR AUGIE: I accept your resignation with great regret. As Special Consultant for the Arts, you have initiated a new function in the Executive Office of the President. The best tribute to the success of your work is the decision to establish this function on a fulltime and, I hope, permanent basis. I am sorry that you cannot take on the continuing assignment yourself; but I know your desire to return to your duties at the Twentieth Century Fund, and I am grateful for your willingness to stay until a successor has been named.

I have long believed, as you know, that the quality of America's cultural life is an element of immense importance in the scales by which our worth will ultimately be weighed. Your report on "The Arts and the National Government" opens up what I am confident will be a new and fruitful relationship between government and the arts. Government can never take over the role of patronage and support filled by private individuals and groups in our society. But government surely has a significant part to play in helping establish the conditions under which art can flourish—in encouraging the arts as it encourages science and learning.

We have much to learn in this complex and delicate area. Your report will guide your successor and the President's Advisory Council on the Arts in their study of these problems. I am glad to have your assurance that you will serve on the Council when it is appointed, and I have no question that your work in these past months will be regarded as a milestone in the process by which our Government has begun to fulfill its responsibilities to our culture.

Sincerely,

JOHN F. KENNEDY.

NOTE

In the writing of this report, as in all the work of the Office of the Special Consultant on the Arts, I am immensely indebted to my assistant, Miss Barbara Donald. Without her constant and effective help it would have been impossible to fulfill even a part of the assignment. Mrs. Nancy Newhouse also deserves my thanks for her valuable assistance.

AUGUST HECKSCHER.

THE ARTS AND THE NATIONAL GOVERNMENT

INTRODUCTION

GROWTH OF THE ARTS

Recent years have witnessed in the United States a rapidly developing interest in the arts. Attendance at museums and concerts has increased dramatically. Symphony orchestras, community theaters, opera groups, and other cultural institutions exist in numbers which would have been thought impossible a generation ago. The artist, the writer, and the performer hold new positions of respect in our society. Good books are bought in large quantities, as are recordings of good music and reproductions of the great art of all ages. The crafts are developing new standards of creativity.

The causes of this widespread popular interest lie, it appears, deep within the nature of our society. What might be taken at first glance as a fad, a passing enthusiasm, is actually related to some of the basic currents of the sixties in America. An increasing amount of free time, not only in the working week but in the life cycle as a whole; a new sense of the importance of cities; a recognition that life is more than the acquisition of material goods—these have contributed to the search for a new dimension of experience and enjoyment.

At the same time there has been a growing awareness that the United States will be judged—and its place in history ultimately assessed—not alone by its military or economic power, but by the quality of its civilization. The evident desirability of sending the best examples of America's artistic achievements abroad has led to our looking within, to asking whether we have in fact cultivated deeply enough the fields of creativity. We have come to feel as a people not only that we should be stronger but that we should have a higher degree of national well-being in proportion as the arts come into their own.

Despite this new enthusiasm, despite favorable social and political tendencies, the condition of the professional arts in the United States is not in all regards satisfactory. The very demands which changing public tastes have made upon established artistic institutions have strained the financial resources available to them. Older forms of patronage have not in all cases been adequately replaced. A long-standing weakness in what might be called the cultural infrastructure has led to institutions inadequately supported and managed and, as in the theater, to a lack of the stability and continuity which provide the grounds where talent can develop and mature. Often, inadvertently, government has imposed obstacles to the growth of the arts and to the well-being of the individual artist.

THE ROLE OF GOVERNMENT

Government in the United States has not in the past showed consistent concern for the state of the arts. There have been moments, particularly the formative period of the Republic, when statesmen possessed the clear realization that the forms of art reflected the inner ideals of the social order. The planning of cities and the construction of public buildings were expected to match the concepts of order and human dignity inherent in the country's laws and institutions. This awareness was dimmed during most of the period of westward expansion and industrial progress. But in the 20th century American Presidents again began to sense a relationship between government and the health of the cultural life. Before Franklin Roosevelt inaugurated immensely fertile experiments in this field, Theodore Roosevelt had brought to the White House artists, scholars, and poets; William Howard Taft had established the Commission of Fine Arts.

Since the Second World War the role of government in the arts has been repeatedly stressed. In 1958 Congress passed legislation establishing the National Cultural Center. A report on "Art and Government" requested of the Fine Arts Commission by President Harry S. Truman surveyed the field methodically and formed a starting point for much of the work done by the Special Consultant in recent months. Significantly, too, when President Eisenhower established a Commission on National Goals, the cultural life of the United States was one of the areas subjected to inquiry.

A NEW PHASE

These two trends—mounting popular enthusiasm for the arts and a growing concern on the part of the Government—came together at the start of the present administration. Attendance at the inaugural ceremonies of outstanding artists, writers, and scholars was understandably hailed as signaling a new partnership in the national life. Reconstitution of the White House as a dramatic symbol of America's cultural heritage, and the hospitality provided to outstanding representatives of the intellectual and artistic community, carried further the idea that government and art have a basic relationship.

Against this background the first Special Consultant on the Arts was named. It was understood that he would be concerned with the progress of the arts primarily as they affect, not our international posture, but the well-being, the happiness, and the personal fulfillment of the citizens of our democracy. In this sense the appointment, modest in scope and tentative in form though it was, marked the beginning of a new phase in the history of art and government.

I. OFFICE OF THE SPECIAL CONSULTANT

Named in March 1962, with the understanding that he would serve part time, approximately 2 days a week, and for approximately 6 months, the Special Consultant has had a small White House office with one full-time assistant.

During this period work has been carried forward in the following major areas,

COLLECTING INFORMATION ON THE ARTS

A major concern of the Office has been to gather so far as possible within its time and resources information about the needs, programs, and activities of individuals and organizations within the general field of the arts. This has been a field rapidly developing, with new undertakings in the communities, in the educational system, and among the more traditional forms of cultural institutions. Municipal, county, and State governments have been reexamining, and in many cases extending, their role in relation to the arts.

LEGISLATIVE ACTIVITIES

During the last session at least 40 bills before Congress concerned the arts in some measure or other, and several major pieces of art legislation were under discussion. The Office has, within its means, kept in touch with this situation.

SURVEY OF FEDERAL PROGRAMS

A specific charge given to the Special Consultant was to make a survey of policies and programs within the executive departments and agencies affecting the arts, and to make recommendations for raising standards and encouraging the fullest use of the opportunities available. In this work the Office secured the cooperation of the Bureau of the Budget, working with it upon a questionnaire for the Bureau's examiners which might reveal unexpected facets and supplementing its leads with personal contacts.

ADVISORY ACTIVITIES

In addition to normal duties relating to White House concern with the arts, including liaison with the U.S. Commission for the New York World's Fair and the National Cultural Center, the Office has had to deal with a considerable day-to-day correspondence, with interviews and discussions and a variety of informational and counseling activities with private organizations and individuals. This part of the work was augmented by the unexpectedly large public response evoked by announcement of the post.

Attendance at cultural functions, visits to communities engaged in significant enterprises in the field of the arts, addresses, and articles have been expected of the Special Consultant and have seemed important as a means both of gathering information and of formulating new approaches and concepts. These activities are summarized in appendix I. (See p. 29.)

In considering the future White House role in relation to the arts these four areas should, it is suggested, be kept in view. Together they add up to a body of work which serves a significant public interest and requires sustained and continuous attention. Recommendations as to means for carrying forward activities in these areas are made in Section V: Administrative Machinery Relating to the Arts.

II. THE ARTS AND THE EXECUTIVE AGENCIES

The Federal Government touches the arts at many points. By its programs and activities it can affect the cultural life of the country in important ways. If all is done well, much will have been accomplished, not only in making the Government a setter of standards but in giving support to creative talent.

In this section existing Government programs and policies are reviewed and broad objectives stated. Governmental activities have been grouped not according to departmental and agency lines but in terms of broad functions. Thus, government acquires art; it creates objects which are marked by quality and good design; it shapes the cultural environment, etc. It has seemed most useful in dealing with this wide variety of material to concentrate on general policies and objectives and avoid administrative or operating detail.

1. THE ACQUISITION OF ART

Government in the normal course of its operations acquires by purchase or commission a considerable number of works of art. In this way, government is a patron of the arts. It creates a market for the work of artists; it sets an example to others, including public and private bodies, which may have an important effect on the general cultural climate. Memorials, statues, murals, fountains, historic and decorative paintings—as well as works of art for public museums—are among the objects which government in some degree or other makes its own.

The role of government as a patron of the arts in this sense could well be increased. Its support of the artist could be exemplified more directly than heretofore; and the resulting acquisitions could more effectively serve to make its buildings, its open spaces, its collections of art, representative of the values of a great people.¹ If the Federal Government is niggardly in this regard, can we expect any better of our States and municipalities? An important recommendation of this report, therefore, is that the Federal Government make it an objective to increase substantially the number and worth of the works of art which it acquires.

Art is now acquired in a variety of ways and through a variety of agencies. Three areas offer particular possibilities.

Government collections of art

The Federal institutions chiefly concerned with the acquisition of art do a splendid job within their resources and their authority of preservation, display, and research. But the National Gallery, the Smithsonian Institution, and the Library of Congress have virtually no funds, except more or less accidental private bequests, for adding to their collections. As a result, these collections cannot be truly representative either of our artistic heritage or of contemporary American art.

The Commission of Fine Arts in 1953 recommended funds for the purchase annually of American art by the National Collection of Fine Arts. This could become the one Federal collection of traditional

¹ Funds from two private trust funds administered by the Library of Congress have been used for the commissioning of new musical compositions. The Federal Government could well consider whether the commissioning of music as well as the visual arts is not a legitimate objective. Could not, for example, a major work be commissioned for the dedication of an important Federal building?

and contemporary American art and urgently requires attention and review, not only in regard to funds but staff and space.

A national government seriously concerned with cultural values would also find ways of making funds available to the Library of Congress and other Government museums for the purpose of adding to their collections.

Public buildings

A current list (see app. II, p. 30) of works of art commissioned in the last 3 years in connection with public buildings suggests that the harvest has been meager, though the General Services Administration is now attempting to practice a policy of using for fine arts one-half of 1 percent of the cost of buildings over \$250,000. It is well known that whenever building budgets must be cut, art is the first amenity to go. A bill before the Congress has specified that up to 1 percent of the cost of Federal buildings in the National Capital area be set aside for the commissioning of fine arts decoration. This would be a highly desirable step, and the principle should be extended to Federal buildings throughout the country and abroad. Such a policy was in effect as a depression measure during the prewar Roosevelt administration and has been recently adopted by some of our cities, notably Philadelphia. It is certainly to be hoped that in planning the new Pennsylvania Avenue, for example, sculpture will have a prominent place.

American embassies

American embassies are important cultural outposts. The purchase by the Government of American art, supplemented by private gifts, could lead to a collection administered by the National Gallery or some other Bureau of the Smithsonian Institution and displayed, perhaps on a revolving basis, in U.S. embassies. These works should not be considered "interior decoration," but as art representing the finest of American creative expression. (They should be supplemented by special exhibitions, stressing contemporary works, loaned for short periods through such private patrons as the International Council of the Museum of Modern Art and the Woodward Foundation.)

In addition, in a number of often unrecognized ways the Government is constantly "acquiring" art—by purchase, commission, or creation by its own designers and producers. Examples of such activities are the commissioning of official portraits, the photographic and film projects of a number of Federal agencies (for example, Department of Agriculture, USIA, and the departments of the armed services), and the continuing art projects of the Air Force and the Navy. (It is interesting in this connection that during the Cuban crisis the Navy sent an artist to Guantanamo, and an artist also was commissioned by NASA to document the landing of astronaut Major Cooper.)

Too often, unfortunately, the criteria observed are solely documentary or functional. There is every reason why the Government should also provide for high standards of artistic excellence. The distinguished quality of the Farm Security Administration photographic programs during the depression years is widely recognized as an artistic achievement of which the Nation is proud. In the selection of artists for public portraits or historic events we should as a matter of course wish to be represented by the best American talent, as we do in all other fields of endeavor, whether it be weapons, scientific

developments, or public buildings. Clear recognition of this principle is hardly less important than the provision of adequate funds.

2. RAISING DESIGN STANDARDS

Many of government's activities are related to the arts indirectly in that they consist of a normal part of its operations which may be done with a sense of beauty and fitness, or may be done tastelessly. Government is a printer and coiner; it strikes medals and makes stamps. It is also a builder on a grand scale. Should it not consistently promote, as Pericles said in his funeral oration to the Athenians, a "beauty in our public buildings to cheer the heart and to delight the eye day by day"?

The task throughout this area is to inject into the process of planning and execution a concern for esthetic standards, for the quality of good design and good workmanship. Different problems exist in a field so broad and varied, but across them all lie certain common approaches to excellence.

Government posters—An example

Government posters may be cited as an example of the way in which a seemingly utilitarian process—in this case the communication of simple facts or ideas—can be raised to the level of art. A group of government posters collected for this survey by the Prints and Photographs Division of the Library of Congress shows how frequently inferior American work is to European in this field; it also reveals the difference of quality which exists between different initiating agencies. The USIA has issued some striking posters for its exhibitions abroad; the Department of Commerce, in encouraging foreign travel to the United States, has used photographs to good effect, combined with excellent typography. The Armed Forces recruiting and training services have done consistently good work. Elsewhere, too often, the Government communicates with its citizens on a banal and commonplace level.²

Does it matter that the level of posters be raised to the level of the best now being produced by private enterprise and by governments abroad? It is a basic assumption of this report that it does matter. Everything done by the Government bears either the marks of excellence which we like to think characteristic of a free and great people, or else in some measure it betrays the Government and degrades the citizen.

Administrators alert to the importance of good design

The first requisite for improving design is that men in responsible positions be encouraged to concern themselves with more than practical utility in their respective fields. They may not themselves be knowledgeable in art and design, but they must have an awareness of the need for the highest quality in all that the Federal Government produces or sponsors. They must be ready to take advantage of expert advice wherever it is available. At present in Washington are numerous examples of individuals who have transformed what might

² The following generalizations can be made in regard to Government posters: The best work is intended for audiences overseas (like our best Government buildings); the availability of display space, as with the Armed Forces, tends to make for more effective design; the best posters are those neither designed nor executed by Government personnel but done on outside contract. Obviously the posters used by a department would come within the concern of such advisory art committees as are discussed on p. 7.

have been routine and undistinguished operations. But too often public agencies seem content with the production of governmental objects which fall below the standards set by private enterprise or by European states.

Recruiting and encouraging talent

The recruiting and encouragement of talented individuals in those areas where design is carried out has not been sufficiently recognized as a policy objective. There are small incentives at present for men of ability in the arts to think of the Federal Government as a place where they can do good work. Rewards tend to go to the conventional and the mediocre.

At the same time there is slight disposition among government agencies to make use of outside talent. Younger artists, designers, architects, etc., are rarely brought into the service of the Government for specific tasks or commissions. Competitions which might appeal to such talent are the exception rather than the rule.

The use of advisory committees on the arts

In a number of departments special committees have been created to advise on matters of art and design. (See app. III, p. 31.) Such committees can play a highly useful role, depending upon their composition, their quality, and the weight attached to their recommendations. Outstanding representatives from the world of fine arts and architecture have shown themselves ready to give generously of their time when called on for these purposes.

The most notable example of such a committee has been that which advises the State Department on the design of its embassies and consulates. Composed of a small rotating group of gifted architects, ready to take advantage of talented young men as well as famous names, this committee has been responsible in the postwar years for buildings abroad in every way worthy of America's role in the world. In the last several years, the value of this achievement has not been fully recognized. The foreign building program of the State Department has received inadequate support and has been cut back.

The recently appointed committee advising the Post Office Department on the design and subject matter of its stamps has been less successful, judged in terms of esthetic results. This committee has not had adequate representation from among graphic artists and designers. Nevertheless, the Department has for the first time initiated competition in stamp design.

An agency which might not have been thought to have need of an advisory art committee is the Federal Aviation Agency; yet here, under Mr. Najeeb Halaby, a significant innovation has been created. A small committee composed of highly qualified individuals has worked most effectively in advising on the completion of the Dulles Airport, as well as on other airport construction and on general problems of landscaping, graphics, and decoration. A fine arts committee originally appointed to screen works of art submitted to the National Air Force Academy is now extending its jurisdiction in an attempt to save that magnificent complex of buildings from being cheapened by inadequate future planning and by inferior new construction.

Public buildings—A major area of concern

In areas where design factors are involved, the advisory committees should be adapted to special needs; thus graphic artists should advise on postage stamps, sculptors on medals, etc. These committees, perhaps under some system of loose coordination, should continue to work within separate departments and agencies. In the case of public buildings, however, a more centralized structure might well be explored.

The most striking and most enduring objects created by government are buildings. Construction is carried on through many agencies—principally by the General Services Administration, but also by the Army Corps of Engineers, the Space Administration, the Post Office Department, etc. Here the possibility arises of an overall panel which would oversee, from the point of view of design, all Government building. It could determine occasions where competitions are appropriate and keep open ways to the use of fresh talent and novel concepts.

There are vast opportunities for an imaginative approach to architecture in military installations and in construction connected with space exploration. Philip Johnson's atomic powerplant for the Israel Government is an example of what can be done when science and art are brought fruitfully together. In many communities the post office is the only concrete symbol of the Federal Government. As a symbol, it should be a dignified and pleasing building in which the citizen can take pride. Although most post offices are acquired on a lease construction or rental basis, the Department has both the authority and the responsibility to approve the design. Here, as in all other Government programs, the criteria should include appropriate esthetic standards as well as purely functional needs. If there are opportunities, there are also dangers that mediocrity will cover ever larger areas of the earth's surface.

An overall panel on architectural policy might help assure that the standards achieved in our best Federal buildings, such as those hitherto constructed abroad, could be made to prevail in what is built at home for all the various purposes which government serves. Such a panel would leave to the Fine Arts Commission the authority over building in Washington which it now possesses; it would not preclude advisory committees on the arts in agencies where special problems of design and construction arise.

The implementation of the President's directive of May 23, 1962, on "Guiding Principles for Federal Architecture" is of first importance.

This directive recommended a three-point architectural policy for the Federal Government. It restated in affirmative and contemporary terms the conviction held by Washington, Jefferson, and other early American statesmen that public buildings should set an example for public taste and in the words of the directive "provide visual testimony to the dignity, enterprise, vigor, and stability of the American Government." It recommended (1) the selection of distinguished designs that embody the finest contemporary American architectural thought, (2) the avoidance of an official style and the encouragement of professional creativity through competitions and other means, and (3) the special importance of landscaping and site development in relation to the surrounding area.

Positive steps should be taken to incorporate these principles in the policies and criteria governing *all* Federal programs concerned with construction and building. Periodic reports to measure how well we are doing in achieving these objectives might be required and could appropriately be the responsibility of the overall panel suggested above.

A basic assumption of this report is that good design is not an added embellishment or an unnecessary extravagance. In fact, the position is taken that good design is economical. It strongly endorses that section of the directive on guiding principles which says:

The committee takes it to be a matter of general understanding that the economy and suitability of Federal office space derive directly from the architectural design. The belief that good design is optional, or in some way separate from the question of the provision of office space itself, does not bear scrutiny, and in fact invites the least efficient use of public money.

3. IMPACT ON THE CULTURAL ENVIRONMENT

We have been speaking of government's responsibility in the design of specific objects, from postage stamps to buildings. But government's responsibility does not stop there. Not always is it recognized how large a role government plays in preserving cultural assets and creating an environment within which cultural values can be realized. Public buildings, if they are to be genuinely significant, must not only be well designed but must be part of a setting in which life can be lived with some sense of spaciousness, dignity, and esthetic delight. Again, roads are not only *per se* susceptible of being improved in appearance and in the esthetic experience they provide; what is even more important, they must be so conceived and carried out as not to dehumanize the landscape or run roughshod over the living community.

The scale upon which modern government acts makes it vital that this responsibility to the total environment be acknowledged. The constant tendency is to think only of the immediate task, forgetting the wider implications of governmental action. The economics of roadbuilding too often threaten to run highways across historic towns, park lands, or even across a college campus. The urgency of slum clearance often means that a wrecking crew destroys in the process a humanly scaled and intricately woven community life.

Preservation of the cultural heritage

The Historic Sites Act, passed nearly 30 years ago, established the Government's concern with the preservation of historic sites and buildings. Under this act a program of identifying, recording, and promoting preservation, by acquisition where appropriate, has been carried out.

The problem is broader, however, than can be met by such an approach. Government policies and programs directed toward legitimate and accepted ends have had the secondary results of destroying sites and buildings which ought to be preserved. It is important that in all Federal policy governing construction, highways, and community development the interest of the Nation in historic preservation be given weight. This is an area where the vigilance of a consultant on the arts can make sure that such an interest is heard and adequately represented.

The phrase "historic preservation" does not fully cover the interest which is at stake. Today a single building of outstanding architectural interest (particularly if it derives from our "colonial" past) may be saved from the wrecking crew; the occurrence of some outstanding event in former times may make a site immune. But the cultural heritage is more inclusive than these. It comprises areas within cities which taken as a whole express the values of a still valid past, including much anonymous and vernacular architecture. Even more broadly, it comprises a total landscape in which men have found the possibilities for balanced and fruitful lives.

Preservation in this sense requires prudence and sensitivity in administering Federal projects. It requires a willingness to give weight to views in the community which may not always be very loudly expressed but which speak for the long-range national interest. A constant preoccupation with this problem, expressed at key points in the Federal Government, can provide the guidelines for policy now too often lacking.

Shaping the environment

To shape an environment which meets the needs of men and women for a civilized existence is a long-range Federal interest going beyond mere preservation. The national parks should be seen in this light: they are important for recreation, but also, more broadly, as a means to fulfilling the characteristic American concept of the good life. In addition, the Bureau of Outdoor Recreation (created in April 1962) should be a means for expressing the Government's interest in the environment and its influence upon the citizen.

Within the urban context, as well, government policies to enhance the environment and to assist in the achievement of this objective by the private as well as the public sector should be encouraged. Through the varied programs providing financial and technical assistance to private and public housing and to community development, the Federal Government has many such opportunities and responsibilities.

The Government's responsibility for good housing was clearly stated in the Housing Act of 1949 which established a national housing objective. This act declared that the goal of a national housing policy was "a decent home and a *suitable living environment* for every American."

In the 14 years since that act was passed, the Government has continued and initiated many programs to carry out this aim. With this experience has come increasing recognition of the importance of environmental factors, especially the use of space. Thus the Housing Act of 1961 authorized a program of grants to help States and metropolitan areas create and preserve open space.

Urban renewal has shown itself in many instances to be the only effective and practical means of saving and redeveloping urban areas. The recognition by the Urban Renewal Administration that plans should be concerned with historic preservation, with the provision of such public services and amenities as theaters, libraries, and cultural centers, and with standards of good architectural design, is important. A recent URA policy statement makes the point that "urban renewal provides an unprecedented opportunity to rebuild major parts of our cities. Well designed, these can become great assets—functionally and esthetically. But if these areas are poorly designed, rebuilt in

uninteresting and unproductive patterns, a basic purpose for the expenditure of public funds and public effort will be lost."

From an economic and investment point of view the importance of good design and the availability of amenities and public services responsive to the needs and desires of the inhabitants should not be underestimated. It may be a critical factor in preventing rapid obsolescence from lowering market values, producing vacancies, and overtaking mortgage servicing. It is for this reason that the Federal Housing Administration believes that good design is important in a sound mortgage insurance program, and takes it into consideration in approving the eligibility of projects for Federal insurance.

As one means of bringing about an improvement in design, the FHA has taken steps to increase the use of professional architectural services and insure adequate architects' fees. It is giving increasing attention to research and advisory services relating to community and land-use planning and to the role of amenities and public services. It is sponsoring an experimental program of insuring mortgages on properties that include new and untried materials and methods likely to improve neighborhood design. Through design seminars for mortgage bankers, planners, architects, and FHA officials and through other methods of identifying the importance of design and environment, it is working to raise standards and formulate criteria. It should be noted that FHA criteria for sound mortgage evaluation are widely used by private industry and are thus very influential.

Public housing is an area in which the Federal Government has even greater and more direct responsibility and opportunity.

Unfortunately public housing has too often been the victim of indifference, suspicion, and even hostility on the part of officials and politicians, private builders, the general public, and even the architectural profession. There is a widely held view that public housing should by its very nature be drab, standardized, and functional and that materials and "appurtenances" should be held to the minimum type and quality necessary to build what the law describes as a "decent, safe, and sanitary dwelling."

The law further prescribes that such housing be developed and administered to promote "serviceability, efficiency, economy, and stability," that no "elaborate or extravagant design or materials" be used, and that economy of construction and administration be promoted. These criteria have often been unnecessarily interpreted to mean that public housing units under the law cannot be well and imaginatively designed and that essential amenities and services cannot be provided.

The Public Housing Administration should be encouraged and supported in its new efforts to improve the design of public housing and to make its projects more responsive to the needs of its tenants. It is actively working with the American Institute of Architects on improving architects' fees (which have generally been too low) and revising standard contracts. It has asked the AIA also for recommendations on ways to improve design, development and review procedures, the desirability of competitions, design award programs, exhibitions, and methods of increasing public and professional appreciation of design and environmental factors.

A consultant program has been established to aid local housing authorities and their technicians on design problems. The program

includes architects, landscape architects, and planners, and their function will be to consult with and advise on specific plans and designs, land use, site development, and assist in the conduct of seminars. A National Panel of Design and Planning Consultants, composed of 30 or more leading architects and planners, has been set up.

Notwithstanding such steps, a distinguished U.S. Senator has recently asserted that "the Federal Government, directly and indirectly, through the laws it writes, the programs it enacts, and the regulations it issues, has contributed more than its share to the ugliness of the landscape. * * * In countless ways the Federal Government has fettered its own and the efforts of others to improve the appearance and vitality of our communities." Such an indictment indicates the scope of the work to be done by those who concern themselves seriously with the relation between the ideals of the Government and the outward forms in which these ideals are expressed.

The Renaissance state has been referred to as "a work of art." Today the whole environment, the landscape and the cityscape, should be looked on as potentially a work of art—perhaps man's largest and most noble work. The power to destroy provided by modern organization and machinery is also, if it is wisely used, an unprecedented power to create. To create humanely in the service of man's highest needs is a supreme task of modern statesmanship.

4. PRESENTATION AND DISPLAY OF ART

Government responsibility is not discharged in acquiring and conserving works of art and other objects of historic and artistic merit. To be enjoyed and appreciated by the people and to make the contribution they should to our cultural life they must be made available and accessible in a much more extensive and varied manner than they have been to date.

The visual arts

A large number of Federal agencies are involved in one way or another with the display and presentation of the visual and graphic arts. Chief of these, of course, are the great galleries in Washington and the Congressional Library. Some individual departments and agencies operate specialized museums and exhibit programs, for example, activities of the armed services, historic sites and buildings administered by the National Park Service, national memorials of various kinds, etc.

The quality of existing activities and the competence and dedication of the staff responsible for them was found in the cases which this Office was able to study to be unusually good. On the other hand, the casual and unimportant role accorded such programs as far as policy and financial support was concerned has meant that as a practical matter they are generally inadequate and haphazard. Lack of funds, limited exhibit space, duplication and ineffective coordination and liaison between the different Government agencies involved, and above all the absence of any positive policy and program to make our national collections more available to the public have all contributed to this state of neglect.

In general, activities are restricted to the city of Washington. There are some programs which reach out to a broader audience by

means of traveling and loan exhibitions; the sale and circulation of slides, reproductions, lecture outlines; the preparation and distribution of catalogs and other publications. These are, generally speaking, very limited in relation to both the potentialities of the Government's resources and the needs of the public. Furthermore, they are in most cases dependent on private financing.

Finally, it should be pointed out that the lack of any central system of exercising overall coordinating, recording, and policy functions has probably contributed to the greatly varying character of professional care, preservation, accessibility, and even knowledge of the art treasures belonging to the Government. This should be a matter of some concern.

A great improvement in facilities and space will no doubt be brought about with the opening of the new Museum of History and Technology and the renovation of the historic Patent Office Building to house the National Collection of Fine Arts and the Portrait Gallery.

The large museums in Washington, however, are not the only means through which the visual and graphic arts may be presented. As noted above, many agencies and departments sponsor exhibits and administer specialized museums. The provision of accessible and appropriate exhibit and gallery space should be a consideration in drawing up plans for new Federal buildings, not only in Washington but especially throughout the country.

The national collections

A positive program should be adopted to expand the educational and presentation activities of the national collections. The many excellent recommendations in this regard of the report to the President submitted by the Fine Arts Commission in 1953 should be carried out. In this report, the Commission urged that in addition to providing authority and funds to the national collection to make this a truly representative museum of American art, a greatly expanded program of traveling exhibitions, catalogs, and publications and reproductions should be initiated.

Much more attention should be given to the production of publications of distinction and high esthetic standards.

Consideration should be given to organizing some central clearing system to coordinate such activities and to publicize their availability.

The much more extensive and imaginative use of public buildings, such as post offices and regional office buildings, for poster and exhibit displays, and even the distribution of Government publications, should be encouraged. A small pilot project to promote the sale of Government publications has just been instituted by the Post Office Department.

The basic objective is the use of the great resources of our national collections for the benefit and enjoyment of all the people throughout the country.

Presentation of the performing arts

The Federal Government should fulfill its responsibility for the performing as well as the visual arts. Government auditoriums have generally been built with little or no concern for this important function. The sponsorship of concerts and theatrical performances has been very limited, primarily restricted to the city of Washington, and

in most instances entirely dependent on private gifts to the Government.

The programs of chamber music, literary readings, and dramatic performances taking place in the Library of Congress, the National Gallery Symphony Orchestra concerts, and the few programs, including experiments with "Son et Lumiere," sponsored by the National Park Service, are the main examples. Tours and performances sponsored by the armed services provide an opportunity for presenting the performing arts to an audience which is in a position greatly to influence the future cultural life of American communities.

The National Cultural Center

Creation of the National Cultural Center will enhance the Federal Government's role in presenting American cultural achievements and in stimulating and supporting the performing arts throughout the country. To fulfill its aim, the Center must be more than a group of splendid stages for the benefit of Washington audiences.

The general policy of the Cultural Center is outside the scope of this report; but it may be stressed here that if it is to fulfill its role of presenting the performing arts to a broad national audience it must from the start conceive a program keyed to diverse and wide-ranging interests. Not only must it be expected to present the best of orchestras, repertory theatre, opera, choral and dance groups from this country and overseas; it must also reach out through competitions, festivals, youth programs, and commissioned works into the heart of the Nation's cultural life. The motion picture, that most characteristic and indigenous of American art forms, should have an important place in the program. The organization of the motion picture industry tends to emphasize the expensive commercial feature picture. The Center can provide a means to encourage both the production and the opportunity for public viewing as well as a way of recognizing the best of our documentary and shorter fine arts films.

The Cultural Center must use all means to make its presentation extend beyond the area of its halls. A program of education and dissemination activities must be central in its planning. Plans must be made for bringing the programs to the country at large through full use of television.

Promoting new facilities

A major obstacle hindering the development of the performing arts throughout the country is the lack of proper facilities. There are a number of ways in which the Government can contribute with little or no increased expenditure of Federal funds. In many of the construction programs in which the Government exercises a financial or advisory role, auditoriums are built or could be built—and at little relative additional cost—with adequate facilities for the performing arts. It is strongly urged that the Government not overlook this opportunity.

Specifically it is suggested that the provision of facilities for the performing arts be considered in (1) plans for new Federal centers and buildings throughout the country as well as Washington, (2) urban renewal and community development programs, (3) public works programs, (4) the National Park Service, (5) business and building financial and service assistance, and (6) the school con-

struction program and advisory service on school facilities administered by the Office of Education.

The Urban Renewal Administration has already taken steps to suggest that the provision of auditoriums and civic and cultural centers be considered eligible and desirable objectives in renewal plans. This policy should be encouraged and extended to other appropriate programs.

Although the Federal Government has no direct responsibility for the design of schools and colleges, except under the special construction program in federally impacted areas, it can exert important influence. The opportunity afforded by the enormous amount of school building forecast during the next decade should not be lost. Unless its use for the performing arts is taken into account, school auditoriums, which will be built in most schools as conventional educational facilities, may not be suitable or adequate for such performances. An increasing number of school systems are recognizing the great educational potential of including performances by professional artists in their curriculums.

School auditoriums should also be increasingly conceived of as serving the needs of the community as a whole. Communities which can only afford one auditorium should at least make sure that this is suitable for the presentation of various forms of the performing arts.

It is strongly urged that the Office of Education emphasize in its advisory and counseling service on school facilities the desirability of auditoriums which can serve the performing arts.

Presentation in the international sphere

Cultural exchange is one of the most important means by which government fulfills its role of presenting and displaying American arts. The foreign policy aspects of this program are not considered here. It must be stressed, however, that the cultural life at home is stimulated and benefited by the effectiveness with which this responsibility is carried out. The recognition American artists receive through the exhibition of their works abroad is an important element in their development. Those who have the experience of working abroad and coming to know the artists of other countries bring back fresh skills and new sources of inspiration. (It is significant, for example, that the Jerome Robbins ballet, which played at the White House in 1962, was an American group tempered by three seasons at the Spoleto Festival.)

For these reasons it is urged that an active exchange program be furthered by all Government agencies directly or indirectly involved. Despite the proven value of these international programs and the great increase in the number of new countries we are trying to reach, there has been no increase in the relatively small amount of money allocated to the circulation of art exhibitions and the touring of performing arts groups. The average cost of a symphony orchestra tour runs to 25 percent of the budget, and the tour of the American Repertory Theater, a company created to meet the demand for a professional American theater tour, was so costly that its repetition cannot be reasonably contemplated within present budgets. Funds for traveling art exhibitions are totally inadequate. If these programs are to fulfill their purpose in demonstrating abroad the vitality and

quality of the arts in the United States, adequate funds must be made available.

International fairs and conferences

The Commerce Department, responsible for trade fairs and exhibitions, can also play a role in presenting before foreign publics the best work of American architects, graphic artists, and designers.

Such a Federal exhibition as that at the New York World's Fair—the building, displays, landscaping, graphics, etc.—should be significant indication to our people and to foreign visitors of the kind of excellence which the Federal Government seeks to express in all its works.

The Department of Justice should make every effort to put into effect simpler and more realistic entry requirements, thus encouraging the holding in this country of international conferences, competitions, and festivals. It must be hoped that ways will be found for providing the funds which other countries authorize for hospitality to foreign visitors at such gatherings. At present, due largely to legislative obstacles and stringencies, international groups rarely meet within the United States.

This failure of the United States to provide the hospitality and the funds necessary to the successful putting on of such conferences is having unfavorable repercussions on just that group of young leaders and professionals whose understanding and knowledge of this country is of critical importance to our long-range interests. This is one of the best means of assuring other countries of our commitment to a common effort in scientific, cultural, and technical development. If funds to hold 5 or, at most, 10 such conferences a year were available the rewards would be far greater than the relatively small cost.

5. EDUCATION, TRAINING, AND RESEARCH

The Federal Government affects the arts through what it does, or fails to do, in the related fields of education, training, and research. In developing these potentialities there is opportunity for much positive and useful support. Programs in these areas are well established and recognized as a natural governmental operation. But at present, the arts are given a low priority, or are even excluded in most educational and training programs; and basic research information in this field is scarcely pursued at all. These programs could easily express toward the arts a greater interest and concern without substantial additions to their funds or personnel.

The National Defense Education Act

The major program of Federal assistance (aside from aid to special construction, vocational and minority groups) is that authorized by the National Defense Education Act. Assistance is limited to those fields of education which contribute to the national defense—specifically science, mathematics, and modern languages. Initially the act was interpreted to permit a limited program of fellowship awards in the arts, but this was later terminated as being contrary to congressional intent.

The Office of Education

The Office of Education, the chief agency of the Government concerned with education, has until recently given little attention to

the arts. Recommendations for increasing the art programs of the Office of Education have been submitted after a study by a consultant who reviewed for HEW its activities in this area. A new division has been established to deal with educational needs beyond formal school programs. This division will be responsible for the library services and adult education programs and through a new Cultural Affairs Branch will give increased attention to the arts. Specialists in various fields will be added to the permanent staff. There is need, for example, for a program to strengthen and improve the educational role of museums and the training of curators and museum personnel.

It is recommended that further consideration be given to increasing the share of the Federal Government's support to education which is concerned with the arts and the humanities. This should include the same type of across-the-board assistance now given to modern languages, mathematics, and science; for example, facilities and equipment, teacher training, teaching techniques and materials, scholarship and fellowship programs. The predominant emphasis given to science and engineering implies a distortion of resources and values which is disturbing the academic profession throughout the country.

Other Federal institutions

The activities of the Library of Congress and the several museums comprising the Smithsonian Institution are often classified as educational in nature. Those agencies do carry on a variety of educational services, but they are to a large extent dependent on private funds and volunteer staff, necessarily limited in nature and primarily restricted to Washington. A major recommendation of the Fine Arts Commission Report of 1953 was the allocation of funds to make color reproductions, photographs, slides, and motion pictures available to schools and colleges on a national basis. This recommendation should be put into effect.

Research in art education

Encouraged by its success in stimulating the preparation of new teaching materials in science and mathematics, the Panel on Educational Research and Development (a committee sponsored by the Office of Education, the National Science Foundation, and the President's Science Advisory Committee) has initiated a project on the teaching of art and music in elementary and secondary schools. One of the research studies in new educational media financed under the National Defense Education Act is to examine the potential role and function of such media in the future program of the National Cultural Center.

Generally speaking, however, no more attention has been given to research on and in the arts than to training and education in the arts. Since 1956, for example, the Office of Education has administered a cooperative research program in collaboration with State and private educational institutions. Although appropriations in 1963 were approximately \$7 million and requested funds for 1964 are more than \$17 million, only a handful of the approved projects have been concerned with the arts.

It is suggested that the teaching of the arts is particularly susceptible to improvement through the use of new techniques, visual and audio aids and materials, and such mass media as television and radio. It is recommended that funds and attention be directed to new research and application, especially pilot experiments.

Gathering statistical information

A major obstacle to the assessment of the problems and needs of the arts and the formulation of sound and realistic public policies is the lack of adequate up-to-date factual and statistical information. Professional organizations or associations of the arts have not had the resources to collect such information as is commonly collected by business, labor, or other professions. None of the fact-collecting agencies of the Federal Government collect comprehensive or consistent data on any detailed or meaningful basis. The problem is not easy, as much of the data relating to the arts is not available through standard methods of collecting information on economic and social activities. At the same time, the growing social and economic role played by the arts makes the collection of such information increasingly necessary. For example, Department of Commerce figures on recreation and entertainment show that in 1961 expenditures on admissions to legitimate theater, opera, and entertainments of nonprofit institutions amounted to \$400 million, which is substantially more than total admissions to spectator sports. The importance of the performing arts in the employment picture has been recognized by the Department of Labor in including data in the annual "Occupational Outlook Handbook of 1961" for the first time. But there is little reliable information on such elementary facts as numbers of performing groups, character of facilities, types of services, sources of financial support, including State and municipal subsidies, etc. To be of value this information must be collected on a continuing, systematic, and detailed basis.

It is recommended that funds be made available to both the Department of Labor and the Department of Commerce so that the arts be covered adequately in both the regular census and periodic surveys.

6. GOVERNMENT RECOGNITION OF THE ARTIST

Most of the great countries of the world have traditionally given national recognition not only to outstanding military and government service but also to individuals for distinguished accomplishment in science, the arts, and the humanities. Britain has an Honors List; France the Legion of Honor and the Academy; the Soviet Union a variety of awards. Japan gives recognition by designating her artists as "living cultural assets."

In recent years there has been growing support in the United States for a system of national recognition of achievement in the arts and the humanities. Presidential recognition has been given in several different ways through special dinners, individual invitations to the White House, and occasional performances by leading professional artists or youth groups. This method, however, is necessarily irregular and personal and can scarcely answer the requirements of a formal and continuing system, though a more official system does not, of course, exclude the continuation of the various forms of personal Presidential recognition noted above, which have important values of their own.

A number of bills to establish a system of medals or awards in various fields of civilian endeavor have been introduced in Congress in recent years but have never been passed. An occasional individual, such as Robert Frost, has been honored by a medal authorized by

special legislation. Until very recently, however, there has been no system of regularly honoring accomplishment or contribution in all fields of human endeavor. As a result of legislation passed in 1959, a National Medal of Science was established and the first award made in February 1963. Also in the scientific field are the Fermi and Lawrence Awards, which include cash prizes, and are granted by the Atomic Energy Commission, as authorized in its basic legislation, for meritorious contributions to the development of atomic energy.

The highest civil honor of the United States has been the Medal of Freedom originally established by President Truman as an award for meritorious service in connection with the war. Its scope and purpose has recently been broadened, and from now on it will be awarded on a systematic annual basis to a limited but unspecified number of persons who have made especially meritorious contributions to the security or national interests of the United States, world peace, cultural or other significant public or private endeavors.

There still seems a need, however, for an additional system of awards in specific art fields. The schemes adopted should be chosen carefully after thorough consideration of various alternative proposals, criteria and means of selection and consultation with the intellectual and artistic community. It is the recommendation of this report that the consideration of all proposals should be specifically assigned to the President's Advisory Council on the Arts.

The basic objective of a system of recognition should be to stimulate interest in and respect for intellectual and artistic effort and achievement.

Very careful thought should be given to the scope of the awards, the nature of the awards (should they include cash prizes or be purely honorary?), and the type of awards (should they recognize young talent, a specific achievement, accomplishments over a period of years, the winner of a specially held competition, or include several types and perhaps on a graduated scale of prestige?). The procedures, criteria, and membership of the selection system should be weighed especially carefully. The question of whether recognition should be restricted to American citizens or in some instances extended to foreigners should be discussed.

III. THE NATIONAL CAPITAL

The city of Washington has an importance far outweighing its relatively small population of less than 800,000 people. As the National Capital of the country, it is the center of a metropolitan population of 2 million (over half of whom live not only beyond its municipal borders but in other States), it plays host to more than 15 million tourists a year (estimated to rise to 24 million in the next decade), and as a political and diplomatic capital is visited by hundreds of thousands of business and professional men, public officials, and foreigners.

It should be an example to the rest of the country, a symbol of the finest in our architecture, city planning, and cultural amenities and achievements—a symbol in fact of what the environment of democracy ought to be.

A NEW ERA FOR WASHINGTON

For more than a hundred and fifty years Washington's chief problem has been growing up to the dimensions of the L'Enfant plan. The original conception of the city was in every sense magnificent; but for long periods Washington was allowed to grow without order, design or a true appreciation of its esthetic potentialities. Federal architecture has been largely second rate, with the new State Department Building standing as a particular monument to false functionalism and false grandeur.

In the past decade Washington has suddenly outgrown not only the original plan but also the political and administrative system which has been relied on to date to guide its development and maintain its distinction.

In any discussion of Washington, or of the relationship of government and the arts, the responsibility of the Federal Government for Washington should be stressed. It is the Federal Government—through the executive branch and the Congress—which makes the ultimate decisions and authorizes the funds which determine the quality and character of the city.

Much of the problem is due to overlapping, conflicting or inadequate policies, agencies, and interests. In the esthetic field, we have the General Services Administration, the Fine Arts Commission, the National Park Service, the Office of the Architect of the Capitol (Congress has complete authority over buildings and grounds in the 135 acres comprising the Capitol area), the National Capital Planning Commission, and, if we include the metropolitan area and the Potomac River, the National Capital Regional Planning Council and the States of Virginia and Maryland.

What is needed is an imaginative new approach which will realize the concept of a Capital City fully expressing the standards and values of the Nation.

A beginning has been made in the new policy on Federal architecture contained in the President's memorandum of May 23, 1962, in the establishment of the Pennsylvania Avenue Advisory Council charged with drawing up plans for the redevelopment of Pennsylvania Avenue as the "great thoroughfare" it was originally intended to be, and in the President's memorandum of November 27, 1962, establishing "guidelines" for the development of the National Capital region. These policies and projects should be vigorously pursued and implemented.

This report also strongly endorses the establishment of a National Capital Parks Memorial Board as proposed by the Secretary of the Interior. The passage of the necessary legislation is essential to protect the pleasing and dignified development of the Capital's park lands and open spaces and protect them from being overrun by a hodgepodge of poorly placed and ill-designed statues and memorials.

Federal policies applicable to cities should be applied with special care and imagination to Washington itself. Thus it is fortunate and fitting that what is potentially the country's best urban renewal project in terms of planning and design is situated within a stone's throw of the Capitol. In the same way mass transportation, arterial highways, and other public improvements should be constructed so as not only to enhance the life of Washington but to be a model to other communities.

THE FINE ARTS COMMISSION

It is vitally important that the Fine Arts Commission be made capable of carrying out its mission of helping to insure that the architecture and environment of Federal buildings in the Capital be worthy of the best of our times. It should take a positive attitude toward achieving good design in the Capital. To this end it should be equipped with a full-time director and adequate staff.

PLANNING THE CAPITAL REGION

A more difficult but equally urgent task is to create some means to eliminate the present piecemeal approach to the planning and development of the National Capital region. A plan worthy of L'Enfant, for example, would provide for the preservation and enhancement of the Potomac River as a natural resource offering amenities to our citizens as well as assuring the Capital the beautiful setting it deserves.

CULTURAL OPPORTUNITIES

The Capital should, however, be more than a collection of buildings, monuments, museums, and parks. It should also offer both opportunity and recognition to the best dramatic and musical talent, both from here and abroad, as expressed in performances of composers, playwrights, and choreographers new and old.

It has never had a stage appropriate to this role, and this is what in essence the National Cultural Center will be. It is, therefore, of utmost importance that the efforts now underway to bring to reality the Center with its several halls and stages should be given every possible encouragement.

In addition, Washington should be an example to other cities in seeing that the artistic institutions and programs needed to provide the city with a broad range of cultural opportunities are flourishing and responsive to new needs as they develop. The Federal Government's role in most communities can never be more than marginal and indirect. The real stimulus and support must come from the community itself, but in an increasing number of cases it is being found that this requires both public and private funds and closer collaboration between public and private agencies. States and cities are establishing arts councils and even executive offices solely devoted to cultural affairs. Washington could well be a laboratory for the working out of effective relationships between public agencies and private institutions.

IV. GENERAL POLICIES AFFECTING THE ARTS

There is a broad range of general Government policies which are designed to accomplish objectives not primarily or specifically related to the arts, but which do affect and concern the state of the arts and the position of the individual artist, often adversely and mainly through inadvertence. These are in such fields as taxation, copyright laws, postal rates, disposition of surplus Government property, public works, and general assistance programs.

1. TAXATION

Of these, the impact of the tax laws is undoubtedly the most important, mainly because the earning and income pattern of the writer and artist differs strikingly from that of most other professions and occupations.

Our tax laws have traditionally been more concerned with providing relief and incentive to the "inventor" than to the "artist." The argument has been that tax relief to the inventor is necessary to encourage the inventive genius essential to economic growth. It is time that the contribution of the artist and writer to the cultural growth of society be given at least equal consideration. Nor need the artist be accorded special privileges. Revisions in tax laws and administrative interpretations which would recognize the distinctive character of his income pattern would of themselves go a long distance to remedy the artist's precarious economic plight.

Income tax

It has been widely recognized that the progressive tax rate principle affects individuals whose incomes fluctuate from one year to the next much more harshly than it does those with steady annual earnings. This result violates a basic principle of equity providing that equal incomes should bear equal tax liabilities. Existing tax laws make some provision for averaging income over a period of years but for narrowly prescribed and limited situations. For example, although the writer can qualify for a 3-year spread of income (even if his book takes 10 years to write), it appears that the performing artist cannot. Frequently the writer's earning pattern does not permit any real relief because it does not fit the specific requirements of the law. Existing law is quite restrictive and limits the benefits of averaging a particular invention or artistic work the completion of which took 2 years or more, and requires that 80 percent of the income from the work be received in a single taxable year. The economics of book publishing and selling are such that few writers can qualify under the law.

Revision of the tax laws to create a fair income-averaging provision which will provide realistic and equitable tax relief to the artist is of first importance to the growth of the arts.

Tax deductibility for contributions to the arts

The President's new tax proposals contain a number of recommendations which affect the tax deductibility of contributions. This report welcomes the proposed extension of the 30-percent ceiling to such nonprofit organizations as symphony orchestras, museums, libraries, and other cultural institutions. Under existing law contributions to these types of organizations are limited to 20 percent. It is strongly urged that the higher limit be applicable to all recognized cultural institutions. The proposed revision should embody this principle very clearly in its final wording.

The tax message also urges the repeal of the unlimited charitable deduction provision on the grounds that no group of taxpayers, no matter how small nor how beneficial their contributions, should be permitted to escape income tax entirely. Under present law some taxpayers need give little more than the otherwise allowable 30 percent in order to escape from the payment of any tax. Although the \$10

million involved is small, relative to total philanthropic giving, repeal could seriously affect specific institutions and organizations, especially in the cultural field.

The major proposal which may adversely affect the level of private support of nonprofit cultural institutions and programs is the recommendation for a 5-percent floor on itemized deductions.

Under existing law voluntary contributions are wholly deductible and it has been frequently argued that this is the American way of providing public support and encouraging private giving to philanthropic and cultural institutions. Treasury officials have estimated for the purposes of this report that such tax concessions result now in an average tax benefit to individual and business donors to the arts of about 50 percent. With total voluntary giving estimated at approximately \$8 billion annually, this 50-percent tax benefit is clearly substantial. But the amount given to the arts is very small in comparison to that given to religion, education, and general philanthropy. (Indeed, an estimate of annual giving to the arts, based necessarily on inadequate data, puts the figure at probably not more than \$50 million.)

In any case the tax benefit is considered of crucial importance by those responsible for the managing and financing of our cultural institutions. They state with virtual unanimity that a 5-percent floor would seriously affect contributions. To the argument of Treasury officials and other tax experts that over the years the level of voluntary giving has been unaffected by tax changes, they answer that the psychological effect of such a change introduced at this point would be severe, and that individual contributors would definitely decrease their giving.

This report strongly urges that contributions to nonprofit organizations and institutions be considered a quite separate category of personal expenditure entirely different in nature and purpose from other deductible items of personal expenditure, such as taxes, interest, employment and investment expenses. Complete tax deductibility for contributions is a method, deeply imbedded in American tradition, of support for philanthropic and nonprofit enterprise. In many ways it is a substitute for the direct public subsidy these organizations would need in the absence of private contributions. The eligible organizations and institutions are providing important services, are not run for profit, and can by their nature never be self-supporting. Government policy should be to provide the maximum positive encouragement and contributions should be wholly and not partially exempt from taxation as a matter of principle.

Admissions tax

Other countries give positive support to their theaters; the United States by contrast "penalizes" the theater by imposing a 10-percent admissions tax. Such a tax has been considered a legitimate excise tax traditionally levied on "luxuries." It has been defended on the ground that its remission would not necessarily have the effect of lowering ticket prices or benefiting the actor or playwright. But the theater is not a mere "luxury." And it is quite possible, as the recent agreement between Actors Equity and the New York producers has shown, to insure that a tax saving will be used in ways which advance the true interests of the theater and of the acting profession.

The repeal of the Federal admissions tax on the legitimate theater, especially if combined with other acts aimed at promoting the American stage, would give a vital stimulus to this basic and enduring art form.

Professional tax deductions

Artists and writers often find themselves penalized by not being permitted to deduct what they consider legitimate professional expenses under existing tax laws. The issues are basically technical and frequently a matter of regulation and administrative interpretation. They relate generally to the fact that the practicing artist must often earn his living through other employment, notably teaching, and is often unable to earn any money from his creative output for years at a time.

The tax laws and their administration should be consistently responsive to these characteristics of the creative artist's profession, both as a matter of equity and of the Nation's interest in the encouragement of the arts.

Tax treatment of copyrights

The creator of a work of art is denied the rights available to holders of patents and other property under the capital-assets tax provisions. The result of this is, for example, that while inventors and others may benefit from the lower capital gains tax, the writer and artist is subject to the higher income tax rates on income derived from copyright transactions.

This issue is controversial and it is argued that it is difficult to justify treating the value of copyrights as a capital asset. It is urged, however, that the merits of this issue be given new and serious consideration.

2. OTHER POLICIES

Postal rates

Existing special rates for organizations and educational and library materials are important to the maintenance of communications within the cultural community. The postal regulations limit eligibility for special rates to specified organizations and types of material, and the definitions sometimes exclude or are interpreted to exclude materials of cultural institutions and organizations, e.g., museums. It is important that rates for all legitimate cultural materials be kept as low as possible as a matter of principle.

Copyright laws

The Register of Copyrights is preparing legislative proposals for the first general revision of the U.S. copyright laws since 1909. This step is long overdue. Technological developments entirely unknown in 1909 have rendered the existing laws in many respects uncertain, inconsistent, inequitable, and inadequate.

It is not possible in the space of this report to go into the innumerable factors involved. It is sufficient to say that the equitable protection of fundamental rights as well as the recognition of the contribution of the creative writer, artist, composer, and playwright are at stake. The outcome will be of major significance in determining the degree of encouragement or discouragement this Nation offers the creative arts.

Major issues involved include (1) duration of copyright whether 56 years as at present or longer (most other countries have adopted a

life-plus basis), (2) proof and evidence of copyright protection, (3) extent and character of rights, and (4) existing limitations and exceptions (for example, jukebox operators) from payment of royalties. There are a number of others.

In addition, there might well be expressed a concern for the performing artist similar to that shown the composer and playwright.

A more radical proposal, the merit and feasibility of which should be seriously studied, is the suggestion that royalties on works in the public domain should be paid to the Government to be used to support and advance the arts. Care should be taken in working out a formula which would be equitable and sound in its effect on both living authors and musicians and on the cost of performing and publishing classical works now in the public domain. The suggestion has sometimes been made that such a policy be applied on a limited basis, both as to years and amounts, only on works which will fall into the public domain in the future. It could perhaps be tied in with an extension of the period of copyright protection.

Government surplus property

Many millions of dollars worth of surplus real and personal Federal property becomes available annually for free disposal or sale. Under present law such non-Federal and nonprofit use as schools, libraries, health, recreation, and wildlife conservation programs, etc., are eligible to acquire this property on a free or low-cost basis.

It is suggested that the importance to the public interest of such institutions as museums, theaters, orchestras, cultural and art centers, etc., all of which are educational in its truest sense, could well be recognized.

At the very least, it is urged that the President's recommendation to the Congress of May 16, 1962, to amend existing statutes to permit the sale of real property to public bodies at 75 percent of fair market value—rather than full value as at present—be approved. This recommendation has been resubmitted to the 88th Congress.

Public works and community development

Although such cultural facilities and institutions as auditoriums, museums, theaters, and cultural centers are not specifically excluded from Federal public works and community development programs, very few projects of this type have been aided.

In a few instances assistance has been given to libraries, civic auditoriums, and zoos. In general, however, such projects are given low priority as not meeting essential public needs or contributing to either economic growth or the reduction of unemployment.

It is suggested here that the existence of adequate cultural facilities in a community is often an important factor in plant location and therefore economic development. In any case, the concept of the public interest should be interpreted to include cultural opportunities as well as basic material needs.

Special assistance and service programs

Federal programs of service and assistance have not usually taken into account environmental factors or considerations of good design. The Small Business Administration and the Community Facilities Administration could well include these considerations in their advisory services and in their planning and research assistance. Better

design is not only to be desired on esthetic grounds but, as manufacturers are increasingly aware, can be important to efficiency, public relations, and sales, particularly exports. Similarly, plant location could be subjected more effectively to considerations of environmental planning, including cultural factors.

Media of mass communication

Government has long been recognized as having responsibility to insure that radio and television are operated in the public interest. Within the scope of this authority, through exhortation and encouragement, the Federal Communications Commission has recently been able to raise in some degree the level of programing, with the result that the arts and cultural activities in general have received a better hearing. But this indirect method has definite limits. The Federal Communications Commission is a quasi-judicial body, not a watchdog on behalf of the great community of listeners. The commercial broadcasters, though not infrequently surprised at the broad appeal which programs of a high cultural level achieve, can scarcely be convinced that this appeal is *numerically greater* than that of popular entertainment.

The Federal Communications Commission cannot be expected to carry the burden of determining the cultural level of programs. But through other machinery it should be possible to report periodically upon the advance or decline of current programing insofar as it relates to the specific field of the arts and cultural activities. It is recommended that a panel of the President's Advisory Council regularly issue such reports based upon a review of actual developments. In this way a series of benchmarks might at least be provided, in place of the scattered and unsystematic impressions on which judgment is now formed.

A second area of general government policy related to the quality and the cultural content of programing is through the ability to increase the number and effectiveness of educational television stations. Here, as in other fields, government's long established concern with education can be properly used as a means of stimulating the arts. Educational television as it has developed in the United States is only partially geared in with the educational system narrowly defined; it is also—and not least importantly—a means of bringing to the broad public a high level of programing, with stress upon literature and the other arts. Educational television may become the kind of yardstick—testing new ideas and audience response—which many have urged be established by one means or another.

For this reason the encouragement of educational television becomes a major means by which the Government through its regular activities can affect the arts. Particularly to be noticed is the precedent of recent legislation authorizing Federal assistance on a matching basis to facilitate the creation of educational television facilities. Funds should be appropriated to carry out this program. There are valid grounds for similar assistance for program and network development.

Tariff policy

It is most important that the necessary legislation be passed to implement the Florence agreement to establish duty-free status for educational scientific and cultural materials. This agreement is one of several international conventions drawn up under the auspices of

UNESCO to promote the free flow of cultural materials. It was adopted in 1950 and has since been ratified by approximately 40 countries, including the United States.

V. ADMINISTRATIVE MACHINERY RELATING TO THE ARTS

Experience during recent months suggests the need for setting up continuing administrative means for dealing with issues of the arts. The public has come to anticipate that the expressed concern of the Government will be formalized in some way. It is important that nothing pretentious or heavyhanded be created, and equally important that recent initiatives not be allowed to expire. The following suggestions build upon what has already been done, and look ahead to what seems a natural development in the light of increased and deep-lying national interest in the arts.³

These suggested steps presuppose a constant concern with the enhancing and development of the arts through normal activities of the Federal Government. They also look forward to a more direct involvement of government through a new institutional body with operating funds. They do not envisage any effort to direct or influence the work of artists; their purpose is to keep the arts free, not to organize or regiment them.

1. SPECIAL ADVISER

✓ A major recommendation of this report is that the post of Special Consultant on the Arts be continued after the present trial period. Consideration should be given to its being full time and having the status of special adviser. Detailed day-by-day attention is necessary if governmental operations, often seemingly unrelated to the arts, are to be brought to the standards advocated by this report.

Principal areas of work for which the special adviser would be responsible have been described in the first chapter of this report. Besides the policy planning and review functions which formed the major part of the original assignment, he should be available for advice on all matters pertaining to the arts which arise in the course of the administration's work. He should be the President's liaison with the National Cultural Center, should sit in on panels and meetings where matters of Federal architecture, design, graphics, etc., are being discussed.

In addition, the special adviser should have, as described below, a close relationship with the President's Advisory Council on the Arts.

2. THE ADVISORY COUNCIL

Detailed recommendations relating to the establishment and functions of an Advisory Council within the Executive Office of the President have been separately submitted. This Council provides an essential part in an orderly and representative structure dealing with the arts. Its basic function is to continue and fill out the work of study and gathering information begun with the limited resources of the special consultant; to review Federal policies and make recom-

³ One of the institutional steps often proposed has been the calling of a White House Conference on the Arts to assist in the formulation of a national arts policy. It is recommended that such a conference should be held only after a frame of reference has been worked out in some detail. The advisability and timing of such a conference should be a concern of the President's Advisory Council.

mendations for improving design; to recommend long-range programs; and to assure the active participation of the artistic community in the Government effort.

The special adviser can call upon the Council and its specialized committees for assistance. The Advisory Council will thus become part of the machinery through which advice is provided to the various agencies of government as they endeavor to set up art committees of their own, to organize competitions, or otherwise to raise the level of design.

The President will appoint the Chairman of the Council, who presumably will be the special adviser. Following experience in the science field, the Advisory Council should achieve effectiveness and stature through being related to the President's adviser and having its recommendations go through him directly to the President.

3. A NATIONAL ARTS FOUNDATION

An Arts Foundation, on the model of the existing foundations in science and health and as already proposed in legislation before the Congress, would appear to be the logical crowning step in a national cultural policy. Such a foundation would be a means of administering grants-in-aid, generally on a matching basis, to States and institutions of the arts. It might thus administer matching grants to States setting up arts councils. It might make available grants for demonstration projects proposed by particular cultural institutions. Thus it could consider helping support experiments designed to increase attendance, to foster creativity and introduce contemporary works to new audiences, or to offer services on an experimental basis. The Foundation would not provide subsidies to carry the deficits of such institutions, but would aim at promoting cultural diversity, innovation and excellence.

Such an Arts Foundation should be thought of as supplementing the goals of the National Cultural Center, for it would help develop and stimulate the cultural activities and institutions of the country. And these, in turn, would have for their ultimate showcase the stages of the National Cultural Center in Washington.

What is sketched here represents the beginning of what could become a permanent policy giving form to the relationship between government and the arts. It is a limited policy; for government's role in this area must always be marginal. It is a policy not copied after European models, but keyed to the particular conditions of diversity and decentralization prevailing in the United States.

There will always remain those who feel that art and government should exist in different spheres, having nothing to do with each other. But in fact the Government of the United States comes up constantly against choices and decisions where esthetic considerations are involved. In today's world, moreover, artistic talent and creativity are resources vitally important to the Nation, and the well-being of the people is related to progress in the arts as surely as to progress in fields such as recreation and education where government's responsibility is fully recognized.

Although government's role in the arts must always remain peripheral, with individual creativity and private support being central, that is no reason why the things which the Government can properly do in this field should not be done confidently and expertly.

APPENDIX I

THE SPECIAL CONSULTANT: MAJOR SPEECHES, ARTICLES AND OFFICIAL PARTICIPATION AT CULTURAL EVENTS, APRIL 1962 TO MAY 1963

I. MAJOR ADDRESSES DURING THIS PERIOD

1962

American Institute of Architects Conference on Aesthetic Responsibility, New York City, April 3; annual convocation, Yale Arts Association, New Haven, April 14; annual meeting, Milwaukee Symphony Orchestra Association, Milwaukee, May 14; Boston College seminar, Boston, May 15; commencement address, Manhattan School of Music, New York City, May 29; annual meeting, American Association of Museums, Williamsburg, Va., June 6; Phi Beta Kappa oration, Hunter College, New York City, June 6; commencement address, Fairleigh Dickinson University, Madison, N.J., June 9; annual convention, American Library Association, Miami, June 17; annual convention, General Federation of Women's Clubs, Washington, D.C., June 28; annual dinner, Department of Agriculture Graduate School, Washington, D.C., September 13; Founder's Day address, Pratt Institute, Brooklyn, October 2; Binghamton Fine Arts Society, Binghamton, N.Y., October 15; 22d American Assembly on Cultural Affairs and Foreign Relations, Arden House, New York, October 18; convocation, Board of Regents of New York State, Albany, October 26; annual meeting, American Society of Industrial Designers, New York City, November 2; annual meeting, Association of Universities and Land Grant Colleges, Washington, D.C., November 14; Association of College & University Concert Managers, New York City, December 17; general meeting, National Music Council, New York City, December 20.

1963

Cultural affairs officers of Washington embassies, Washington, D.C., January 8; symposium, University of Pennsylvania architecture students, Philadelphia, January 11; American Council of Learned Societies, Washington, D.C., January 17; Foreign Service Institute oversea assignment course for wives, Washington, D.C., January 25; annual dinner, Society of Architectural Historians and College Art Association of America, Baltimore, January 25; Detroit adventure: Conversations in the arts, Detroit, January 28; Pittsburgh cultural groups, Pittsburgh, January 31; Minneapolis Society of Fine Arts, Minneapolis, February 6; Yale and Vassar Clubs of Washington, Washington D.C., February 12; Philadelphia Museum College of Art, Philadelphia, February 19; Pomona College 75th anniversary symposium, Claremont, Calif., February 21; New York Academy of Public Education, New York City, February 27; conference of Association of Women's Committees for Symphony Orchestras, San Antonio, Tex., March 5; PEN, New York City, March 11; 1963 American National Theater & Academy Assembly, Washington, D.C., March 12; Flint Institute of Arts, Flint, Mich., March 14; Allen R. Hite Memorial lecture, University of Louisville, Louisville, March 21; Coe College Fine Arts Festival, Cedar Rapids, Iowa, March 27; AFL-CIO Conference on Community Services, New York City, April 3; State conference on the cultural arts in California, UCLA, Los Angeles, April 5; Fifty Books of the Year Exhibition, American Institute of Graphic Arts, New York City, April 16; Festival of the Arts in Education, Teachers College, Columbia University, New York City, April 17; Princeton University Symposium on the Arts, Princeton University, April 20; American Federation of Arts annual convention, Dallas, Tex., May 23.

2. OFFICIAL PARTICIPATION AND REMARKS AT CULTURAL EVENTS

1962

World Theater Day, New York City, March 27; luncheon for the National Symphony Orchestra, Washington, D.C., April 4; Seattle World's Fair, Seattle, May 10; Friday Morning Music Club Foundation competition awards, Washington, D.C., May 11; annual meeting, American Academy of Arts and Letters, New York City, May 24; Lotos Club State dinner honoring Robert Frost, New York City, May 24; luncheon honoring Arena Stage, Washington, D.C., June 5; presentation of First Carnegie Hall Award to Pablo Casals, Casals Festival, New York City, June 21; Richard Rodgers 60th birthday luncheon, New York City, June 28; Robin Hood Dell outdoor concert, Philadelphia, July 9; New York

State Arts Council meeting, Tarrytown, N.Y., August 26; dedication of Martha Graham Dance Studio, New School for Social Research, New York City, September 20; annual dinner, Morgan Library, New York City, October 1; National Poetry Festival, Library of Congress, Washington, D.C., October 17; dedication, Washington Gallery of Modern Art, Washington, D.C., October 20; dedication, Spaulding Auditorium of Hopkins Arts Center, Dartmouth College, Hanover, N.H., November 12; luncheon for National Cultural Center, Washington, D.C., November 26; Long Island dinner and closed-circuit television show for the National Cultural Center, Garden City, Long Island, November 29.

1963

Eighty-fifth birthday dinner honoring Carl Sandburg, New York City, January 6; Dimitri Mitropoulos international music competition concert, New York City, April 7; citation to Leopold Stokowski and the American Symphony Orchestra, Carnegie Hall, New York City, April 15; opening of National Music Week, Manhattan School of Music, New York City, May 6.

3. ARTICLES

Challenge, "Government and the Arts," June 1962; House and Garden, "The Two Cities That Are Washington," July 1962; Saturday Review, "Public Works and the Public Happiness," August 4, 1962; Environment, "Environment and the Citizen," autumn 1962; New York Times Sunday Magazine, "The Nation's Culture: New Age for the Arts," September 23, 1962; Art in America, "The Role of Government," winter 1962; Artists' Equity Newsletter, "Government and the Artist's Role," December 1962; Show, "Ordering a Cultural Explosion," December 1962; New York Herald Tribune, "Subsidy of the Arts?" December 1962; Lincoln Center program, "Government and the Arts," winter 1962; the Critic, "Should the United States Government Subsidize the Arts?" December 1962; Arts in Society, "Higher Education and the Arts," spring 1963; Equity Magazine golden anniversary issue, "The Theater Tomorrow," May 1963.

APPENDIX II

LIST OF FINE ARTS (SCULPTURE, PAINTING, MOSAICS, ETC.) COMMISSIONED OR INSTALLED ON NEW FEDERAL PROJECTS FROM 1959 TO PRESENT

1. Ceramic mural frieze 5 feet high by 57 feet square, abstract high relief sculpture by Franz Wildenhain, National Library of Medicine, Bethesda, Md.
2. Low-relief medallion portraits of three famous doctors (Billings, Garrison and Fletcher) by C. Paul Jennewein at National Library of Medicine, Bethesda, Md.
3. Murals (oil on canvas) representing early Milledgeville architecture located in lobby of new post office, Milledgeville, Ga., by Frank Herring.
4. Fountain sculpture in bronze—an abstract composition suggesting the Mississippi's source and flow—by Robert Cronbach in the lobby of the new Federal Office Building in St. Louis, Mo.
5. Wall and ceiling mural decorations painted direct to plaster representing musical instruments by Allyn Cox in the Musical Instrument Room of the new History and Technology Museum of the Smithsonian Institution, Washington, D.C.
6. Heroic bronze sculpture fountain, "Man and the Expanding Universe," by Marshall Fredericks for the south courtyard of the new State Department Building, Washington, D.C.
7. Two heroic relief sculptures over end entrance doors to be carved in limestone blocks by Bernard Frazier at the new Oklahoma City Courthouse and Federal Office Building.
8. Great U.S. seals, modeled by Mr. Kiselewski for entrance doorway at the new courthouse and Federal office building in Brooklyn, N.Y.
9. Fountain sculpture in metal by Russell Forrester for Federal office building in Salt Lake City, Utah.
10. Ceramic tile mosaic mural in lobby by Charles Harper for Cincinnati, Ohio, Federal office building (under construction). Cast architectural sculpture (aluminum) to be modeled by Marshall Fredericks.

11. Artists have been selected for bas-relief stone carving bronze column at entrance and panels for interior of the U.S. courts and Federal office building (under construction) Denver, Colo.

12. Murals, a series of vignettes representing history and growth of industry at Ocala, Fla. Studies now in preparation by Professor Hollis, of University of Florida, Gainesville, for the lobby of the new post office in Ocala. (This project will be financed entirely by private funds.)

APPENDIX III

LIST OF EXISTING FEDERAL ADVISORY COMMITTEES RELATED TO THE ARTS

1. *The White House*
The Fine Arts Committee of the White House.
Advisory Committee to the Fine Arts Committee.
Special Committee for White House Paintings.
2. *Commission of Fine Arts (itself an advisory body)*
The Board of Architectural Consultants for the Old Georgetown Act.
Advisory Panel on the Performing Arts (inactive).
3. *Smithsonian Institution*
Smithsonian Art Commission.
Advisory Committee on the Arts to the National Cultural Center.
4. *Department of the Interior*
Advisory Board on National Parks, Historic Sites, Buildings, and Monuments.
Consulting Committee for the National Survey of Historic Sites and Buildings.
5. *Department of Defense*
Air Force Academy Fine Arts Panel.
National Music Council Overseas Touring Committee (Department of the Army).
American Educational Theatre Association Overseas Touring Committee.
Navy Art Cooperation and Liaison Committee.
6. *Department of the Post Office*
Citizens' Stamp Advisory Committee.
7. *Department of State*
U.S. Advisory Commission on International Educational and Cultural Affairs.
Advisory Committee on the Arts.
U.S. National Commission for UNESCO.
Advisory Panel on Buildings Overseas.
Government Advisory Committee on International Book Programs.
8. *U.S. Information Agency*
Advisory Committee on Cultural Information.
Music Advisory Panel.
9. *Federal Aviation Agency*
The Design Advisory Committee.
10. *Library of Congress*
Committee To Select Prints for Purchase under the Pennell Fund.
Advisory Committee to the Elizabeth Sprague Coolidge Foundation.
Advisory Board to the Serge Koussevitsky Music Foundation.
Individual consultants and advisers.

THE WHITE HOUSE, June 12, 1963.

**STATEMENT BY THE PRESIDENT ESTABLISHING THE
PRESIDENT'S ADVISORY COUNCIL ON THE ARTS**

Establishment of an Advisory Council of the Arts has long seemed a natural step in fulfilling the Government's responsibility to the arts. I acknowledge the support of Members of the Congress in both Houses for this measure. I am hopeful that the Congress will give the Council a statutory base, but, meanwhile, the setting up of the Council by Executive action seems timely and advisable.

Accordingly, I am establishing the President's Advisory Council on the Arts within the Executive Office, to be composed of heads of Federal departments and agencies concerned with the arts and 30 private citizens who have played a prominent part in the arts. Private members will be drawn from civic and cultural leaders and others who are engaged professionally in some phase of the arts such as practicing artists, museum directors, producers, managers, and union leaders. An Executive order is being issued today defining the scope and structure of the Council, and I shall shortly announce the names of those private citizens I am asking to serve.

The creation of this Council means that for the first time the arts will have some formal Government body which will be specifically concerned with all aspects of the arts and to which the artist and the arts institutions can present their views and bring their problems.

It is my hope that the Advisory Council will keep the state of the arts in this country under survey, and will make recommendations in regard to programs both public and private which can encourage their development. I trust that the Council will recommend such permanent procedures and programs as they consider necessary in his field.

I should like to summarize briefly my reasons for believing that the establishment of such a Council by the Federal Government is both appropriate and urgent.

Widespread public interest in the arts has not always been accompanied by adequate concern for the basic institutions of our cultural life. Increased attendance at museums, for example, has not eased longstanding financial problems but has actually increased the strains on these institutions as new services have been expected by the public. Of the thousand and more symphony orchestras of which we are justly proud as a nation, only a comparatively few have serious professional status and offer a season of sufficient length to provide a living wage to performers. The same is even more true of opera and dance groups. For some years American singers have been going in large numbers to find in Europe opportunities for employment which institutions at home cannot provide. The professional theater—despite the development of amateur groups—reaches only a limited part of the population. Indeed children are growing up who have never seen a professionally acted play.

A recent estimate by the Department of Labor presents a gloomy forecast of employment opportunities for the next decade. Although the demand for concerts and performances is bound to grow, there is no evidence that employment opportunities for the professional artist

will increase. This is a situation which deprives Americans of the cultural opportunities they deserve and want, and discourages the development of creative talent.

I emphasize the importance of the professional artist because there is danger we may tend to accept the rich range of amateur activities which abound in our country as a substitute for the professional. Without the professional performer and the creative artist, the amateur spirit declines and the vast audience is only partially served.

Art is no exception to the rule in human affairs—that of needing a stable and ample financial and institutional base. As education needs schools so art needs museums, actors and playwrights need theaters, and composers and musicians need opera companies and orchestras.

The Government has a responsibility to see that this important aspect of our lives is not neglected. The concept of the public welfare should reflect cultural as well as physical values, esthetic as well as economic considerations. We have agencies of the Government which are concerned with the welfare and advancement of science and technology, of education, recreation, and health. We should now begin to give similar attention to the arts.

Specific problems and areas which I hope the Council will look into include the following:

I am particularly interested in the opportunities for young people to develop their gifts in the field of the arts and also to participate in an active cultural life. The Council will, I hope, examine the degree to which we are now meeting our responsibilities to young people in this area.

The Council should evaluate the many new forms and institutions which are developing. For example, the growth of State arts councils is significant, as is also the planning of community cultural centers in many cities and regions of the country.

The impact of various general governmental policies and programs on the arts is an area to which I hope the Council will give special attention. This includes such specific fields as tax laws, copyright laws, disposition of surplus property, public works and community development, public buildings, housing and urban renewal and others.

Public recognition of excellence in the arts is one effective way of giving encouragement. I am sure that the Council will want to give consideration to various possibilities in this field, including such forms of recognition as prizes, competitions, festivals, traveling tours and exhibitions.

Although the international cultural exchange program will not be a responsibility of the Council, the link between the vitality of our national cultural life and institutions and the success of our international programs is obvious. Our international programs are a direct reflection of our cultural achievements at home. I hope that the Council as it looks at the national cultural scene will consider its implications for our exchange programs.

The cultural life of the United States has at its best been varied, lively and decentralized. It has been supported—often with great generosity—by private patrons. I hope these characteristics will not change, but it seems well to assess how far the traditional sources of support meet the needs of the present and the near future. In giving form to this reassessment the President's Advisory Council on the Arts will be making a most important contribution to the national life.

Executive Order 11112

ESTABLISHING THE PRESIDENT'S ADVISORY COUNCIL ON THE ARTS

By virtue of the authority vested in me as President of the United States it is ordered as follows:

SECTION 1. *Establishment of the Council.* (a) There is hereby established the President's Advisory Council on the Arts (hereinafter referred to as the Council).

(b) The Council shall be composed of the Secretary of State, the Secretary of the Treasury, the Secretary of Defense, the Postmaster General, the Secretary of the Interior, the Secretary of Labor, the Secretary of Health, Education, and Welfare, the Housing and Home Finance Administrator, the Chairman of the Commission of Fine Arts, the Secretary of the Smithsonian Institution, the Director of the United States Information Agency, the Administrator of General Services, the President's Special Consultant on the Arts, and no more than thirty members appointed by the President from among persons in private life who are widely recognized for their role in the arts, including practicing artists, civic and cultural leaders, and others professionally engaged in the arts. Members from private life shall serve for terms of two years, except that the terms of members initially appointed shall be for one or two years as specified by the President. The Chairman shall also invite the Librarian of Congress to be a member of the Council.

(c) The President shall designate the Chairman of the Council.

(d) Federal members of the Council shall receive no compensation for such service. Members appointed from private life shall receive compensation for each day engaged on business of the Council and travel expenses, including per diem in lieu of subsistence, as authorized by law (5 U.S.C. 55a; 5 U.S.C. 73b-2) for persons in the Government service employed intermittently.

(e) The Council shall meet at the call of the Chairman.

SEC. 2. *Functions and Responsibilities of the Council.* (a) The Council shall:

(1) Survey and assess the needs and prospects of the various arts throughout the United States, the means used to encourage creative activity and to afford opportunity for participation in and appreciation and enjoyment of the arts, and the relative roles of governmental and non-governmental institutions in relation to the arts;

(2) Identify existing Federal legislation, policies and programs which directly or indirectly affect the arts, and evaluate their current and potential effects on the development of cultural opportunities and institutions and, except to the extent that responsibility may be vested by statute in other Federal advisory bodies, the character and quality of Federal activities in the field of the arts;

(3) Submit reports and recommendations to the President on its own initiative or at the request of the President or the President's Special Consultant on the Arts;

(4) Encourage and facilitate the most effective use of resources available for support and development of the arts by advising and consulting with Federal, State and local agencies, civic and community organizations, educational institutions, foundations and other interested organizations and institutions; and

(5) Promote and stimulate public understanding and recognition of the importance of the arts and cultural institutions to our national welfare and our international interests.

(b) In carrying out its functions the Council shall, insofar as practicable, provide interested Government and non-governmental agencies and organizations and private citizens, including practicing artists and others professionally engaged in the arts, an opportunity to present their views and recommendations to the Council for its consideration.

(c) For the purposes of this section the arts are defined to include music, drama, opera, dance, painting, sculpture, literature, architecture and such allied fields as urban and landscape design, photography, graphic arts, crafts, motion pictures, radio and television.

SEC. 3. *Federal Agencies.* (a) As deemed necessary to facilitate the work of the Council, the Chairman may request the head of any executive department or agency whose activities have significant implications for the arts to designate a liaison officer to consult with and advise the Council on matters of common concern.

(b) Upon request of the Chairman each executive department and agency is authorized and directed, consistent with law, to furnish the Council available information which the Council may require in the performance of its functions.

(c) Each Federal agency represented on the Council shall furnish such necessary assistance to the Council as may be authorized by section 214 of the Act of May 3, 1945, 59 Stat. 134 (31 U.S.C. 691).

(d) The General Services Administration is hereby designated as the agency which shall provide administrative services for the Council on a reimbursable basis.

JOHN F. KENNEDY.

THE WHITE HOUSE, June 12, 1963.

F. R. Doc. 63-6347; Filed June 13, 1963; 10:43 a.m.

**NATIONAL ENDOWMENT
FOR THE ARTS
and
NATIONAL COUNCIL ON THE ARTS**



Annual Report for the Fiscal Year Ended June 30, 1966

Letter of Transmittal

Washington, D.C.
January 15, 1967

My Dear Mr. President:

I have the honor to submit herewith the annual report of the National Endowment for the Arts and the National Council on the Arts for the fiscal year ending June 30, 1966.

Respectfully,

Roger H. Stevens

Roger Stevens, Chairman
National Endowment for the Arts

The Honorable
The President of the United States

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THE CHAIRMAN'S STATEMENT

Our mandate is clear. The 89th Congress, by a large majority, directed the National Endowment for the Arts "to develop and promote a broadly conceived national policy of support for...the arts in the United States." President Johnson said: "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."

Initial programs developed by the National Council on the Arts have been designed to:

- Stimulate enjoyment and appreciation of the arts by creating the widest possible audience for arts activities of substantial artistic and cultural significance..

- Encourage and assist individual performing, creative and visual artists to achieve standards of professional excellence.

- Develop and expand the capacity of independent arts institutions and organizations for imaginative and substantive programs.
- Explore the problems of the arts in America in order to develop new programs and institutions to meet existing and future needs.
- Encourage imaginative arts programs in the field of education.
- Support international arts events which relate to the advancement of the arts in the United States.

In its first fiscal year, covering nine months from enactment of the enabling legislation, the National Endowment for the Arts has initiated experimental projects to determine the feasibility of innovative programs in the arts. It has encouraged individuals and organizations to assume the responsibility for cultural progress. It has developed a program in which Federal, State and local governments are cooperating to broaden opportunities for artists and audiences. It has sought to stimulate new sources of funds and services for the arts. It has attempted to meet the needs and to foster an appreciation of the individual creative artist in America today, and it has made comprehensive plans for the future.

It should also be pointed out that the Endowment is cooperating in every way possible with the National Endowment for the Humanities, the twin partner in the new Foundation. We are constantly exchanging information with each other. We participate in each other's Council meetings. The two Endowment staffs maintain a close liaison, so that progress in the arts and humanities can be mutually beneficial with respect to the important cultural areas set forth in our enabling legislation.

Roger L. Stevens

A BROAD CONGRESSIONAL MANDATE

Public Law 89-209 established the National Foundation on the Arts and the Humanities as an independent agency in the Executive Branch of Government. The Act passed the 89th Congress, was signed into law by President Johnson September 29, 1965, and was designed "to develop and promote a broadly conceived national policy of support for the humanities and the arts in the United States."

The Act created a National Endowment for the Arts to support the development and growth of the arts throughout the United States and to provide opportunities for wider appreciation of the arts and the encouragement of excellence.

The Act transferred the National Council on the Arts, established by the National Arts and Cultural Development Act of 1964 (Public Law 88-579), from the Executive Office of the President to the National Endowment for the Arts where it advises the Chairman on policies, programs, and procedures and makes recommendations on applications for financial assistance.

In the Act's Declaration of Purpose the Congress stated:

- that the encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter for private and local initiative, is also an appropriate matter of concern to the Federal Government;
- that a high civilization must not limit its efforts to science and technology alone but must give full value and support to the other great branches of man's scholarly and cultural activity;
- that democracy demands wisdom and vision in its citizens and that it must therefore foster and support a form of education designed to make men masters of their technology and not its unthinking servant;
- that it is necessary and appropriate for the Federal Government to complement, assist, and add to programs for the advancement of the humanities and the arts by local, State, regional, and private agencies and their organizations;
- that the practice of art and the study of the humanities requires constant dedication and devotion and that, while no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent;
- that the world leadership which has come to the United States cannot rest solely upon superior power, wealth, and technology, but must be solidly founded upon worldwide respect and admiration for the Nation's high qualities as a leader in the realm of ideas and of the spirit; and
- that, in order to implement these findings, it is desirable to establish a National Foundation on the Arts and the Humanities and to strengthen the responsibilities of the Office of Education with respect to education in the arts and the humanities.

Public Law 89-209 authorized the following appropriations:

- \$10 million annually to be divided equally between the National Endowment for the Arts and the National Endowment for the Humanities in fiscal 1966, 1967, and 1968.
- \$2.25 million annually to the National Endowment for the Arts and \$5 million annually to the National Endowment for the Humanities to match unrestricted donations made to the Endowments.
- \$2.75 million annually to the National Endowment for the Arts for state arts agency programs, subject to matching provisions, effective in fiscal 1967.

	<u>PL 89-209 Authorization</u>	<u>Fiscal 1966* Appropriation</u>	<u>Fiscal 1967** Appropriation</u>
Grant programs and pilot projects in fiscal 1966-68	\$5 million	\$2.5 million	\$4 million
State assistance (beginning July 1, 1966)	\$2.75 million	Not authorized for this year	\$2 million
Federal funds to match unrestricted donations	Not to exceed \$2.25 million	Appropriation of not to exceed \$2 million determined by amount of unrestricted gifts received	\$2 million less any amounts appropriated in fiscal 1966

*Supplemental Appropriation Act of 1966 (October 31, 1965)

**Department of the Interior and Related Agencies Appropriation Act of 1967 (May 31, 1966)

NATIONAL ENDOWMENT FOR THE ARTS AUTHORIZATION AND APPROPRIATIONS

THE UNRESTRICTED GIFT FUND

The National Foundation on the Arts and the Humanities Act of 1965 authorizes \$2.25 million to match unrestricted donations to the National Endowment for the Arts in fiscal 1966-68. Congress appropriated an amount not to exceed \$2 million to the fund to be determined by the amount of unrestricted gifts received. Federal funds to match unrestricted gifts are maintained in a separate U.S. Treasury Department account and are appropriated independently of other Endowment funds.

The matching fund provision permits the National Endowment for the Arts to make four times the amount of an unrestricted donation available to artists or arts programming. One dollar in an unrestricted gift is matched by one federal dollar and these two dollars must be matched again if a grant is made to a group.

In fiscal 1966, the Endowment received unrestricted gifts totalling \$34,308 making \$68,616 available for program activities.

Major donors were:

The Martin Foundation (\$20,000). The Martin Foundation, Inc., 112 West 34th Street, New York City, pledged \$100,000 to the National Endowment for the Arts in \$20,000 annual contributions over a 5-year

period. The initial donation made in fiscal 1966 was the first unrestricted gift received by the Endowment.

Cue Magazine and the American Society of Composers, Authors and Publishers (\$12,500). The National Endowment for the Arts received all profits from "A Salute to ASCAP," a May 1, 1966 performance at Lincoln Center's Philharmonic Hall, sponsored by Cue Magazine in honor of America's top composers, and starring Harold Arlen, Hoagy Carmichael, Cy Coleman, Ray Henderson, Sammy Cahn, Burton Lane, Jimmy McHugh, Arthur Schwartz, Jule Styne, James Van Heusen, and Harry Warren.

Five ASCAP composers waived their fees for the evening. Abe Burrows acted as master of ceremonies and Dinah Shore, Tony Bennett, Leslie Uggams, Jack Cassidy, Johnny Desmond, Sheila MacRae, and Joan Diener appeared as guest artists.

The program stated: "This pioneering organization (National Endowment for the Arts) marks a gigantic step forward in federal aid to American artists, and Cue is proud to be the first member of the communications industry to give monies to the National Foundation. Roger L. Stevens, President Johnson's Advisor on the Arts, was onstage to thank everybody present that evening. Cue fervently hopes that others will follow its modest lead."

SCOPE AND EXPOSURE OF INITIAL NATIONAL ENDOWMENT FOR THE ARTS PROGRAMS

The National Endowment for the Arts is creating new opportunities for artists, designing innovative projects in the arts, expanding and developing audiences, and enabling existing organizations to broaden arts programs. During its first year of operation the Endowment has:

-- Assisted artists by enabling

50 novelists, poets, painters, sculptors and composers teaching in institutions of higher learning to take one-year leaves to pursue creative work in the arts.

77 promising young students in the arts who graduated from college in June 1966 to visit art centers, museums, institutions, cities or other areas of the United States in order to broaden their cultural experience.

Eight choreographers to create and produce important works.

Composers to defray the costs of copying scores and parts of orchestral presentation of their work.

Playwrights to secure public performances of high professional quality in resident professional and university theatres.

-- Provided the stimulus for 50 States, the District of Columbia, Puerto Rico, the Virgin Islands and Guam to survey their cultural resources and develop programs, facilities and services at the community level. Thirty-three States and three jurisdictions have created official State arts agencies since 1965 when the National Foundation on the Arts and the Humanities was established.

-- Initiated imaginative new programs which will create an annual Literary Anthology and low-rent studio living quarters for artists, and will extend metropolitan museum facilities to smaller communities.

- Strengthened existing arts organizations by planning for the Wisconsin Idea Theatre to explore methods of bringing arts activities to small rural communities, and developing technical assistance programs for the American Symphony Orchestra League, the American National Theatre and Academy, and the American Educational Theatre Association.
- Launched studies to explore the feasibility and techniques of establishing an American Film Institute, an Institute of Architecture, Planning and Design, and an Association of American Dance Companies.
- Opened new opportunities for arts programming on educational television by assigning priority to the use of funds from unrestricted gifts to the National Endowment for the Arts to projects enabling educational stations throughout the country to provide additional programming in arts fields.

Programs which the National Council on the Arts is planning will permit

- Creation of an American Lyric Theatre Workshop, a National Chamber Orchestra and regional opera in the southeast of the United States.
- Novelists, poets and journalists to conduct research or complete works in progress.
- Young musicians to participate as soloists in national tours, under conditions similar to those applying to established leading performers.
- Painters and sculptors to create new prints for distribution in portfolios of the highest quality to high schools, libraries and educational institutions.
- Awards to painters and sculptors in recognition of past contributions and to encourage future efforts.
- Resident professional theatre companies to enhance the artistic quality of their productions.
- Increased artistic exchange between Latin America and the United States, especially in the field of creative writing and its advancement in the United States.
- Development of a new system of music education for elementary and secondary schools throughout the country.

- Encouraged the expansion and development of audiences by enabling

The Martha Graham Dance Company to make its first national tour in 15 years in the fall of 1966. The tour will give people in 32 cities with a total population of 16.7 million the opportunity to see an internationally acclaimed leading exponent of the modern dance.

The American Ballet Theatre to embark upon nationwide tours in the fall of 1966 and the spring of 1967. The tours will give people in 50 cities with a total population of 13.7 million the opportunity to view one of the nation's two existing full-scale dance companies.

The New York Shakespeare Festival to broaden its educational programs, particularly directed toward the developing of young audiences in disadvantaged areas and their appreciation of excellence in the theatre.

- Stimulated young audiences by enabling

Laboratory Theatre Companies in Providence and New Orleans 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. More than 90,000 children in the two cities will have the opportunity to attend performances.

The Academy of American Poets to send young poets into hundreds of New York, Detroit and Pittsburgh public school classrooms to read and discuss their own poetry and to permit high school English teachers to attend lectures and readings by outstanding American poets.

The National Repertory Theatre to expand its audience subscription program and broaden its student educational programs. People in 19 cities with a total population of 12.7 million will have the opportunity to attend the leading repertory company's performances.

- Permitted continuing operation of the American Ballet Theatre by responding to a request for an emergency matching grant.
- Supported the first international conference held in the United States by American P.E.N. (Poets, Playwrights, Essayists, and Novelists) which was attended by more than 450 writers from foreign countries.

THE NATIONAL ENDOWMENT FOR THE ARTS

Purpose and Activities

The Endowment establishes and implements a program of grants-in-aid to state arts agencies, non-profit, tax-exempt groups, and individuals to promote progress in the arts, which are defined to include instrumental and vocal music, dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, and the arts related to the presentation, performance, execution, and exhibition of such major art forms.

Grants are made to:

- provide or support in the United States productions which have substantial artistic and cultural significance, giving emphasis to American creativity and the maintenance and encouragement of professional excellence.
- encourage productions, meeting professional standards or standards of authenticity, irrespective of origin which are of significant merit which, without such assistance, would otherwise be unavailable to our citizens in many areas of the country.
- aid projects that will encourage and assist artists and enable them to achieve standards of professional excellence.
- stimulate workshops that will encourage and develop the appreciation and enjoyment of the arts by our citizens.
- initiate surveys, research, and planning in the arts.

THE NATIONAL COUNCIL ON THE ARTS

Purpose and Activities

The Council is composed of the Chairman of the National Endowment for the Arts, who serves as Chairman of the Council, and 26 private citizens, widely recognized for their training, experience and interest in the arts, appointed by the President. The Council, which is required to meet at least twice a year, met three times in fiscal 1966. Its responsibilities are to:

- advise the Chairman of the National Endowment for the Arts on policies, programs and procedures.
- review applications for financial assistance.
- recommend ways to maintain and increase cultural resources in the United States.
- propose methods of encouraging private initiative in the arts.
- advise and consult with local, state and federal departments and agencies on methods of coordinating existing resources and facilities and fostering artistic and cultural endeavors and the use of the arts, both nationally and internationally, in the best interests of our country.
- study and recommend ways to promote the arts in order to stimulate the nation's artistic and cultural progress.

Members

With terms expiring in
September, 1966

Agnes de Mille
Choreographer, Author, Lecturer

Ralph Ellison
Author, Lecturer, Teacher

Gilbert Hartke, O.P.
Head, Speech and Drama Department,
Catholic University of America

Eleanor Lambert
Honorary Member,
Council of Fashion Designers
of America

Gregory Peck
Motion Picture Actor and Producer

Elizabeth Ashley Peppard
Actress

Otto Wittmann
Director,
Toledo Museum of Art

Stanley Young
Author and Publisher

With terms expiring in 1968

Leonard Bernstein
Composer and Conductor;
Music Director, New York Philharmonic

Anthony A. Bliss
President,
Metropolitan Opera Association

Herman David Kenin
International President,
American Federation of Musicians

Warner Lawson
Dean of the College of Fine Arts,
Howard University

William L. Pereira, FAIA
William L. Pereira and Associates

Richard Rodgers
President and Producing Director,
The Music Theatre of Lincoln Center

John Steinbeck
Author

James Johnson Sweeney
Director,
Houston Museum of Fine Arts

With terms expiring in 1970

Albert Bush-Brown
President,
Rhode Island School of Design

Rene d'Harnoncourt
Director,
Museum of Modern Art

Paul Engle
Director, Program in Creative Writing,
University of Iowa

R. Philip Hanes, Jr.
Industrialist

Oliver Smith
Theatrical Producer and Designer;
Painter

Isaac Stern
Concert Violinist

George Stevens, Sr.
Motion Picture Director and Producer

Minoru Yamasaki, FAIA
Minoru Yamasaki and Associates

With terms expiring in 1972

Richard C. Diebenkorn, Jr.
Painter

Harper Lee
Author

June 16, 1965 President Johnson appointed Herman David Kenin to fill the vacancy created by the death of sculptor David Smith on May 23, 1965. April 27, 1966 John Steinbeck was appointed to fill the vacancy created by the resignation of NBC News Commentator David Brinkley. Richard C. Diebenkorn, Jr. and Harper Lee were appointed to the Council on January 27, 1966 to fill the two vacancies created when the National Foundation on the Arts and the Humanities Act of 1965 increased membership on the Council from twenty-four to twenty-six.

Committees

Nominating Committee

James Johnson Sweeney, Chairman
Ralph Ellison
Paul Engle

Executive Committee

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

Film Committee

George Stevens, Sr., Chairman
Gregory Peck
Elizabeth Ashley Peppard
William Pereira

Liaison Committee

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

Planning Committee	Richard Rodgers, Chairman Leonard Bernstein Eleanor Lambert Elizabeth Ashley Peppard Oliver Smith Minoru Yamasaki
Committee on Theatre	Gregory Peck Elizabeth Ashley Peppard George Stevens, Sr. Stanley Young
Committee on Museums	Rene d'Harnoncourt James Johnson Sweeney Otto Wittmann
Committee on Creative Writing	Ralph Ellison Harper Lee Stanley Young
Committee on Architecture, Planning and Design	Albert Bush-Brown William Pereira Minoru Yamasaki
Committee on Education	Agnes de Mille Gilbert Hartke Warner Lawson George Stevens, Sr. Otto Wittmann
Master Teachers Program Committee	Albert Bush-Brown William Pereira Isaac Stern Minoru Yamasaki

"This great Nation...is looking to this handful of extremely talented individuals, 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 part of everyone's life." (President Johnson, at Swearing-In Ceremony of the National Council on the Arts, April 9, 1965)

Meetings

Fifth Meeting	May 13-15, 1966	Tarrytown, New York
Fourth Meeting	February 12-13, 1966	Washington, D.C.
Third Meeting	November 12-15, 1965	Tarrytown, New York
Second Meeting	June 24-27, 1965	Tarrytown, New York

The first meeting of the National Council on the Arts was held in Washington, D.C. on April 9 and 10, 1965. It was preceded by a 12:15 P.M. ceremony in the Cabinet Room of the White House, April 9, during which the members of the Council took the oath of office.

Observers

To enable the Council to draw upon the expertise of authorities and to give arts specialists the opportunity to participate in the Council's deliberations, the following observers are among those who attended Council meetings:

Nigel J. Abercrombie, Secretary General, British Arts Council

Kathryn Bloom, Director, Arts and Humanities Branch, U.S. Office of Education

Lucas Foss, Musical Director, Buffalo Philharmonic Orchestra

August Heckscher, Director, Twentieth Century Fund

George Kennan, Director, National Institute of Arts and Letters

Francis Keppel, Commissioner, U.S. Office of Education (resigned 1/5/66)

Morris Ketchum, Jr., Fellow, American Institute of Architects

Fred Lazarus III, President, Shellitos Department Store, Cincinnati

McNeil Lowry, Vice President, Ford Foundation

Harry McPherson, Special Counsel to the President; formerly Assistant Secretary of State for Educational and Cultural Affairs

Yehudi Menuhin, Violinist

Dr. Henry Allen Moe, Chairman, National Endowment for the Humanities
(March 3, 1966 - June 30, 1966)

Robert Motherwell, Painter

Dr. S. Dillon Ripley, Secretary, Smithsonian Institution

Mark Schubart, Executive Director, Lincoln Center Fund and Lincoln Center Educational Programs

Dr. David Scott, Director, National Collection of Fine Arts

Theodore Taylor, Assistant to the Secretary, Smithsonian Institution

John F. White, President, National Educational Television

Karel Yasko, Assistant Commissioner for Design, Public Works Services, General Services Administration

Deans of Schools of Fine Arts attending meetings were:

Fifth Meeting

Dean Jules Heller
College of Arts and Architecture
Penn State University

Dean Edwin Stein
School of Fine and Applied Arts
Boston University

Fourth Meeting

Dean Gibson Danes
School of Art and Architecture
Yale University

Dean Robert Hull
College of Fine Arts
University of Arizona

Third Meeting

Dean Clinton Adams
College of Fine Arts
University of New Mexico

Dean E.W. Doty
College of Fine Arts
The University of Texas

Dean Norman Rice
College of Fine Arts
Carnegie Institute of Technology

PROGRAM ACTIVITIES OF THE NATIONAL ENDOWMENT FOR THE ARTS

and

THE NATIONAL COUNCIL ON THE ARTS

ARCHITECTURE

National Institute of Architecture, Planning and Design

The National Council on the Arts is studying the organization, structure and functions of a proposed National Institute of Architecture, Planning and Design.

The Institute is envisioned as an independent facility which will serve citizens, cities and States in their search for higher quality in the physical environment. It is anticipated that the Institute will involve leading architects, planners and designers, as well as mayors, planning commissioners, governors, industrialists, educators, public officials, and private citizens, in programs to enhance all pertinent aspects of the arts of architecture, planning, landscape architecture, and design as they relate to the environment.

A study will determine the form and objectives of the Institute by investigating, classifying, and evaluating

the vast number of activities influencing environmental design which have been developed by individuals, federal, state and local governments, foundations and associations, corporations, labor unions and mass media.

The study, which has been designed to produce a feasible proposal for the Institute, will outline proposed operational objectives which can be implemented by specific programs, and the organization, structure and funding of related existing institutions in the United States and abroad.

In conjunction with the establishment of the Institute, the Council is developing a program of pilot projects which will support basic research in all phases of design improving the quality of physical America. The Council is planning a series of grants for research and demonstration projects which may influence the scope and activities of the Institute.

Such pilot projects might support:

- research on the improved design of urban street furnishings such as electric lighting fixtures, signs, or park benches.
- improved design of community facilities in new suburban centers.
- improved design in a newly developing recreation area.
- improved design in arts facilities for residential neighborhoods, outlying towns and rural areas.
- other prototype projects involving excellence in design and its application to the improvement of communities, large and small.

THE ARTS AND EDUCATION

Laboratory Theatre Project

"The biggest theatrical angel this season isn't on Broadway -- but in Washington. He is Uncle Sam, backing a multipurpose test of drama in education... Taking part, in a rare display of agency togetherness, are the National Endowment for the Arts, 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 case 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."
(Associated Press, September 18, 1966, William Glover)

In cooperation with the U. S. Office of Education and state and local school boards, the National Council on the Arts committed funds to initiate an experimental "laboratory theatre" project to provide two American cities with professional theatre companies which will present outstanding theatre performances at no charge to secondary school children during weekday afternoons and to adult audiences during

weekend performances. This program is designed to develop new audiences of all ages, and to improve the quality of secondary school instruction in dramatic literature by making live professional theatre productions of outstanding quality an integral part of high school curricula.

It is expected that more than 40,000 secondary school students from every part of Rhode Island will have the opportunity to attend free performances of Providence's Trinity Square Repertory Company under the direction of Adrian Hall and John McQuiggan. The 1,000-seat theatre will house productions of Chekov's "The Three Sisters," Shakespeare's "A Midsummer Night's Dream," Shaw's "Saint Joan" and O'Neill's "Ah, Wilderness!"

It is expected that more than 50,000 secondary school students from New Orleans and surrounding areas will be exposed at no cost to the productions of the newly created Repertory Theatre, New Orleans, under the artistic direction of Stuart Vaughan. The company will mount Thomas' "Charley's Aunt," Shakespeare's "Romeo and Juliet,"

Wilder's "Our Town" and Sheridan's "The Rivals" in New Orleans' 1,500-seat Civic Theatre.

Because of the high quality of the productions and the reasonable admission prices, it is anticipated that companies in both cities will enjoy large adult audiences at the weekend performances.

The reaction of theatre experts to the program:

"In a move that may alter and enrich the nation's theatrical landscape, the Federal Government will become the principal angel next fall for professional acting companies here (Providence) and in New Orleans...Its object will not be a share in the box-office take or movie and television rights, but to make living drama produced and played by experts an integral part of the high-school curriculum."

(New York Times, July 21, 1966, Howard Taubman)

"This is a historic week in which New Orleans will experience U. S. intervention in culture. The friendly invasion will be by way of the stage, a unique, federally-instigated project getting under way as Repertory Theatre, New Orleans... We welcome a bit of cultural history to the city...and we look forward with excitement to the start of an experiment with national and local potential." (New Orleans Times-Picayune, November 13, 1966, Frank Gagnard)

"If new theaters organized through a partnership of the Federal Government and state, city and school authorities and interested individuals, turn out to be an impressive wave of the future, what will be the impact on Broadway? Salutory in every way. A chain of soundly financed, locally integrated and expertly run theaters throughout the country can only be an asset for everybody. They can teach an entire new generation the wonder and stimulation of the living stage. They can be a center for the development of new creative and performing talent. As they raise their own sights, they are bound to improve the taste and independent judgement of their audiences."

(New York Times, July 22, 1966, Howard Taubman)

Endowment funds committed to these projects for the two cities during fiscal year 1966 total \$330,000 - or \$165,000 each.

National Repertory Theatre

Because the National Repertory Theatre is the only major professional theatre company which tours classical productions throughout the country and includes a special student program, the National Council on the Arts committed \$75,000 on a matching basis to expand the company's educational program.

The funds will enable the National Repertory Theatre to prepare special study guides to be sent in advance to student audiences, and to augment and increase the student program. (The fact that student attendance soared for the St. Louis engagement and doubled over 1965 in Greensboro, North Carolina, is indicative of the success of the program.)

New York Shakespeare Festival

The National Council on the Arts committed matching funds totaling \$100,000 to support the New York Shakespeare Festival's program enabling thousands of New Yorkers, especially young audiences, to attend free professional performances of the works of Shakespeare and other classical authors.

The funds will permit the Festival's mobile theatre units to bring plays in Spanish and English to a large number of communities throughout New York City. The convenience and freedom from financial burden provided by the mobile

units will expose a large number of people to theatre which they might otherwise never have the opportunity to experience.

"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 timely federal grants are a welcome beginning and a real encouragement.

(New York Post editorial, September 3, 1966)

American Conservatory Theatre

Toward the close of the fiscal year, and from funds currently unobligated at that time, the Endowment granted \$160,000 to the Carnegie Institute of Technology for the benefit of A.C.T. under the artistic direction of William Ball, and to support the organization's apprentice training program and its educational activities in the theatre. These funds, matching a Rockefeller grant, were administered by the Carnegie Institute. The grant enabled A.C.T. to continue its valuable program during a time of financial crisis. It can be reported that the American Conservatory

Theatre has subsequently received substantial commitments of support both in San Francisco and Chicago, thus demonstrating the Endowment's timely assistance. (Note: The funds, in this case, are applied to the Endowment's continuing educational program in both 1966 and 1967.)

Technical Assistance - American Educational Theatre Association

The National Council on the Arts has committed \$7,000 to the American Educational Theatre Association, Inc., to conduct an extensive survey of secondary school theatre throughout the country. The survey, under the auspices of AETA's Secondary School Theatre Conference, will meet the growing demand for information on secondary school theatre - the extent and caliber of productions, the type of plays produced, facilities, equipment and budgets, available classes in theatre and the training and experience of teachers and directors. Results of this survey will be made available by AETA to Secondary School Theatre Conference members and other interested individuals and groups.

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The National Council on the Arts is also developing plans for a Music Education project which will explore the feasibility of bringing the Kodaly method of teaching music by voice and relative pitch to students in elementary and secondary schools throughout the country. The method, originated by Zolton Kodaly in Hungary, has been internationally acclaimed for its benefits to music education.

COSTUME AND FASHION DESIGN

Historical Costume Exhibit

The National Endowment for the Arts approved a matching grant of \$25,000 to the Metropolitan Museum of Art in New York City to provide a special exhibition in its Costume Wing. The exhibit, which will be open to the public in April and May of 1967, will include 100 historical and 65 contemporary costumes reflecting the characteristics of our environment. The Museum will also publish an illustrated catalogue for the Costume Wing Library.

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The National Council on the Arts is also developing plans for a Costume Design Program which will produce a film on contemporary fashion design for teachers of textile and costume design to be distributed to costume-design-teaching schools and museums.

CREATIVE WRITING

Academy of American Poets

The National Endowment for the Arts provided matching funds totaling \$46,750, to support the Academy of American Poets' pilot projects in Detroit, Pittsburgh and New York. The first phase of the project, "Dialogues on the Art of Poetry," is intended to stimulate teacher interest and improve teaching methods by enabling high school instructors to hear poetry readings by outstanding established American poets. The second phase, "Poetry Readings in the Classrooms," brings younger, lesser known poets into high school classrooms to read and discuss their own poetry with the students, a unique and rewarding experience for the poets as well as the children.

In New York, where the program is underway, 400 teachers attended readings by such distinguished American poets as Denise Levertov, Robert Lowell, Howard Nemerov, Allen Tate and Robert Penn Warren, and 11,600 students responded

enthusiastically to hearing and talking with young poets, an unprecedented experience for most of them.

The program will be launched in Pittsburgh in the fall of 1966 and will begin in Detroit in the spring of 1967.

American P.E.N.

To support American participation in international arts events, the National Endowment for the Arts made a matching grant of \$40,000 to enable American P.E.N. (Poets, Playwrights, Essayists and Novelists) to assist them to host the 34th International P.E.N. Congress in New York City on June 13-18, 1966. Over 800 writers from all over the world discussed, debated and exchanged ideas on "The Writer as Independent Spirit," theme of the Congress.

It was the first time that the International P.E.N. Congress was held in the United States, and members from abroad were able to obtain blanket visas under a new policy developed by the State Department.

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Literary Anthology

To encourage and assist writers of merit and the editors who publish their works, the National Council on the Arts made plans to create a new annual Literary Anthology of the best American poetry, fiction, essays and criticism.

Editors of the leading literary magazines in the country will be invited to submit the works of three authors presented in their magazines the previous year. A distinguished Literary Panel will select the works to appear in the anthology from among those submitted. The authors represented will each receive \$1,000; the editors who originally printed their materials will each receive \$500. Major publishing firms in the United States will publish the anthology on a rotating basis, and it is anticipated that the first issue will appear in the summer of 1967.

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The National Council on the Arts is also developing a program of Assistance to Individual Writers, grants-in-aid of

up to \$10,000 each, which will enable outstanding poets,
novelists and journalists to complete works in progress or
undertake travel and research essential to their continuing
work.

DANCE

The National Council on the Arts was guided in its deliberations on dance programs by a Special Advisory Panel on Dance composed of 12 members representing the full spectrum of dance expression across the nation. The Panel met in all-day sessions on January 12 and on June 29, 1966, to review all requests for assistance received by the National Endowment for the Arts from individual dancers and dance organizations, and to develop plans and programs to meet existing and future needs in the field of dance.

American Ballet Theatre

In its first action, the National Endowment for the Arts responded to an emergency grant request for \$100,000 from the American Ballet Theatre which was in critical need of immediate assistance. On December 20, 1965, Vice President Hubert Humphrey presented the first check issued by the Federal Government in direct support of the arts to the President of a ballet theatre foundation,

assuring the continued operation of one of the country's best existing full-scale dance companies.

The Council also committed additional funds, totaling \$250,000, to enable the company to make nationwide tours in the fall of 1966 and the spring of 1967.

Critical acclaim applauded the Council's action:

"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 on the Arts, saved the American Ballet Theatre from extinction."

(New York Herald Tribune, February 13, 1966, dance editor Walter Terry)

"The American Ballet Theatre sweetly, effortlessly and most splendidly made sweet, effortless and splendid history at the New York State Theatre Tuesday night. It opened its month's New York season before a star-studded, indeed star-spangled audience, headed by Vice President Humphrey, and with no pain at all 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 and may its future be at last made as secure as money can make it."

(New York Times, January 20, 1966, critic Clive Barnes)

"With a story ballet, a modern work and an exercise in technique, the American Ballet Theatre showed a versatility that is beyond the reach of all but the best companies. They almost didn't make it to Lincoln Center. Then came the \$100,000 from the Arts Council. President Johnson must be rated a strong contender for the balletomane's voice in '68." (New York World Telegram and Sun, January 19, 1966, critic Leonard Harris)

"American Ballet Theatre's three programs in the Opera House spotlighted again the wealth of the company... Ballet Theatre has a corner on the creative output of scores of artists... As for dancers -- Ballet Theatre has a great assemblage -- from brilliant stars to promising neophytes, including the best collection of male dancers this side of the Bolshoi. They all dance with the warmth that is the company trademark." (Chicago Tribune, March 28, 1966, critic Ann Barzel)

"The country's first major artistic program backed by Federal money has begun a four-week season at the New York State Theatre at Lincoln Center... This is a group of five-dozen dancers, and there doesn't seem to be one of them who isn't capable of doing just about everything and doing it well... The American Ballet Theatre company seems to have something for all tastes... the season promises to be a treat for balletomanes." (Wall Street Journal, January 20, 1966, critic Richard P. Cooke)

Individual Grants to Choreographers

In keeping with its policy of making direct assistance available to outstanding artists, the National Endowment for the Arts made individual grants, totaling \$103,000, to eight leading American choreographers. The grants, which reflected the Council's recognition of the choreographers' contribution to the artistic life of the country and the financially precarious existence of their companies, were designed to enable the artists to create new works and prepare outstanding repertory works for performance. The funds were used to pay the salaries of dancers in the companies, the musicians involved, and to increase rehearsal time.

Recipients of the grants were:

Alvin Ailey
Merce Cunningham
Martha Graham
Jose Limon
Alwin Nikolais
Anna Sokolow
Paul Taylor
Antony Tudor

The artistic quality of the choreographers and their companies has been attested to by critics:

"Merce Cunningham's choreography is one with music and decoration. The surprising thing is how well it has emerged in its classical...form. It has always been obvious that Mr. Cunningham enjoyed some kind of suspicious blood brotherhood with classic ballet...(and) the effect of this classic ballet and its modern-dance predecessor is identical -- which ought to prove something -- if only that Mr. Cunningham is one of the most inspired and gifted choreographers of our day, whatever the denomination."

(New York Times, April 16, 1966, critic Clive Barnes)

"Jose Limon is a dancer a little above average in height and of quite remarkable creative stature. He shakes like trees the big, rebellious questions in his life, and finds choreography his best hope of answering them. Dance is for him, in fact, a means of survival."
(Christian Science Monitor, February 10, 1966, critic Louis Chapin)

"If you are not a modern dance fan, (the)... moving work of Anna Sokolow may spark your interest. If you are...your appreciation will be deepened by Miss Sokolow's beautiful choreography."

(Washington Star, April 25, 1966, critic Joyce Warren)

"Paul Taylor and his Dance Company...got the season off to its flying start... The program, as it was, clearly demonstrated why the Taylor company is among the best hereabouts. As a pure ensemble they have few equals in virtuosity anywhere, either classic or modern. Moreover, Mr. Taylor's fascinating convoluted choreography, and his equally convoluted sense of poetic metaphor, give his dances golden opportunities..."

(New York Times, November, 1966, critic Clive Barnes)

"Antony Tudor...long a major figure on the American ballet landscape, received a standing ovation Sunday night at the Metropolitan Opera House... The unmistakable hit of the evening was (Mr. Taylor's) "Echoing of Trumpets," for this was the work which had the audience, filling the old house to capacity, hushed and intent during its course and cheering at its conclusion. This represented more than the success of a new ballet. It signaled the return of Tudor...to a position of distinction once again."

(New York Herald Tribune, March 29, 1966, critic Walter Terry)

Technical Assistance - Conference of American Dance Companies

The National Endowment for the Arts made a technical assistance grant of \$5,000 for the development of a national dance association and planned future support in this area. The funds were used for a National Dance Conference at which 172 delegates from 24 States, the District of Columbia and

Canada worked out the structure and function of a national dance service organization. The Association of American Dance Companies, created at the Conference, will act as "a coordinating educational and service organization to promote and encourage the knowledge, appreciation and practice of dance, exclusively through performing and educational activities."

The Conference, held June 1, 2, and 3, 1966 in New York City, was co-sponsored by the Endowment, the North American Ballet Association, the American Guild for Musical Artists and the National Regional Ballet Association, and was addressed by Martha Graham and Sol Hurok.

The following officers were elected to the Association:

President: William Habich, President, National Regional Ballet Association; Director, Louisville Civic Ballet Company.

Vice-Presidents: Alvin Reiss, Editor and Publisher, Arts Management; Charles L. Reinhart, Manager, Paul Taylor Company; Byron R. Kelley, Rebekah Harkness Foundation.

Secretary: Isabelle Fisher, Consultant on
Dance Promotion and Management.

Treasurer: Ben Sommers, President, Capezio, Inc.

In addition to the officers, the Executive Committee of the
Association includes:

Dorothy Alexander, Founder and Advisor,
Atlanta Civic Ballet.

Isadora Bennett, Publicist.

Alexander Ewing, President, Foundation
for American Dance.

Doris Hering, Associate Editor, Dance
Magazine.

P. W. Manchester, Associate Editor, Dance
News.

Alwin Nikolais, Director-Choreographer,
Alwin Nikolais Dance Company

A grant of \$5,000 was also approved to support the
Capitol Ballet Guild of Washington, D. C., during
its 1966 season.

Martha Graham National Tour

The National Endowment for the Arts made \$142,250 available on a matching basis to enable the Martha Graham Dance Company to make its first national tour in 15 years. Although Miss Graham has been internationally acclaimed as the founder and leading exponent of modern dance, millions of Americans had never had the opportunity to experience performances by her outstanding company which has been financially unable to tour the United States.

During the eight-week tour in the fall of 1966, audiences and critics in 32 cities applauded the company's excellence:

"Footnotes to dance history were being written this afternoon at the Bushnell Memorial Hall here (Hartford, Connecticut). Martha Graham and her dance company gave the opening performance of their national tour... The tour could hardly have got under way better... The company looked in peak performing condition." (New York Times, October 3, 1966, critic Clive Barnes)

"Martha Graham and her magnificent dance company won a standing ovation at their first performance in this area last night at Tawes Auditorium at the University of Maryland... Miss Graham's theatre is rich, strange, sensual and thoroughly compelling. Her themes can be light or witty, but her effect is always penetrating."

(Washington Post, October 7, 1966, critic Jean Battey)

"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... 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."

(New York Times, November 24, 1966, critic Clive Barnes)

DRAMA

Technical Assistance - American National Theatre and Academy

The National Endowment for the Arts made a matching grant of \$30,000 to The American National Theatre and Academy to augment its program of special services for new and established non-profit theatres throughout the United States. The grant enabled ANTA to open regional offices at the University of Arizona in Tucson under the direction of Robert Keyworth and at Florida Atlantic University in Boca Raton under the direction of Harold Burriss-Myer. These offices will offer information, employment services and the advice of staff specialists to theatre groups in the western and southern regions of the country.

Playwright's Experimental Theatre

To give outstanding new American plays a forum for exposure and appreciation, the National Council on the Arts committed \$175,000 to a program to secure public presentation of

these works by university and resident professional theatres.

It is expected that grants under this program will be announced after recommendation by advisory panels.

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The National Council on the Arts is also developing plans which will provide an extensive program of support for resident professional theatres which will enable the groups to further develop their artistic quality by providing attractive salaries for their permanent members and hiring outstanding guest directors and performers.

FOLK ART

The National Council on the Arts is developing plans to preserve and promulgate arts indigenous to the United States. The Council is discussing programs which will support an annual national folk festival, encourage regional festivals, and provide a central clearinghouse for information on folk arts which can study, collect and publish data on the origin of various forms of American folklore.

MUSIC

Technical Assistance - American Symphony Orchestra League

In recognition of the problem of the great shortage of trained administrative personnel for music organizations, the National Endowment for the Arts made a matching grant of \$33,575 to the American Symphony Orchestra League to enable it to conduct two training seminars in orchestra management.

The first of the seminars for orchestra managers and other orchestra operational personnel was held during the first week of July in Pacific Grove, California, and the second will take place in the summer of 1967.

Composers Assistance Program

In keeping with its overall concern with the problems of creative artists, the National Council on the Arts has committed funds totaling \$150,000 to a program of assistance to composers. It is anticipated that up to 100

composers and orchestras will benefit from the program which provides two types of assistance:

1. Assistance to Orchestras for Commissioning of New Works (Up to 25 grants-in-aid averaging \$2,000 each)

To encourage commissioning of orchestral compositions, the Endowment will supply up to fifty percent of the commissioning fee to be paid to a composer by an orchestra.

2. Individual Copying Grants (Up to 50 grants-in-aid averaging \$2,000 each)

The program further assists the composer with its provision for individual copying grants. Under this program a composer who is guaranteed a performance of his work by an orchestra may apply for financial assistance in copying the score and parts of his work prior to its presentation, a process which involves considerable personal expense for a composer. Financial help for a composer in this respect is among his most urgent needs.

The American Symphony Orchestra League will certify the eligibility of orchestras which apply for assistance, and will handle promotional aspects of the program.

The American Music Center will verify the estimated costs involved in the copying of each work.

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The National Council on the Arts is also developing plans which will:

- create a National Chamber Orchestra to give musicians the opportunity to devote full time to the study and performance of a wide range of chamber literature, and serve as a training institution as well as a performing group.
- give young musicians every opportunity to develop their skills as recitalists by enabling them to perform in extended tours in the United States.
- develop a regional opera program to include studio activities, full-scale presentations, and well-presented local opera. Opera, combining a variety of art forms, is the most costly of the arts to produce. The Council plans to support prototype projects which will bring opera to much wider audiences than has heretofore been possible.

PUBLIC MEDIA

American Film Institute

The National Council on the Arts is developing a plan to establish an American Film Institute similar to the organizations benefitting many other nations. This plan involves the creation of an entirely new national arts institution capable of enhancing the art of film-making throughout the United States. President Johnson endorsed the proposal at the signing ceremonies of the National Foundation on the Arts and the Humanities Act of 1965 when he 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 the Twentieth Century art form as their life's work."

To develop a plan for the creation of the American Film Institute, the National Endowment for the Arts has made a grant of \$91,000 to Stanford Research Institute, South

Pasadena, California, to study:

- the organization, functions and financing of foreign film institutions.
- characteristics of film schools and the use of film in general education in the United States.
- professional training and opportunities available to film-makers in the United States.
- characteristics and needs of the American film industry.
- how best to establish a film institute in the United States.

The study has been closely supervised by the Council's Committee on Film and the Endowment staff, which have been in constant consultation with leaders of the film industry.

The Stanford Research Institute will present a complete report on the organization and location of the American Film Institute to the Council in February, 1967.

The report will include suggestions for the Institute's

- organization and structure
- objectives and functions
- location
- financial requirements

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The National Council on the Arts is also developing a program of Support for Educational Television. Contingent upon the availability of funds from unrestricted gifts, the Council outlined a program which would:

- promote national dissemination of educational programs.
- encourage the development of educational programs on theatre, music, dance and the fine arts.
- enable local educational television stations to produce arts programs.
- produce a pilot program for an entire series of arts programs on educational television.

VARIETY OF ART FORMS

Artists' Housing Project

The National Council on the Arts initiated a program to provide studio-living quarters at reasonable rates for artists. A \$100,000 matching grant was approved to the J. M. Kaplan Fund, Inc., New York City, to develop the program. The project is being designed to provide artists with adequate lighting, acoustics and space, and long-term leases which are frequently difficult to secure, enabling them to work and live in both practical and comfortable surroundings. The Kaplan Fund was chosen because of its pioneer work in this field. The Council believes that adequate and reasonably priced studio-living quarters are among the most urgent needs for artists, especially in the field of painting and sculpture.

Graduation Awards

The National Endowment for the Arts made \$1,000 awards to

77 outstanding students in the fields of art, literature, music and architecture who graduated from institutions of higher learning in June 1966. The awards enabled the young artists, nominated by colleges and universities throughout the United States, to broaden their cultural experience by meeting with experts in their fields, and visiting institutions and areas of the United States of special interest to them in their pursuit of artistic excellence.

Correspondence from some of the graduates indicates that they are using award funds to visit major art schools and museums, to attend music festivals throughout the country, to consult with leading composers and creative writers, to examine the American Institute of Architect's archives and records, and to travel to regional theatres in an effort to determine the taste and range of the American theater-goer and investigate experimentation with style and material in playwrighting.

Institute of American Indian Arts

To focus national attention on the significant cultural history of the American Indian, the National Endowment for the Arts made a matching grant of \$29,000 to the Institute of American Indian Arts to support the Festival of the Performing Arts of the American Indian. Seventy-five young Indian performers representing 31 tribes throughout the nation participated in the production which was co-sponsored by the Center for Arts of Indian America, the Institute of Contemporary Arts, and the Department of Interior's Bureau of Indian Affairs, and held at the Carter Barron Amphitheatre in Washington, D. C., June 1, 3, 4, and 5, 1966.

Teaching Artists Program

To free artists from their teaching responsibilities for periods of up to one year so that they might pursue creative work in the arts, the National Endowment for the Arts provided grants of up to \$7,500 to 50 artists

teaching in 45 institutions of higher education in 20 states. Grants nominations were made through the established panels of the National Institute of Arts and Letters, which was chartered by the Congress sixty years ago and whose membership includes leading artists throughout the United States. Many of the educational institutions at which the musicians, writers and visual artists are employed provided funds to make up the difference between the Endowment's grant amounts and the instructors' annual salaries.

The artists are utilizing the time and funds to produce new music compositions, fiction, critical essays and poetry, dramatic literature, paintings and prints, etchings, sculpture, and for travel and research directly related to works-in-progress.

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Rural Arts Program

The National Council on the Arts made plans to launch an

experimental pilot program, which will attempt to develop artists and audiences in five small rural communities, through support of the University of Wisconsin College of Agriculture's Wisconsin Idea Theatre.

Under the supervision of Professor Robert E. Gard, The Wisconsin Idea Theatre plans to explore methods of increasing public receptivity to cultural programs in towns with inadequate or non-existent arts facilities and among people who have not had the opportunity to participate in arts events. The Wisconsin communities involved are:

Rhineland, population 8,800, a northwoods center for recreation and site of a large papermill.

Portage, population 7,800, an historically important recreation area.

Waupun, population 6,000, a natural wildlife refuge area with a population of people of Dutch descent.

Adams-Friendship, population 1,800, an economically depressed area in which there is a lack of cultural facilities.

Spring Green, population 1,150, a natural center for a large rural area in beautiful uplands country near the home of the late Frank Lloyd Wright.

(Subsequently funded in fiscal year 1967, the Rural Arts Program is exposing these towns to a variety of creative, performing and visual arts programs which involve locating and supporting local artists and craftsmen, and inviting professional artists to participate in activities, performances and exhibits. The Portage Register greeted the program with a September 1, 1966, editorial declaring: "For our money (and it is our tax money) the slow, sure way is the best way for big government to move. And it is exactly this approach which is being taken by the National Foundation on the Arts experimental program initiated Tuesday in Portage."

(Community reaction is constantly being evaluated by the University and the towns compared to two similar communities which are not participating in the program. The results of the study could have an impact on future federal, state and local arts programming in rural areas throughout the country.)

The National Council on the Arts is also developing plans to support:

An American Lyric Theatre Workshop: An experimental pilot program to develop the nation's first Lyric Theatre Workshop which will enable artists to collaborate in the production of original works under the supervision of Jerome Robbins, outstanding director, choreographer, producer and dancer.

"The ultimate aim of the workshop," Mr. Robbins has stated, "is to provide a place for performing and creative artists to join together, work on ideas, create new works, extend and develop the musical theatre into an art capable of poetically expressing the events, deep hopes and needs of our lives." Mr. Robbins has offered to devote his full time and energy to the project for two years without compensation.

Mr. Robbins envisions and describes the project as follows:

"The American Lyric Theatre Workshop would be a theatre laboratory in which projects involving music, speech, song and dance would be worked upon and developed. It would also develop a company capable of performing works which do not fit into the present theatre forms, be it our commercial theatre or the separated realms of pure opera, ballet or concert.

"Having worked in all of these fields, I find myself (along with others) with a body of ideas and projects which cannot be realized within the forms or pressures of our existing theatre. Even our contemporary musicals, which are internationally recognized as a unique American accomplishment, are narrowly confined to their commercial aspects.

"I want to create a new kind of lyric theatre. It would use all the forms and potentials of our lyric theatres to produce new and original kinds of works capable of expressing ideas in large forms with poetic vision and free imagination. With my many years of experience in all fields of theatre, I believe that with proper assistance I will be able to bring such a theatre into existence.

"Like a scientist or a painter, I need a laboratory in which to study, do research, develop material, experiment and try projects. To do this I need time, space and equipment (people). From this exploration, I hope to achieve a theatre which would be a unique development in our American culture, and an indigenous outgrowth of the American scene.

"The Workshop would consist of a professional group of actors, dancers and singers who have talents in all three arts. There is such strong, rich talent available. A carefully selected group of apprentices would be added in the training and work. Composers, authors, poets, painters and others would be asked to instigate and collaborate on ideas. Projects would be started; some would be gathered from already existing material, some must be written. A great deal of the material must be developed within the workshop itself through continuing experimentation. When enough progress is made, audiences will be invited to observe 'work-in-progress' rehearsals...

"Finally, I hope a repertory of works could be assembled and developed, and that a company and school would arise, established on the grounds of our native indigenous materials and talents which we already know are rich, available and productive."

The Council further developed plans during the fiscal year to support:

The Inter-American Foundation for the Arts: A program of superior cultural exchange services for artists of the United States and Latin America aimed at helping to dissolve existing barriers and exposing the artists and their

countrymen to the rich and widening cultures of the two Americas.

The project, which involves assistance to the American creative writer, is expected to include such activities as: the translation and adaptation of Latin American poetry, fiction and plays for publication or presentation in the United States by American artists, and symposia to bring together outstanding North and Latin American artists.

VISUAL ARTS

American Exhibit at the Venice Biennale

To support American participation in international arts events, the National Endowment for the Arts provided matching funds totaling \$38,000 to assist in the preparation of the American exhibition at the 1966 Venice Biennale in September, 1966. The Venice Biennale is widely recognized as the most important international art exhibition of 1966. The American exhibition was developed by the National Collection of Fine Arts of the Smithsonian Institution.

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Museum Project

The National Council on the Arts planned during fiscal year 1966 to initiate a pilot program designed to stimulate public awareness of the visual arts by making facilities of large metropolitan museums available to wider audiences

in their communities and in outlying areas. It is anticipated that several museums within the country will be able to develop strong educational programs for students and initiate training programs for teachers as well as provide traveling exhibitions, films and lecturers to tour regions within their States.

The Council is also developing plans which will:

- provide grant awards of \$5,000 each to individual painters and sculptors in recognition of past contributions and to encourage further efforts in the field of visual arts in the United States.
- implement the development of original art work in print workshops for exhibition by educational institutions and other non-profit organizations.
- initiate a survey of community visual arts resources in the United States which will not only determine the present geographic distribution of visual arts facilities but will indicate gaps in this distribution and include suggestions for improving and extending current facilities.
- make fine reproductions of drawings by contemporary artists, as well as historical drawings, available to wider audiences, particularly in educational fields.
- provide funds for commissioning painters to create new prints for distribution in portfolios of the highest quality to high schools, libraries and educational institutions.

THE PROGRAM OF ASSISTANCE TO STATE ARTS AGENCIES

Official State arts agencies in 50 States, the District of Columbia, Puerto Rico, Guam and the Virgin Islands filed applications for grants-in-aid which permit States to take a comprehensive new look at their cultural needs and develop strong local and regional programs to fill them. Applications, for which funding did not begin until July 1, 1966, revealed a remarkable variety of imaginative programs in the visual, performing and creative arts and innovative technical assistance projects.

The National Foundation on the Arts and the Humanities Act of 1965, Section 5h, was specifically designed to encourage States to furnish "adequate programs, facilities, and services in the arts to all the people and communities in each of the several States." Active, functioning State arts agencies were eligible to apply for up to \$50,000 on a matching basis to develop and implement projects providing programs, facilities and resources throughout the state.

From the potential \$50,000 annual allotment each state could elect, in fiscal 1967 only, to receive a one-time, non-matching \$25,000 grant to conduct a study to plan the development of a State agency and to establish an arts agency or council. The enabling legislation authorized \$2.75 million annually for this program of direct assistance to the States, requiring that the funds be equally allotted among them, and Congress appropriated \$2 million for the program in fiscal 1967.

Applications filed before the May 1, 1966 deadline and the appropriation curtailment, indicated the States were developing 295 new projects in the arts in fiscal 1967. It is anticipated that 700 projects will be implemented in fiscal 1968, many of them for performances and exhibitions in communities which have never before had the opportunity to participate in such activities.

Among the programs being developed by State arts agencies are projects designed to provide:

Special educational services which will develop the arts at the community level, through such programs as arts exhibits in local schools, new systems and equipment for art education, children's theatre performances, and poetry readings in the schools.

Community programs which will stimulate art appreciation through such programs as tours by musical and theatrical groups, traveling art exhibits, master classes and special workshops, and adult education programs.

Technical assistance and advisory services in any field of the arts for public and private organizations, institutions and groups including performing groups, institutions of higher education, art museums, community cultural centers, and local arts councils.

An estimated 200 representatives from all the States, the District of Columbia, Puerto Rico, and the Virgin Islands attended the National Conference of Governors' Representatives of State Arts Agencies, in Chicago, January 27-29, 1966, at which tentative guidelines for the Federal program of assistance to State arts agencies were outlined. Extensive and enthusiastic participation in sessions on

organization, programming and financing of State arts agencies led one critic to observe: "The meeting reflected a new respectability for the arts on a grass-roots level and the beginning of a massive, locally supported effort to exploit this responsibility on an official basis."

Only 17 States and Puerto Rico had created official State arts agencies or councils before 1965 when the National Foundation on the Arts and the Humanities Bill was passed, most of them without funds. Nineteen States and the District of Columbia created agencies in 1965, and 14 States and the Virgin Islands and Guam created agencies in 1966. In 29 States the agency was created by the State Legislature. Almost all of the 21 States in which the agency was created by Executive Order will seek legislative endorsement in 1967.

It is estimated that more than 30 States appropriated \$3,563,094 for State arts agency programming in 1966-67, and that in fiscal 1967 legislatures will receive requests exceeding \$4.6 million from State arts agencies in all States and special jurisdictions.

Eleven states, the District of Columbia, and Puerto Rico applied for up to \$50,000 on a matching basis for programming: California, Connecticut, Kentucky, Michigan, Missouri, New Jersey, New York, Rhode Island, Virginia, Washington, and West Virginia.

Eleven states, Guam, and the Virgin Islands applied for study grants only of up to \$25,000: Indiana, Iowa, Maine, Mississippi, Montana, Nevada, North Dakota, Oregon, South Carolina, South Dakota, and Tennessee.

Twenty-eight states applied for combined study and program grants: Alabama, Alaska, Arizona, Arkansas, Colorado, Delaware, Florida, Georgia, Hawaii, Idaho, Illinois, Kansas, Louisiana, Maryland, Massachusetts, Minnesota, Nebraska, New Hampshire, New Mexico, North Carolina, Ohio, Oklahoma, Pennsylvania, Texas, Utah, Vermont, Wisconsin and Wyoming.

<u>Art Form</u>	<u>Number of Projects</u>	<u>Federal Funds Requested</u>	<u>Matching Funds Available</u>	<u>Possible Program Funds Generated</u>
Music	82	\$ 307,469.38	\$ 409,698.63	\$ 717,168.01
Various Combinations of Art Forms	29	241,406.25	286,706.00	528,112.25
Theatre	50	175,621.00	302,995.28	478,616.28
Visual Arts	45	155,775.50	171,300.75	327,076.25
Art Festivals	10	92,900.00	149,300.00	242,200.00
Dance	27	92,430.00	126,530.00	218,960.00
Opera	14	42,302.87	58,285.87	100,588.75
Technical Assistance *	9	44,600.00	52,158.50	96,758.50
Film	5	41,000.00	41,000.00	82,000.00
Literature	12	21,000.00	24,000.00	45,000.00
Education	6	17,500.00	21,500.00	39,000.00
Architecture	6	13,850.00	13,850.00	27,700.00
Uncommitted Funds **	-	28,159.00	28,159.00	56,318.00
TOTALS	295	\$1,274,014.00	\$1,685,484.03	\$2,959,498.03

* This category includes only those Technical Assistance projects relating to more than one art form. Those Technical Assistance projects relating to a specific art form were included in the totals for that art form.

** Three States (Arizona, Massachusetts, and New Hampshire) were still in the process of formulating parts of their programs at the time this data was prepared.

This table does not include requests for non-matching study grants.

SUMMARY OF PROPOSED STATE PROJECTS FOR 1966-67

APPENDICES

"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." (Editorial, New York Times, December 26, 1966)

"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." (Alfred Frankenstein, Art Editor, San Francisco Chronicle, October 23, 1966)

"...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." (Thomas Willis, Music Editor, Chicago Tribune, September 18, 1966)

"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." (Editorial, White Plains, New York Reporter Dispatch, September 6, 1966)

"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." (Editorial, Washington Evening Star, September 5, 1966)

"...It is not a bit too soon to commend...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." (Howard Taubman, Critic-at-Large, New York Times, September 1, 1966)

"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." (Editorial, Washington Evening Star, April 4, 1966)

"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." (Newsweek Coverstory, "The American Way of Giving," March 14, 1966)

"The Federal Government's new presence in the arts makes it almost a certainty that the mid-1960's 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-1960's the Federal Government...is investing directly and openly in artists and artistic institutions." (Howard Taubman, Critic-at-Large, New York Times, January 18, 1966)

"...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." (Richard L. Coe, Drama Critic, Washington Post, as it appears in The Providence Journal, November 21, 1965)

"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." (Frank Getlein, Art Critic, Washington Evening Star, November 21, 1965)

"...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.... They are notable pioneers in a great and good cause." (Elliot Norton, Drama Critic, Boston Record American, April 15, 1965)

PUBLICATIONS AVAILABLE FROM THE NATIONAL ENDOWMENT FOR THE ARTS

A Review of Statements by President Lyndon B. Johnson on the Arts: Excerpts from statements by the President 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.

A Review of Statements by Roger L. Stevens on the Arts: Excerpts from statements by the Chairman of the National Council on the Arts on the role of government in support of the arts, the meaning and purpose of the arts, the status of the arts in the United States, the need to stimulate and encourage the arts, the problems confronting the arts, the role of educational institutions in support of the arts, and the relationship between art and science.

Federal Funds and Services for the Arts: A guide to programs of direct assistance to individual artists, programs for which colleges and universities, public or private agencies and institutions, state and local education agencies may apply for funds and services to strengthen arts programming, and arts activities which Federal agencies and commissions have developed to promote a richer cultural environment. (The book will be published by the Office of Education and available from the Superintendent of Documents in the spring of 1967.)

Hiring an Executive in the Arts: A guide to hiring a full-time administrative head of an arts agency or organization, detailing the duties of the administrator, the qualities which are desirable in such an individual, and the actual steps of organizing an interview for prospective candidates.

A Review of Arts Activities in the States: A compilation of State-by-State factsheets providing background material on programs and planning of State arts agencies, performing arts activities in each State, and the kinds of grant requests which have been received by the National Endowment for the Arts.

Summary of State Arts Activities: A summary of the status and funding of State arts agencies which surveys the background of State arts agency board members, reviews applications for Federal funds and grant requests received by the National Endowment for the Arts, and analyzes performing arts activities in the United States.

STUDIES INITIATED BY THE NATIONAL ENDOWMENT FOR THE ARTS IN 1966

The Arts and Access to Higher Education, undertaken by Lewis B. Mayhew: A study of the effect of university and college entrance requirements and policies on the curricula of secondary schools in the United States indicating that the emphasis on science and technology in higher education has forced secondary schools to emphasize the same subjects at the expense of the arts and humanities.

Organization and Location of an American Film Institute, undertaken by Stanford Research Institute: A study to determine the most essential and appropriate features of an American film institute by reviewing film education in the U. S. and abroad, the needs and means of making archival materials available for study and use, organizational possibilities and locational requirements, and criteria for equitable financial participation.

Program Index: Institutional Activity in Design and Development of the Physical Environment, undertaken by Robert R. Nathan Associates, Inc.: A guide to the nature, organization and functions of institutions--federal, state and local governments, foundations and associations, corporations, labor unions and mass media--whose activities influence the shape and character of environment in the United States. (Project approved 1966; funded 1967.)

The Role of the Arts in the Education of the Poor, undertaken by Julian Euell: An investigation of the use of the arts as a positive influence in alleviating the oppressions of poverty based on extensive interviews with key personnel in anti-poverty agencies and community organizations.

NATIONAL ENDOWMENT FOR THE ARTS

Staff

Roger L. Stevens, Chairman, National Council on the Arts and National Endowment for the Arts; Chairman, Board of Trustees, John F. Kennedy Center for the Performing Arts; Special Assistant to the President on the Arts.

Livingston L. Biddle, Jr., Deputy Chairman, National Endowment for the Arts: B.A. Princeton University, 1940; former newspaper reporter and author of four novels published between 1946 and 1962; author of articles for national magazines; Special Assistant to Senator Claiborne Pell from 1962-1965, with primary work on Arts and Humanities legislation.

Frank H. Crowther, Special Assistant to the Chairman, National Endowment for the Arts: B.S. in philosophy, University of North Carolina; Writer-Editor, Democratic National Committee; Assistant to the Chairman and Sales Promotion Officer, U. S. Travel Service, Department of Commerce; Special Assistant to the Governor of the Virgin Islands; Associate Producer, News and Public Affairs, WNBC and WNBC-TV; Production Assistant, NBC Monitor; Associate Writer, RCA-NBC International Color TV Presentation, Brussels Worlds Fair, 1958.

Charles B. Ruttenberg, General Counsel, National Foundation on the Arts and the Humanities: B.A., University of Virginia; LL.B., University of Pennsylvania; associated with firm of Covington and Burling, Washington, D.C.; Special Legal Consultant to Director and later Deputy General Counsel, National Science Foundation; member D.C. Bar Association, Federal Bar Association; Vice-President, University of Pennsylvania Law Alumni of Washington, D.C.

Robert W. Cox, Administrative Director, National Foundation on the Arts and the Humanities: A.B. and B.S., Syracuse University; Director of Operations Analysis, Office of the Secretary, Department of Health, Education and Welfare; Deputy Executive Director, Federal Communications Commission; Budget Examiner, Bureau of the Budget; Adjunct Professor in Government, American University.

Office of State and Community Operations develops and maintains a program of grants-in-aid to official state arts agencies in conjunction with state officials.

CHARLES C. MARK, Director, State and Community Operations:
B.S. and M.S.S.W., University of Wisconsin; author, Run Away Home; Associate Executive Director, Wisconsin Welfare Council;

Executive Director, Beloit, Wisconsin United Givers' Fund;
Executive Director, The Greater St. Louis Arts and Education
Council; Executive Director, Winston-Salem Arts Council;
founding member and trustee, Associated Councils of the Arts.

Program Directors help initiate and review proposals in their fields of
expertise--carrying out programs approved by the National Council on the
Arts, recommending future programs, coordinating panels of experts which
help develop programs approved by the Council.

HENRY GELDZAHLER, Consultant, Visual Arts: B.A., Yale University;
graduate teaching fellow, Harvard University; Associate Curator,
American Art and Sculpture, Metropolitan Museum of Art.

CAROLINE KIZER, Creative Writing: Author, Knock Upon Silence and
The Ungrateful Garden; founder and Editor, Poetry Northwest;
Director, Association of Literary Magazines of America; poet-
lecturer on American literature in East and West Pakistan under
the auspices of the U. S. Department of State.

RUTH MAYLEAS, Theatre and Dance: B.A., Cornell University;
Hanya Holm School of Dance, New York; Editor, ANTA News Bulletin
and Regional Theatre Section of The Best Plays of 1964-1965;
Director, National Theatre Service Department, The American
National Theatre and Academy; Assistant Director, U. S. Centre,
International Theatre Institute; Member, Board of Directors,
U. S. Institute of Theatre Technology; Vice President, Drama Desk.

PAUL SPREIREGEN, Architecture and Design: B.Arch., Massachusetts
Institute of Technology; Fulbright Scholar in Italy; author,
Urban Design: the Architecture of Towns and Cities; Director,
Urban Design Programs, American Institute of Architects; edited
The Modern Metropolis: Its Origins, Growth, Characteristics, and
Planning by Hans Blumenfeld; recipient, Arnold W. Brunner grant-
in-aid to edit the papers of Elbert Peets, landscape architect;
member, Committee of Architects and Planners for Federal Commis-
sion for the Reconstruction of Alaska.

DAVID C. STEWART, Educational Programs and Public Media: M.A.
degrees from Columbia University and Western Reserve University;
instructor of dramatic literature and theatre production, Robert
College in Istanbul, Vassar College, Western Reserve University;
Director, National Educational Television Washington Office;
Executive Director, Joint Council on Educational Broadcasting;
Consultant on the Arts, American Council on Education; Project
Director, Dartmouth College motion picture study.

FANNIE TAYLOR, Music: B.A., University of Wisconsin; Associate
Professor and Theatre Director, Wisconsin Union Theatre, Univer-
sity of Wisconsin; founding member and Secretary, Association of

College and University Concert Managers; Editor, Association of College and University Concert Managers Bulletin; Secretary, Governor's Council on the Arts (Wisconsin); Governor's appointee, Wisconsin Arts Foundation and Council; Executive Committee, Madison Arts Council.

Office of Government Liaison coordinates the activities of the National Council on the Arts with other Federal agencies, Diplomatic Missions in Washington, and other public and private organizations and institutions concerned with assisting artists or arts programming.

DIANA PRIOR-PALMER, Director, Office of Government Liaison: Educated in England, France and Italy; assistant at NATO Council of Ministers, and the United Nations; National Coordinator of the Nationwide American Landmarks Celebration.

Office of Program Evaluation analyzes proposed projects, studies all grant applications, and reviews eligibility of individuals or groups for the appropriate Program Director.

JUNE AREY, Director, Office of Program Evaluation: Salem College; writer, Winston-Salem Journal and Sentinel; Public Information Consultant to North Carolina Foundation of Church-Related Colleges; Winston-Salem Arts Council fund campaign Director; Special Consultant, North Carolina School of the Arts; President, Winston-Salem Symphony Association; founding member and Board of Directors, Winston-Salem Civic Ballet; Board member, Winston-Salem Gallery of Fine Arts; Board of Directors, Children's Theatre Board.

Office of Public Affairs distributes information and materials describing programs and planning of the National Council on the Arts to the press and public.

ELEANOR POLLOCK, Director, Office of Public Affairs: Women's Editor, The Evening and Sunday Bulletin in Philadelphia and The Philadelphia Record; Editor-in-Chief, Cue; Managing Editor, Charm; assistant to the Director, Women's Division, Look; Consultant, Office of Economic Opportunity; by-line article writer, national magazines.

Office of Research maintains a library, executes studies and compiles materials and reports for staff use and public distribution.

SUREVA SELIGSON, Director, Office of Research: B.A., New York University; assistant to columnist Charles L. Bartlett; Director, Research Division, Democratic National Committee.

Office of Grants insures that applications comply with grant policies and requirements.

RICHARD H. HEDRICH, Director, Office of Grants: B.S., Northwestern University; Ph.D., University of Maryland; administrative positions, U. S. Department of Health, Education and Welfare, Office of Education; lecturer, Government and Politics, University of Maryland.

Other Activities of Council and Endowment

The Chairman of the Endowment and its staff are available to consult with arts organizations throughout the country whenever requested.

Members of the National Council on the Arts have contributed hundreds of hours and traveled tens of thousands of miles, often at their own expense, to discuss Endowment programs and to explore new programs which will meet existing and anticipated needs in every field of the arts.

Program Directors and other staff members have visited or held conferences with representatives from every State and Territory.

The Chairman, during his tenure in office, has traveled over 300,000 miles and visited almost every State and Territory. Following is a list of organizations which Roger Stevens has addressed in fiscal 1966:

Theatre Atlanta Organizational Meeting, Atlanta, Georgia. (7/11/65)

Sigma Alpha Iota Convention, Minneapolis, Minnesota. (7/13/65)

National Education Association Center, Washington, D.C. (7/24/65)

American Educational Theatre Association, Miami, Florida. (7/25/65)

Ground Breaking Ceremony, De Cordova Museum, Boston, Massachusetts. (9/19/65)

Kent State University, Kent, Ohio. (9/20/65)

Dedication of New Jersey Cultural Center, Trenton, New Jersey. (9/26/65)

St. Louis Council on the Arts, St. Louis, Missouri. (10/22/65)

Dedication of the Arts Center Building, University of Oklahoma, Tulsa, Oklahoma. (10/24/65)

Music Critics Association, Flint, Michigan. (11/11/65)

Arts Councils of America Conference, New York City. (11/22/65)

National Theatre Conference, New York City. (11/26/65)

National Association of Schools of Music, Chicago, Illinois. (11/27/65)
State University, Geneseo, New York. (11/29/65)
Art Society, Raleigh, North Carolina. (12/1/65)
Harvard Graduate School of Design, Cambridge, Massachusetts. (12/14/65)
New School for Social Research, New York City. (12/18/65)
Community Arts Fund Drive, Fort Worth, Texas. (1/6/66)
Fourth Annual Concert Managers Conference, Iowa City, Iowa. (1/7/66)
National Music Council, New York City. (1/11/66)
Representatives of Art and Historical Museums of the Commonwealth
of Pennsylvania. (1/16/66)
National Conference of Governors' Representatives of State Arts
Agencies, Chicago, Illinois. (1/21/66)
Independent Film Importers and Distributors of America, New York City.
(1/21/66)
University of Connecticut Fine Arts Convocation, Storrs, Connecticut.
(1/26/66)
Arizona State University, Tucson, Arizona. (1/31/66)
Diplomatic Corps of Washington, D.C. (2/21/66)
University of Alabama, University, Alabama. (2/22/66)
National Electric Sign Association, Miami, Florida. (3/15/66)
Eastern Arts Association Conference, Boston, Massachusetts. (3/18/66)
Juilliard School of Music, New York City. (3/27/66)
Brooks Memorial Art Gallery, Memphis, Tennessee. (4/13/66)
Louisiana Council for Music and Performing Arts, New Orleans, Louisiana.
(4/14/66)
Fine Arts Society, San Diego, California. (4/21/66)

Temple University Alumnae Conference, Philadelphia, Pennsylvania.
(4/23/66)

Choate School, Wallingford, Connecticut. (4/30/66)

Cue Magazine benefit for the National Endowment for the Arts. (5/20/66)

National Institute and American Academy of Arts and Letters, New York
City. (5/26/66)

Oregon Festival Association, Ashland, Oregon. (6/5/66)

M.H. de Young Memorial Museum, San Francisco, California. (6/11/66)

University of Utah, Salt Lake City, Utah. (6/23/66)

The American National Theatre and Academy, UCLA, Los Angeles, California.
(6/25/66)

Program and Grant Evaluation Procedure

The National Council on the Arts, in addition to its scheduled meetings, works constantly through its committees and extensive travels, often without government compensation, to assess and help initiate programs and policies deemed beneficial to the development of the arts in the United States. The Chairman has emphasized repeatedly the dedication of these public-spirited men and women, and the broad experience they bring to their tasks. Their experience and recommendations are fundamental to the operation of the Endowment. Moreover, panels of other private citizen experts are widely used to assist in developing the Endowment's programs and its specific projects. Thus there is a broad, cooperative participation by the private community in the Endowment's work, in keeping with the spirit of the enabling legislation.

Great numbers of requests for assistance are received by the Endowment from arts organizations and individuals throughout the United States.

These requests are:

I. Reviewed in the Program Evaluation Office where they are:

- Summarized and categorized on 8x5 file cards for triple indexing by arts category, geography and name of applicant.
- Transmitted to the Chairman and then to Program Directors if they are complete and eligible under programs authorized by the Council or if they contain new programs worthy of Council consideration.

II. Analyzed and acknowledged by a Program Director who:

- Determines whether the applications fall within authorized programs or should be treated as special out-of-phase programs.
- Notifies applicants of the status of their requests.
- Solicits and compiles background material on every legitimate application, frequently in conjunction with appropriate Panel or Council members.

- Reviews all programs with the Chairman.
 - Presents applications and pertinent data on them to the Panel.
 - Compiles brief reports on Panel recommendations on each application for Council action which are reviewed by the Chairman before their inclusion in the Council agenda. (Programs are also written up by Program Directors for presentation to the Council at the request of individual Council members.)
- III. Acted on by the National Council on the Arts which reviews and advises on all panel recommendations and grant applications.
- IV. Approved or disapproved by the Chairman of the Council and the Endowment.
- V. Implemented by the Program Director who notifies the applicant of final action and the Grants Office which (1) sends an award letter for the grantee's signature and (2) mails a check upon its receipt.

David McElroy
Missoula, Montana

David C.C. Matthew
New York, New York

Anne Hamilton Merkle
Pocatello, Idaho

John B. Omwake
Chambersburg, Pennsylvania

Melinda Popham
Shawnee Mission, Kansas

Stanley Rice
San Francisco, California

Anders Shafer
St. Paul, Minnesota

Michael Taylor
Hanover, New Hampshire

George Teter
Milwaukee, Wisconsin

Martin Worman
Paterson, New Jersey

University of Montana
Missoula, Montana

Columbia University
New York, New York

Idaho State University
Pocatello, Idaho

University of Virginia
Charlottesville, Virginia

University of Chicago
Chicago, Illinois

San Francisco State College
San Francisco, California

State University of Iowa
Iowa City, Iowa

Dartmouth College
Hanover, New Hampshire

Harvard University
Cambridge, Massachusetts

Rutgers, The State University
New Brunswick, New Jersey

IN MUSIC -

Recipient

Maria I. Arroyo
Santurce, Puerto Rico

James P. Atherton
Montgomery, Alabama

Sam Bailey
Marks, Mississippi

Alan Balter
Roslyn Heights, New York

Wilhelmine Bennett
Chicago, Illinois

School Affiliation

University of Puerto Rico
San Juan, Puerto Rico

Peabody Conservatory
Baltimore, Maryland

University of Mississippi
University, Mississippi

Oberlin Conservatory of Music
Oberlin, Ohio

Northwestern University
Evanston, Illinois

Jerry Max Call
Salt Lake City, Utah

Nancy Gay Coles
Gainesville, Florida

Langston Fitzgerald
Washington, D.C.

Remi Ghilespi
Fort Worth, Texas

Dennis Helmrich
Califon, New Jersey

Sheila Hittle
Seattle, Washington

Alan Hoffman
Granby, Connecticut

Rudolph W. Kompanek
Cumberland, Maryland

Catharina Meints
Hinsdale, Illinois

Elizabeth S. Moschetti
Boulder, Colorado

William P. Mullen
Champaign, Illinois

Ruth Elaine Neugebauer
Parkston, South Dakota

Michael Riley
Columbus, Kansas

H. Kenneth Smith
Chapel Hill, North Carolina

Frank Wasko
Lincoln, Nebraska

Donald Weilerstein
Berkeley, California

Philip Werren
Madison, Wisconsin

University of Utah
Salt Lake City, Utah

Louisiana State University
Baton Rouge, Louisiana

Howard University
Washington, D.C.

North Texas State University
Denton, Texas

Yale University
New Haven, Connecticut

University of Washington
Seattle, Washington

University of Hartford
West Hartford, Connecticut

West Virginia University
Morgantown, West Virginia

Eastman School of Music
Rochester, New York

University of Colorado
Boulder, Colorado

University of Illinois
Urbana, Illinois

University of South Dakota
Vermillion, South Dakota

University of Kansas
Lawrence, Kansas

University of North Carolina
Chapel Hill, North Carolina

University of Nebraska
Lincoln, Nebraska

Juilliard School of Music
New York, New York

Princeton University
Princeton, New Jersey

Jack Langston Williams
Lancaster, South Carolina

University of Georgia
Athens, Georgia

Lynette C. Yanagi
Honolulu, Hawaii

University of Hawaii
Honolulu, Hawaii

Emmett Gene Yoshioka
Gardena, California

University of Southern California
Los Angeles, California

FINANCIAL REPORT FOR FISCAL YEAR 1966

Receipts

Appropriated for Fiscal 1966	\$ 2,500,000.00	
Unrestricted Gifts to the Endowment	34,308.23	
		<u>\$ 2,534,308.23</u>

Grants Approved

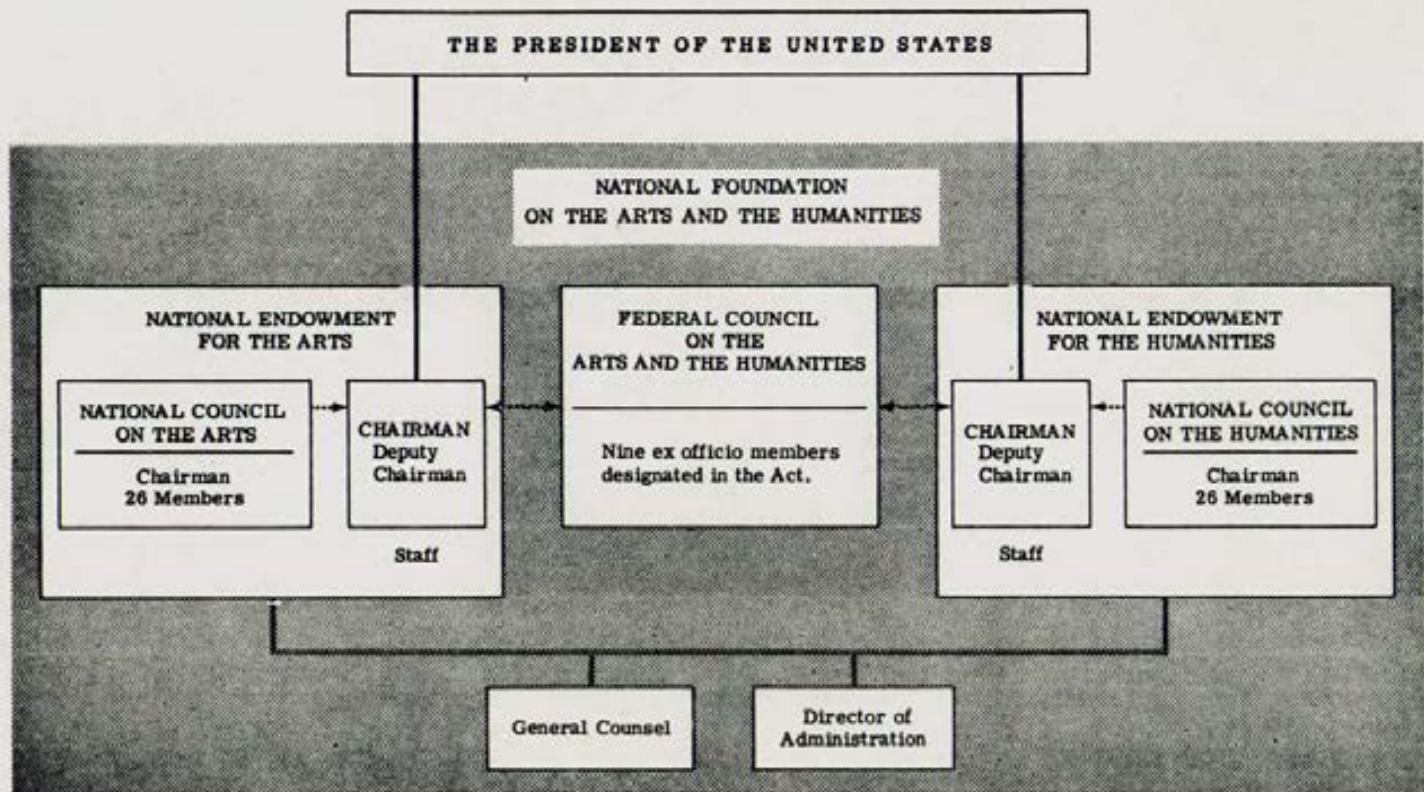
Academy of American Poets	\$ 46,747.00
American Ballet Theatre	100,000.00
American Conservatory Theatre	160,000.00
American National Theatre and Academy	30,000.00
American P.E.N.	40,000.00
American Symphony Orchestra League	33,575.00
Artists Housing Project	100,000.00
Capitol Ballet Guild	5,000.00
Individual Grants to Choreographers	103,000.00
Conference of American Dance Companies	5,000.00
Graduation Awards	77,000.00
Institute of American Indian Arts	29,000.00
Martha Graham National Tour	142,250.00
Metropolitan Museum of Art	25,000.00
Stanford Research Institute	91,000.00
Teaching Artists Program	372,500.00
Venice Biennale	38,000.00
	<u>\$ 1,398,072.00</u>

Funds Committed

American Ballet Theatre	\$ 250,000.00
American Educational Theatre Association	7,000.00
Composers Assistance Program	150,000.00
Laboratory Theatre Project	330,000.00
National Repertory Theatre	75,000.00
New York Shakespeare Festival	100,000.00
Playwrights Experimental Theatre	175,000.00
	<u>\$ 1,087,000.00</u>

\$ 2,485,072.00

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES



**National Endowment For The Arts
National Council On The Arts**

**Annual Report
Fiscal 1967**

NATIONAL ENDOWMENT FOR THE ARTS
AND
NATIONAL COUNCIL ON THE ARTS

Mr. [Name] [Address]
[Faint text, likely recipient information]

[Faint text, likely a message or signature block]

[Faint signature]

[Faint text, likely title or position]

Annual Report for the Fiscal Year Ended June 30, 1967

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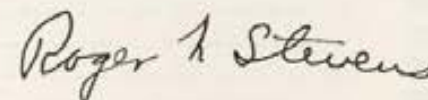
Letter of Transmittal

Washington, D.C.
January 15, 1968

MY DEAR MR. PRESIDENT:

I have the honor to submit herewith the annual report of the National Endowment for the Arts and the National Council on the Arts for the fiscal year ended June 30, 1967.

Respectfully,



ROGER L. STEVENS, *Chairman,*
National Endowment for the Arts.

The Honorable
The President of the United States.

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THE CHAIRMAN'S STATEMENT

FISCAL YEAR 1967 was the first full year of operation by the National Endowment for the Arts as an agency of the Federal Government. As we look back, we believe it was a year of considerable accomplishment for the arts, a time of great hope and renewed promise, but also a year which further emphasized the ever expanding needs in the arts.

As is well known from the many reports written on the subject, there is at the present time, in the performing arts alone, an income gap (the difference between expenditures and receipts) of about \$20-23 million per year. This figure will reach at least \$60 million by 1975. If the arts are to flourish in the United States, we must develop vast new sources of financial assistance. With the enactment of the National Foundation on the Arts and the Humanities Act of 1965, by which the National Endowment for the Arts was created, the Federal Government was, at long last, able to assume a significant role in providing assistance to the arts, although funds available to the Endowment were extremely limited. But, as I have emphasized on many occasions, the Federal Government cannot, and should not, be expected to carry the total burden. This must be a cooperative effort, to include private enterprise, foundations, State and municipal support, regional organizations, and individual contributions. That this is already happening is illustrated by the fact that Federal grants totaling \$10.5 million were made by the end of fiscal year 1967; and total non-Federal will reach \$16 million (60% greater than the fifty-fifty matching requirement in the Law).

During the next few years, we especially hope to stimulate greatly increased assistance to the arts from the business community and from the Nation's private foundations.

C. Douglas Dillon, the new chairman of the Business Committee for the Arts, a national organization formed to encourage increased support for the arts from private industry, said recently that "the time has arrived for businessmen to organize an effective means of substantially increased corporate support for both the visual and performing arts . . . the arts, like education, are not and cannot be a paying proposition. They need constant help."

One of the reasons this committee of businessmen was formed is that, as yet, the arts have not received the broad support from the business community that they urgently need. For example, it is esti-

mated that this year corporations will contribute approximately \$800 million to educational, charitable, literary, or other tax-exempt organizations. Of that sum, as far as we can determine, less than \$20 million will go to the arts.

Private foundations have a record in support of the arts that is equally discouraging. Out of a total of 23,000 foundations in the United States, we have been able to determine that only about 1,000 have shown any real interest in the arts.

Among the 300 largest foundations, only about a dozen have made significant grants in support of the arts. Of approximately \$1.3 billion distributed annually by private foundations (whose total resources have been estimated at \$20 billion), artists and art groups are receiving about \$65 million, which is only 5 percent of their total giving.

We believe that the time has come for our society to give not merely ceremonial honor to the arts, but genuine attention and substantive support. It must encourage the quality and professionalism necessary to the arts, and make them as desirable as well as practicable career possibilities for our young people. We should provide equal opportunity for the actor as well as the physicist, for the poet as well as the biochemist, for the sculptor as well as the mathematician.

We do not deny science and technology its current position of national eminence and concern. But I must emphasize that, in the national interest, the arts and the humanities should be given equal consideration. There is abroad in our land a deep desire for the experience of the arts, for the facilities to house the arts, and for increased means to finance the arts on every level.

We are at a moment in American life when choices must be made. We must now decide what kind of society we wish to pass on to our children. The decisions we make today, difficult as they may be, are going to form the basis of the new society that is to follow.

What is it we wish to pass on? Are we again to exalt affluence as the sole essence of the good life? Let us offer our young people more than well-intentioned promises and vague assurances of a better tomorrow. These young men and women want to know what we are about and what we are made of. If we fail them, history will not be kind, nor will they.

We need to make our open spaces beautiful again. We must create an environment in which our youth will be encouraged to pursue the discipline and craft of the arts. We must not only support our artistic institutions, both national and local, but we must also make the arts part of our daily life so that they become an essential aspect of our existence.

Andre Malraux wrote at one point in *The Voices of Silence* that all art "is a revolt against man's fate." One may wonder what he meant by that statement.

Possibly he meant that the creation of a work of art is a revolt against time, that province over which none of us has domain. The artist, in the works of his creation, is one of the few among men who achieves a partial triumph over the limitations of time, for his art gives permanence to the present, and, as has been stated, becomes "the crystallization of a moment, a link between past and future, a bridge between individual and universal experience."

The arts are all of these things, as well as a celebration of man's being in the world and a voice of hope along history's endless path, demanding to be heard. Their essence, I believe, is that any artistic creation is a gift of the artist to his time, and to his audience, present and future. There is joy and sadness in this gift, and always an aspect of the mysterious. If we are able to perceive this element in any given work of art, perhaps we have achieved a certain wisdom. We, as the artist's living audience, are both his witness and his beneficiary.

ROGER L. STEVENS.

A RECORD OF ACCOMPLISHMENT

SINCE PRESIDENT JOHNSON signed the National Foundation on the Arts and the Humanities Act into law September 29, 1965, the National Endowment for the Arts has created new opportunities for artists, launched innovative projects in the arts, expanded and developed audiences, and assisted existing organizations to broaden arts programs through a great variety of pilot projects.

Panels of private-citizen experts have assisted in making recommendations and in broadening the base of partnership between the Government and the private community; the National Council on the Arts, appointed by the President and composed of 26 private citizens distinguished for their knowledge and experience in the arts, has recommended that the projects be carried out.

As a result of these efforts, Arts Endowment programs have:

Provided the stimulus for 50 States, the District of Columbia, Puerto Rico, the Virgin Islands, and Guam to survey their cultural resources and develop programs, facilities, and services at the community level. With Federal grants matched by State and private funds, State arts agencies in 50 States and four special jurisdictions initiated 295 new or expanded arts projects during fiscal 1967, the first year of the program.

Created new arts organizations to meet existing needs for:

- an *American Theatre Laboratory* for professional actors, musicians, writers, and dancers under the direction of Jerome Robbins;
- an *Association of American Dance Companies* to promote and encourage the knowledge, appreciation, practice, and performance of dance;
- a small, flexible opera ensemble—the *Western Opera Theatre*—which performs condensed and full-length operas for schools, neighborhoods, community organizations, and labor groups in areas where opera on a large scale is not feasible.

Assisted artists by enabling:

- 50 novelists, poets, painters, sculptors, and composers teaching in institutions of higher learning to take 1-year leaves to pursue creative work in the arts;
- 60 painters and sculptors to receive awards in recognition of past contributions and to encourage their future careers;
- 8 choreographers to create and produce important works;
- 22 writers, including novelists and poets, to conduct research or complete works in progress;
- Playwrights to secure public performances of high professional quality in resident professional and university theatres;
- Composers to receive commissions for orchestral presentation of their work, and to defray the costs of copying the scores and parts of this work.

Enabled arts organizations to expand programs of assistance to individual artists by providing:

- Funds to the *Radcliffe Institute for Independent Study* for grants to women creative writers;
- An expanded program of fellowships for deserving composers supported by the *Thorne Music Fund*;
- An emergency fund to assist creative writers through the *Authors' League Fund*;
- Expanded technical assistance programs for the *American National Theatre and Academy*, and the *American Symphony Orchestra League*.

Broadened opportunities for arts students by enabling:

- 77 promising young students in the arts who graduated from college in June 1966 to visit art centers, museums, institutions, cities, or areas of the United States;
- 74 undergraduate students selected by schools of architecture, planning, and landscape architecture to travel and conduct research during the summer of 1967;
- Students of architecture, planning, or landscape architecture to obtain practical experience through work in selected organizations on significant projects related to their field of learning throughout the country.

Encouraged the expansion and development of audiences by enabling:

- The Martha Graham Dance Company* to make its first national tour in 15 years in the fall of 1966. An estimated 130,000 people in 32 cities saw this internationally acclaimed dance organization;
- The American Ballet Theatre* to embark upon nationwide tours in the fall of 1966 and the spring of 1967. As a result, an estimated

167,000 people in 61 cities saw one of the Nation's best full-scale dance companies;

- The New York Shakespeare Festival* to conduct educational programs throughout the city;
- Resident professional theatre companies to enhance the artistic quality of their productions. People in 16 cities with a total population of 19 million have the opportunity to attend performances by resident professional and repertory theatres which are further developing the quality of their companies in many areas of the country.

Stimulated young audiences by enabling:

- Laboratory Theatre Companies in Providence, New Orleans, and Los Angeles to give free performances to student audiences, play to the general public at reasonable prices, and develop techniques to improve the instruction of dramatic literature in secondary schools. More than 77,000 children and 80,000 adults in Providence and New Orleans attended performances during the first year of this project; 35,000 Los Angeles students will raise the student total to 112,000;
- The Academy of American Poets* to send young poets into hundreds of New York, Detroit, and Pittsburgh public school classrooms to read and discuss their own poetry and to permit high school English teachers to attend lectures and readings by outstanding senior poets. This project is currently being expanded to other parts of the country;
- The Metropolitan Opera National Touring Company* to give special performances for student and labor groups during the past season; 85,700 students attended 34 performances in 16 cities;
- The National Repertory Theatre* to expand its audience subscription program and broaden its student educational programs; 60,874 students attended performances in 12 cities.

Strengthened arts in education programs by enabling *Fordham University* to develop a demonstration program using films to stimulate effective communication among secondary school children; by supporting a project with the *Association of Higher Education* to improve and strengthen arts curricula at educational institutions; and by enabling the *American Educational Theatre Association* to conduct a survey of theatre at the secondary school level.

Created new audiences among the disadvantaged by assisting Chicago's *Hull House* to launch an outdoor theatre and basement theatres in public housing projects, and by supporting *American Theatre of Being* productions by Negro authors in schools and depressed areas of Los Angeles.

Initiated new programs to create an annual *American Literary Anthology* of selected poetry, fiction, essays, and criticism from literary magazines of limited circulation; low-rent, studio-living quarters for artists; and a *Coordinating Council of Literary Magazines* to assist individual writers and literary magazines, especially the small and financially hard pressed, in which many young writers have their first work published.

Opened new opportunities for arts programing on educational television by using unrestricted gifts to the National Endowment for the Arts for projects which have promoted nationwide dissemination of educational programs, encouraged the development of educational programs on theatre, music, dance and the fine arts, and enabled local educational television stations to produce arts programs, utilizing the talents of local arts groups in many parts of the country.

Supported the first international conferences held in the United States by *American P.E.N.* (Poets, Playwrights, Essayists, and Novelists), the *National Music Camp* at Interlochen, Mich., and the *International Theatre Institute*. More than 800 writers, 800 musicians, and 125 directors, professors, playwrights, and actors from abroad participated in these international arts events, which were hosted for the first time by American organizations.

Additionally strengthened existing arts organizations by assisting:

- The American Playwrights Theatre* to make new plays available to member university, community, and resident professional theatres;
- The Metropolitan Museum of Art* to produce a special exhibition in historical and contemporary costume design;
- The Baird Puppet Theatre* to design, build, stage and rehearse new productions for a permanent theatre;
- The City Center Joffrey Ballet* to conduct a 6-week rehearsal period and to produce several new works for the 1967-68 season in the Pacific Northwest and at the New York City Center;
- Special productions by the *Boston Opera Company* and the *Minnesota Theatre Company*, and by aiding the new play programs with university theatre groups;
- Expanded activity at Budd Schulberg's *Writers' Workshop at Douglass House* in the Watts area of Los Angeles.

Provided artistic outlets for underprivileged youth by supporting Dorothy Maynor's music and training programs at the *St. James Community House School of the Arts* in New York City and by assisting programs which provide basic instruction in music, dance, and drama at the *Elma Lewis School of Fine Arts* in Boston.

Supported new methods of expanding public exposure and receptivity to arts activities through pilot projects in which:

- The University of Wisconsin College of Agriculture's *Wisconsin Idea Theatre* is developing cultural programs in five small rural communities—a project which is demonstrating how the arts can benefit rural communities throughout the United States;
- Philadelphia, Grand Rapids, and Houston will enhance urban design by placing outstanding pieces of sculpture in specially designed outdoor areas;
- The Detroit Institute of Arts*, the *Boston Institute of Contemporary Art*, and the *Amon Carter Museum of Western Art* are making the facilities and resources of their museums available to wider audiences in their communities.

Stimulated regional arts programs by supporting projects to enable the *Denver Symphony Orchestra* to make plans for converting from a local to a regional group; and the *Robert Joffrey Ballet* to establish a summer residence and tour in the Northwest.

Initiated a series of pilot projects in architecture and allied fields which can produce prototypes for improved highway signs and graphics; an American guide series on significant architecture, landscape architecture and planning; and is supporting current projects in the field of design, including one undertaken by community groups and professional designers to develop effective techniques for preserving Hawaii's natural beauty.

Launched studies determining the feasibility of establishing a regional opera in the Southeast and bringing the Kodaly method of music education to elementary and secondary schools in the United States; examining laws applying to the arts and the legal rights of artists; exploring the uses of new materials and techniques in the visual arts; surveying community arts resources in order to develop a program to meet existing needs.

THE NATIONAL COUNCIL ON THE ARTS

Purpose and Activities

THE COUNCIL is composed of the Chairman of the National Endowment for the Arts, who serves as Chairman of the Council, and 26 private citizens, widely recognized for their training, experience, and interest in the arts, appointed by the President. The Council, which is required to meet at least twice a year, met three times in fiscal 1967. Its responsibilities are to:

- advise the chairman of the National Endowment for the Arts on policies, programs, and procedures;
- review applications for financial assistance;
- recommend ways to maintain and increase cultural resources in the United States;
- propose methods of encouraging private initiative in the arts;
- advise and consult with local, State, and Federal departments and agencies on methods of coordinating existing resources and facilities and fostering artistic and cultural endeavors and the use of the arts, both nationally and internationally, in the best interests of our country;
- study and recommend ways to promote the arts in order to stimulate the Nation's artistic and cultural progress.

Members

With Terms Expiring in 1968

LEONARD BERNSTEIN <i>Composer and Conductor Music Director, New York Philharmonic</i>	WILLIAM L. PEREIRA, FAIA <i>William L. Pereira & Associates</i>
ANTHONY A. BLISS <i>President, Metropolitan Opera Association</i>	RICHARD RODGERS <i>President and Producing Director, Music Theatre of Lincoln Center</i>
HERMAN DAVID KENIN* <i>International President, American Federation of Musicians</i>	JOHN STEINBECK* <i>Author</i>
WARNER LAWSON <i>Dean, College of Fine Arts, Howard University</i>	JAMES JOHNSON SWEENEY <i>Director, Houston Museum of Fine Arts</i>

With Terms Expiring in 1970

ALBERT BUSH-BROWN <i>President, Rhode Island School of Design</i>	OLIVER SMITH <i>Theatrical Producer and Designer; Painter</i>
RENE D'HARONCOURT <i>Director, Museum of Modern Art</i>	ISAAC STERN <i>Concert Violinist</i>
PAUL ENGLE <i>Director, International Writing Program University of Iowa</i>	GEORGE STEVENS, SR. <i>Motion Picture Producer, Director</i>
R. PHILIP HANES, JR. <i>Industrialist</i>	MINORU YAMASAKI, FAIA <i>Minoru Yamasaki & Associates</i>

With Terms Expiring in 1972

MARLAN ANDERSON <i>Concert Artist</i>	HARPER LEE* <i>Author</i>
RICHARD C. DIEBENKORN, JR.* <i>Painter</i>	JIMILU MASON <i>Sculptor</i>
LAWRENCE HALPRIN, ASLA <i>Lawrence Halprin & Associates</i>	SIDNEY POITIER <i>Actor</i>
HELEN HAYES <i>Actress</i>	DONALD WEISMANN <i>Professor in the Arts University of Texas</i>
CHARLTON HESTON <i>Actor and Producer President, Screen Actors Guild</i>	NANCY WHITE <i>Editor-in-Chief Harper's Bazaar</i>

*On June 16, 1965, President Johnson appointed Herman David Kenin to fill the vacancy created by the death of sculptor David Smith on May 23, 1965. On Apr. 27, 1966, John Steinbeck was appointed to fill the vacancy created by the resignation of NBC news commentator David Brinkley. Richard C. Diebenkorn, Jr., and Harper Lee were appointed to the Council on Jan. 27, 1966 to fill the two vacancies created when the National Foundation on the Arts and the Humanities Act of 1965 increased membership on the Council from 24 to 26.

Former Members

DAVID BRINKLEY (1964-65) <i>NBC News Commentator</i>	GREGORY PECK (1964-66) <i>Motion Picture Actor, Producer</i>
AGNES DE MILLE (1964-66) <i>Choreographer, Author, Lecturer</i>	ELIZABETH ASHLEY PEPPARD (1964-66) <i>Actress</i>
RALPH ELLISON (1964-66) <i>Author, Lecturer, Teacher</i>	DAVID SMITH (1964-65) <i>Sculptor</i>
GILBERT HARTKE, O.P. (1964-66) <i>Head, Speech and Drama Department, Catholic University of America</i>	OTTO WITTMANN (1964-66) <i>Director, Toledo Museum of Art</i>
ELEANOR LAMBERT (1964-66) <i>Honorary Member, Council of Fashion Designers of America</i>	STANLEY YOUNG (1964-66) <i>Author and Publisher</i>

Meetings:

8th.....	May 12-14, 1967.....	Tarrytown, N.Y.
7th.....	Dec. 14-15, 1966.....	Washington, D.C.
6th.....	Aug. 26-27, 1966.....	Washington, D.C.
5th.....	May 13-15, 1966.....	Tarrytown, N.Y.
4th.....	Feb. 12-13, 1966.....	Washington, D.C.
3d.....	Nov. 12-15, 1965.....	Tarrytown, N.Y.
2d.....	June 24-27, 1965.....	Tarrytown, N.Y.

The first meeting of the National Council on the Arts was held in Washington, D.C., on April 9 and 10, 1965. It was preceded by a ceremony in the Cabinet Room of the White House on April 9, during which the members of the Council took the oath of office.

THE NATIONAL ENDOWMENT FOR THE ARTS

Purpose and Activities

The Endowment establishes and implements a program of grants-in-aid to State arts agencies, nonprofit, tax-exempt groups, and individuals to promote progress in the arts, which are defined to include instrumental and vocal music, dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, and the arts related to the presentation, performance, execution, and exhibition of such major art forms.

Grants are made to:

- provide or support in the United States productions which have substantial artistic and cultural significance, giving emphasis to American creativity and the maintenance and encouragement of professional excellence;
- encourage productions, meeting professional standards or standards of authenticity, irrespective of origin which are of significant merit which, without such assistance, would otherwise be unavailable to our citizens in many areas of the country;
- aid projects that will encourage and assist artists and enable them to achieve standards of professional excellence;
- stimulate workshops that will encourage and develop the appreciation and enjoyment of the arts by our citizens;
- initiate surveys, research, and planning in the arts.

NATIONAL ENDOWMENT FOR THE ARTS AUTHORIZATION AND APPROPRIATIONS

	Public Law 89-209 authorization	Fiscal 1966 ¹ appropriation	Fiscal 1967 ² appropriation	Fiscal 1968 ³ appropriation
Grant programs and pilot projects in fiscal 1966-68.	\$5 million.	\$2.5 million.	\$4 million.	\$4.5 million.
State assistance (beginning July 1, 1966).	\$2.75 million.	Not authorized for this year.	\$2 million.	\$2 million.
Federal funds to match unrestricted donations.	Not to exceed \$2.25 million.	Appropriation of not to exceed \$2 million determined by amount of unrestricted gifts received.	\$2 million, less any amounts appropriated in fiscal 1966.	Appropriation to maximum of \$500,000 determined by amount of unrestricted gifts received.

¹ Supplemental Appropriation Act of 1966 (Oct. 31, 1965).

² Department of the Interior and Related Agencies Appropriation Act of 1967 (May 31, 1966).

³ Department of the Interior and Related Agencies Appropriation Act of 1968 (June 24, 1967).

THE UNRESTRICTED GIFT FUND

The National Foundation on the Arts and the Humanities Act of 1965 authorized \$2.25 million to match unrestricted donations to the National Endowment for the Arts in fiscal 1966-68. For fiscal 1967, Congress appropriated an amount not to exceed \$2 million, less any amounts appropriated in fiscal 1966 to the fund, to be determined by the amount of unrestricted gifts received. Federal funds to match unrestricted gifts are maintained in a separate U.S. Treasury Department account, and are appropriated independently of other Endowment funds.

The matching fund provision permits the National Endowment for the Arts to make four times the amount of an unrestricted donation available to artists or arts programming. One dollar in an unrestricted gift is matched by one Federal dollar, and these two dollars must be matched again if a grant is made to a group.

NATIONAL ENDOWMENT FOR THE ARTS STAFF*

Chairman ----- Roger L. Stevens
 Deputy Chairman** ----- William Cannon
 Special Assistant to the Chairman ----- Frank Crowther
 Special Assistant to the Deputy Chairman ----- Leonard Randolph
 Director, Office of State and Community Operations... Charles C. Mark
 Secretary to the National Council on the Arts ----- Luna Diamond
 Program Director for Architecture, Planning
 and Design ----- Paul Spreiregen
 Program Director for Literature ----- Carolyn Kizer
 Program Director for Education and Public Media ----- David Stewart
 Program Director for Music ----- Vacant
 Assistant ----- Lucy Bremner
 Program Director for Theatre ----- Ruth Mayleas
 Program Director for Visual Arts ----- Henry Geldzahler
 Assistant ----- Starke Meyer
 Associate Program Director for Dance and Director,
 Office of Program Evaluation ----- June Arey
 Head, Special Research Projects ----- Ana Steele

 General Counsel, National Foundation on the
 Arts and the Humanities ----- Charles B. Ruttenberg
 Administrative Officer, National Foundation on the
 Arts and the Humanities ----- Paul P. Berman

*As of the date of this report rather than fiscal year 1967.
 **Mr. Livingston L. Biddle served as Deputy Chairman until November 1967.

NATIONAL ENDOWMENT FOR THE ARTS

PROGRAM ACTIVITIES

FEDERAL-STATE PARTNERSHIP PROGRAM

\$2,000,000

When the State program was announced in November 1965 to the Governors of all the States and special political jurisdictions, every Governor sent at least one representative, except Guam and American Samoa, to a national meeting called for the purpose of explaining the program. Guam later received instruction and participated.

During the first year of funding, States were eligible for a special nonmatching Federal study grant to examine the cultural needs of the State and establish an official State arts agency. Forty-one States took advantage of this provision. Twenty-eight of these States also applied for \$25,000 each on a matching basis to begin programs and projects. Thirteen States decided to enter programming immediately and applied for \$50,000 each on a matching basis. Available appropriations were sufficient for grants of \$12,053 each, but the study grants remained at \$25,000 and full program grants at \$50,000. Despite the newness of the program and the limited funds available the first year, 295 projects in all the arts and education were included in the applications. However, the majority of the States spent their energies establishing administrative machinery and approaching legislatures for enabling legislation and appropriations.

By the end of the first year (fiscal year 1967) all of the States, except one, had established official State arts agencies by legislative act and all but three or four were under the direction of full-time administrators under State civil service. On the program side, the majority of the effort went toward bringing the cultural resources within each State to areas previously without such opportunities.

In the second year, every State and jurisdiction except American Samoa applied for some portion of the maximum matching funds of \$50,000 each. Seven States did not apply for the full \$50,000, though one of these later was appropriated the full amount by its State legislature.

ARCHITECTURE, PLANNING, AND DESIGN

The architecture program was started with 11 grant programs totaling \$281,100. Some of these were individual grants, some were matching. The money spent was matched by approximately \$95,100. The purpose and results of the grants are as follows:

America the Beautiful Fund—Design Internships..... \$30,000

Approximately 38 projects were financed for the summer of 1967 to enable young professional designers to work in various municipal offices on municipal design projects throughout the United States. The intention was to give the designers practical experience in realistic situations as well as to give the public agencies the opportunity to benefit from design ideas. The program was administered by the America the Beautiful Fund of Washington, D.C. The projects included the design of a historical canal in New Jersey as a recreational walking trail, the redesign of an old town courthouse square in Texas, designing a hike and bike trail for a small town near New York City, redesigning a blighted stretch of highway in Connecticut, and redesigning portions of a seaside town on the California coast. This project turned out quite well and a supplementary grant for fiscal 1968 was planned to enlarge the work.

Ronald Beckman—Highway Signs..... \$10,000

The problem of signs on public roads needs little explanation, but it does need considerable rethinking. The problems involve placement, appearance, responsibility, juxtaposition, manufacture, and upkeep, as well as the difference between nighttime and daytime appearances. Mr. Ronald Beckman heads a unique design research office in Providence, R.I., called the Research and Design Institute, and is undertaking a wholly new design approach to these problems. It is too early to report results.

Carl Feiss—Guide Series..... \$25,000

Carl Feiss is a noted architect and planner, largely known for his contributions to planning, urban design, and the preservation of historic buildings. Mr. Feiss has also been a student of guidebooks on design which serve as vital means of public information on good design. He is conducting a study, the purpose of which is to recommend methods for producing various kinds of environmental design guides, books, and maps for the United States. He is concerned with guides on a city, State, and regional basis, the incorporation of environmental guide information in other kinds of guidebooks, the problem of keeping guidebooks up to date, and the possibility of private support and publication of the guide series. Mr. Feiss is delving into the experience of past guide series, both here and abroad. He points out that the last national effort to produce a guide to design was in the 1930's through the WPA.

Buckminster Fuller—Spoleto Dome..... \$12,500

Buckminster Fuller's fame and reputation are growing now at a considerable rate, due partly to the construction of his largest dome

at EXPO, and to the increasing circulation of his writing. Mr. Fuller's dome has come to be appreciated as far more than a structural novelty, but rather a materialization of his philosophy and theory regarding the uses of technology. At the same time his domes have considerable aesthetic appeal. For that reason the erection of a Fuller dome at the Spoleto Festival was felt to be highly appropriate. The Spoleto dome will be used during the 1968 festival, and when the acoustical properties of the dome are developed, as a theatre. Gian Carlo Menotti, artistic director for the festival foundation, is already planning a series of plays as well as some chamber ballets to be presented in the "Spoleto-sphere" during the next season.

Hawaii Design projects..... \$12,600

There are a number of places in the United States which possess remarkable beauty but which are threatened by the impact of increased tourism. The Hawaiian Islands are particularly prone to this problem, but they are also quite sensitive to it. Hawaii has the advantage of having a number of highly capable design professionals as well as a number of citizens' groups very much concerned with the beauty of the islands. A grant was given to the Oahu Development Conference, one such citizens' group, to attempt to apply new design techniques to protect Hawaii's natural assets while guiding large-scale development. This grant was the first of several that were given to groups on the Hawaiian Islands. At this writing the work is in progress and it is too early to report on results.

G. E. Kidder Smith

Exhibition and Book on American Architecture..... \$25,000

G. E. Kidder Smith is one of the foremost architectural photographers and writers. He has produced very important books on the architecture of Italy, Switzerland, and Sweden, and has written many articles on various aspects of architecture here and abroad. His architectural photographs are of particular value because he himself is an architect and has a deep grasp of the significance of new architecture. Mr. Kidder Smith is preparing a series of photographs of very recent American architecture which will be used as the basic material for a photographic exhibition as well as a book on recent American architecture. He points out that the existing American photographic exhibitions of American architecture which travel overseas are rather out of date and do a very poor job of representing the country's output. His material will be readily translatable for a traveling exhibition abroad, as well as, of course, domestic use.

Ralph Knowles—Design Manual..... \$25,000

Professor Ralph Knowles, of the University of Southern California at Los Angeles, is a foremost researcher in architecture and planning. His work can truly be considered basic research which is vitally needed but too seldom undertaken. Specifically, he is concerned with the relationship of the fundamental shape of a building and the strength of the structural elements, the relationship between sunlight and building form, the relationship between rainfall and building form, and the relationship between wind and building form. He operates a laboratory of models for testing and exploring these areas of research. So far, his work has produced a number of highly unique and highly promising new building forms. Professor Knowles' work promises to make a great contribution to American architecture by providing a whole new conceptual approach.

*Lake Michigan Region Planning Council
Little Calumet River Basin*..... \$10,000

The problems of American rivers and river basins have begun to be met with considerable attention. The problems center around pollution, recreation, water supply, and waste disposal. However, the more one explores the problem of a particular river basin the more one finds that the whole spectrum of planning concerns must be considered. Usually it is an engineering approach that is taken. There is much reason to support efforts that take a design approach which still involve engineering work. Such an effort was made in 1967 for the Little Calumet River Basin, south of metropolitan Chicago. This river basin has all of the classic problems. A study was done through a grant to the Lake Michigan Region Planning Council, the same group that was responsible for the creation of the Indiana Dunes National Park. The planning council employed a small multidisciplinary group of graduate students to study the river basin and produce an imaginative design for the entire river basin. This plan, although it is still only a concept, has already begun to influence many groups. The river basin could not have more problems of land use and design than it has now. Potentially, however, there is every reason to believe that through design the area could be transformed into a model for the entire country.

National Design Institute Study..... \$84,000

In order to coordinate the increasing number of programs and activities in the design field, the Council investigated the possibility of institutionalizing its own design efforts as well as the efforts of others. Recognizing the enormous complexity of the field of environmental design as a whole, and recognizing, too, the great number of existing programs, both governmental and private, it was felt necessary to do

a careful study to avoid duplication and assure program effectiveness. The study was done by Robert Nathan Associates over the period of a year and involved the advice and recommendations of leading design experts across the country. The Nathan study found that a design institute under Federal auspices was needed, but that it would have to evolve step by step. The institute's aims would be to increase professional capabilities and public awareness of good environmental design. Its main methods would be a grants program, support of regional design centers, and operation of a center for advanced design studies.

Tocks Island—Citizens' Action Conference..... \$10,000

The Corps of Engineers is going to build a dam on the Delaware River near the Delaware Water Gap. The dam will create a reservoir nearly 30 miles long and about 1½-mile wide. Around this reservoir will be created a new national recreational area or park. This park has been described as the central park of this country since it will help serve the recreational needs of the major portion of the population of the eastern seaboard. It has been estimated that more people will use this park than any other park in the United States or its territories. Land acquisition for the reservoir and the park has already begun. Meanwhile, rampant speculation on land in the counties surrounding the park has begun. In many cases, dense summer house development has begun, often without proper sewerage disposal systems. The plain fact is that the counties and towns around the national park are not prepared to properly guide the rapid development which has already begun.

However, numerous officers and citizens' leaders recognized that quick action is needed and formed the Tocks Island Regional Advisory Council (TIRAC) as an intergovernmental conference mechanism. The Endowment grant enabled TIRAC to hold a conference in the fall of 1967 whose principal speakers were leading experts in the field of large scale regional design. The purpose of this conference was to acquaint local citizens with various design techniques which they could employ in their areas. The conference itself was quite successful, well attended, and well covered in the press. Be this as it may, there is still a great deal of work to be done for this area if it is to fully serve the many needs of the vacationing population that is expected.

Undergraduate Student Travel..... \$37,000

The list of students to whom grants were given is included in the appendix. The purpose of this program was to enable 74 advanced undergraduate students of architecture, landscape architecture, and city planning to travel in various parts of the United States to see first-hand outstanding examples of American environmental design.

Too seldom do students have the opportunity to see good design with their own eyes. Too frequently do students see good examples in magazines or books, which is quite limiting. At present, there is a small number of grants available to design students after they finish school. To enable them to travel before they complete their studies is extremely valuable, not only to individual students but to their fellow classmates. The students selected for the \$500 travel grants were recommended by their schools. The schools in turn were selected by the three professional design societies (American Institute of Architects, American Institute of Planners, American Society of Landscape Architects) in a way that insured both geographic distribution and proportioned representation of the professions. The students were required to submit written reports on their travel both to the schools and to the Endowment. The results have been outstanding and the students seem filled with enthusiasm and gratitude for the opportunity they had. The Endowment hopes to continue the program.

COSTUME DESIGN

Costume Design Program..... \$12,500

A matching grant of \$12,500 was made to National Educational Television to produce two ½-hour educational television programs on American fashion designers. The first program, included in NET's Creative Person series, was on Pauline Trigere, and the second, while encompassing the national fashion scene, focused on the work of Norman Norell in New York. The programs will be distributed free of cost to all educational television stations in the United States.

"The Creative Person: Pauline Trigere" won a CHRIS award, one of the oldest and most prestigious film awards in this country, in the graphic and cultural arts category at the Columbus, Ohio Film Festival. The festival is sponsored by the Film Council of Greater Columbus in association with the Columbus area Chamber of Commerce.

DANCE

Association of American Dance Companies..... \$25,000

The Association of American Dance Companies is a service organization which was established as a result of a survey made by Mr. Ralph Black (with a grant from the Endowment). The organization was formed to serve and represent the entire field of dance. It has a membership of over 200, and its board includes major choreographers, dancers, and heads of professional and regional companies. It

provides a program of services and information which includes seminars, personnel services, annual conferences, data exchange, and general administration consultation. The grant of \$25,000 was for: (1) A pilot project in the training of board members, (2) management seminars, (3) the 1967 annual conference of the Association, and (4) a contract for a survey of services provided by existing arts organizations and development of a guide for improvement of rehearsal and performing facilities for the dance.

This organization could help to weld the dance world into an effective organizational force for the first time.

Ralph Black..... \$600

Ralph Black, general manager of the National Ballet and founding member of the American Symphony Orchestra League, received an individual study grant in fiscal year 1966 to conduct a survey and to call a meeting of dance companies to organize a national service association for dance. The cost of the survey and conference exceeded the original grant of \$5,000, and a supplemental grant of \$600 was approved in 1967 to cover the actual costs. As a result of this meeting and Mr. Black's survey the Association of American Dance Companies was formed.

American Dance Festival/Connecticut College..... \$15,000

The American Dance Festival, sponsored by Connecticut College, has presented for the last 20 years the finest modern dance companies in the country. Over 300 works created by 44 different choreographers have been performed; 95 works have had world premieres and 16 of them have been commissioned by the college. The grant for \$15,000 from the National Endowment was given to the Festival specifically to present new works by four outstanding modern dance choreographers—Jose Limon, Paul Taylor, Merce Cunningham, and Alwin Nikolais—each of whose works had been commissioned by the National Council on the Arts.

City Center Joffrey Ballet..... \$100,000

A grant of \$100,000 was given to the City Center Joffrey Ballet to enable the company to conduct a 6-week creative rehearsal period in the late spring of 1967 and to help to produce several new works. This grant was the first that the Endowment has given directly to the Joffrey Company which was reorganized in 1965, and in 2 years has created 11 ballets by seven different choreographers in addition to reviving six ballets from its previous repertory. The ballet is the permanent resident company of the New York City Center, and the permanent summer resident company in the Pacific Northwest.

EDUCATION

The Joffrey Ballet has received an exceptional reception from critics and the public. The reviews of its recent New York season were overwhelmingly enthusiastic. Clive Barnes, the renowned dance critic of the *New York Times* has said of the Joffrey Ballet, "There are few dance groups in the world capable of giving such unalloyed pleasure."

Northeast Regional Choreography Workshop..... \$1,725

The annual choreography workshop, for which this grant (\$1,725) provided fees for professionals and travel expenses for delegates from the other four regional associations, was held in August, 1967. As a result of this grant, the Southeast, Southwest, and Pacific Western Festival Associations have collaborated with the Northeast to undertake to coordinate a fully professional workshop for each of the regions.

Washington State Arts Commission

Robert Joffrey Ballet..... \$25,000

A grant of \$25,000 was made to the Washington State Arts Commission to support a 7-week residency (July 9-Aug. 26, 1967) of the New York City Center Joffrey Ballet in the Pacific Northwest in the States of Washington and Idaho. In addition to the Endowment's grant, a regional campaign received major contributions from PONCHO (Patrons of Northwest Cultural Organizations, Seattle), Washington State Arts Commission, the city of Tacoma, and from business firms and individuals in all the Northwest cities where the ballet appeared.

The company had three main goals to achieve in its trip to the Northwest — "a creative period, a training program, and a performance schedule." During the creative period at Pacific Lutheran University in Tacoma, several ballets were choreographed, the ballets in the current repertoire were polished, revivals added, and the public was invited to observe classes, attend lecture-demonstrations, and discuss aspects of dance.

Concurrently with the creative period a training period was conducted for 40 young Northwest dancers who had been chosen in audition. These students were able to attend master classes given by one of the finest teachers in the United States. In this 7-week residence the Joffrey Ballet gave 13 performances in the two States.

Anthony Tudor..... \$10,000

Anthony Tudor received a \$10,000 grant under a program, chiefly implemented in fiscal 1966, of individual grants to enable choreographers to create, rehearse, and produce important works in the field of dance.

American Educational Theatre Association

William Cleveland..... \$7,000

A grant of \$7,000 was given to the Secondary School Theatre Conference, a division of the American Educational Theatre Association, under our technical assistance program. In a proposal given by the Association, Mr. William Cleveland, a nationally recognized figure in secondary school theatre, would explore the status of the theatre arts in the secondary schools of the United States. The grant was given for this purpose and the study was to be taken under the supervision of the American Educational Theatre Association. This organization, on its part, budgeted enough money to disseminate the results of the survey to interested individuals and groups.

Association for Higher Education..... \$33,000

A matching grant of \$33,000 was given to the Association for Higher Education for a comprehensive study of the impact of college entrance examinations and admissions requirements on school arts curricula. The Association for Higher Education (of the National Education Association) appointed a special high-level commission to explore the needs of the arts in education, to construct case studies of successful educational programs in the arts at all levels, and to prepare a report which will include specific recommendations for the guidance of school and college administrators. In addition, it is anticipated that the study will serve to alert the academic community and the general public to the need for a greater curricular emphasis upon the arts.

Fordham University Film Project..... \$71,780

A matching grant of \$71,780 was given to Fordham University for a 1-year research and demonstration program to develop models of film and television courses to be taught in elementary and secondary schools. The aim is to design curricular programs (including guidelines for teacher training) which will eventually become a regular part of every student's education. The educational emphasis is upon developing habits of critical and selective film and television viewing through an exposure to and analysis of the best within the "image media." Demonstration courses include those which integrate film study with established curricula in literature, social studies, and the arts. The purpose of the project is to stimulate effective communication among the students, particularly those from culturally and economically disadvantaged backgrounds.

Graduation Awards..... \$5,000

Five grants of \$1,000 each were made under a program, chiefly implemented in fiscal 1966, enabling arts students who graduated from college in June 1966 to visit art centers, museums, institutions, or areas of the United States which would enrich their cultural experience.

Hull House..... \$30,000

The Hull House has operated classes in theatre, dance, and music for a number of years, and 3 years prior to 1967 had operated three theatres. In order to enable Hull House to expand its projects to include another theatre and a number of basement theatres in public housing projects in southside Chicago, a matching grant of \$30,000 was given by the Endowment.

Teaching Artists Program..... \$7,500

One grant of \$7,500 was made under a program, chiefly implemented in fiscal 1966, enabling artists teaching in institutions of higher education to take 1-year leaves to pursue creative work in the arts.

Laboratory Theatre Project..... \$681,000

The Laboratory Theatre Project is a landmark, involving cooperation between the National Endowment for the Arts, the United States Office of Education, and local school boards in the respective areas served.

This plan—evolved during the summer of 1965—envisions a laboratory theatre of the highest professional standards, established in a few leading American cities, which would provide secondary school students with the direct impact of living theatre, and of the classic literature which is its foundation.

This project was planned to extend over a 3-year period, with the hope that annual appropriations would be renewed, contingent on the effectiveness of the program and the degree of community enthusiasm, cooperation, and support.

Although a number of cities were regarded as good potential sites, only Providence and New Orleans were finally able to qualify for the first year; Los Angeles was added in the second year. Factors involved included interest expressed by local school officials, community leaders and school districts, and the availability of a theatre. Funds from the National Endowment for the Arts were available promptly enough to enable the recruitment of professional companies, and to commence production in time for an October 1966 opening in New Orleans. Each theatre presents a four-play season for students. Attendance figures tell the story: Providence (seating capacity, 1,000): approximately 50,000 students per production. In addition, the paying audience ran into thousands for each play. Productions were generally of high

quality, well reviewed by the press and favorably received by local audiences. Cooperation between school authorities and theatre professionals has been exemplary. Study guides of high quality, for both students and teachers, were prepared jointly by the teachers and the theatre people. Members of the companies have participated enthusiastically in supplementary projects: lectures, technical demonstrations, classroom projects, and other forms of face-to-face confrontation with students.

Furthermore, the pilot aspects of this program should not be overlooked, both as regards the decentralization of professional theatre throughout the United States, and the increasing use of living theatre as a tool in student and adult education.

Elma Lewis School of Fine Arts..... \$3,500

An individual grant of \$3,500 was made to support costs of continuing the program of the Elma Lewis School of Fine Arts (Boston, Mass.) and of developmental work toward possible relationships with the Boston public schools. The emergency grant provided funds during a critical period of the school's financing, permitting this outstanding school to continue operation until funds were forthcoming from other sources.

Legal Rights of Artists..... \$25,000

An individual grant of \$25,000 was made to Melville Nimmer, professor of law at the University of California at Los Angeles, to make a study of major aspects of legal rights of artists and to prepare a report on his findings. The study will emphasize graphic and plastic works of art but will also concern music and literature. Professor Nimmer has undertaken an investigation of the relevance of certain European protections for artists. His study will include a legal interpretation of "published arts," the meaning of "writings" as applied to works of artistic craftsmanship, and the copyright consequences of technological developments. It is anticipated that the study will serve as the foundation for a continuing study and surveillance of artists' legal rights.

North Carolina School of the Arts..... \$4,500

A matching grant of \$4,500 was made to the North Carolina School of the Arts for ten scholarships for college music majors to attend the school's 1967 summer session at the Accademia Musicale Chigiana in Siena, Italy. One-hundred and seventeen students participated in the program. Forty-one students came from the North Carolina School of the Arts and the remaining 76 represented 36 other institutions of higher education throughout the country.

Several Italian newspapers carried excellent reviews of the program. It was reported that the summer session at Siena attracted capacity

crowds at three-times-a-week student concerts. The school received requests for taped broadcasts for Rome radio. In addition, there were invitations to return to Italy and France for performances next year.

St. James Community House School of the Arts..... \$24, 500

Dorothy Maynor, who has operated this Harlem school for several years, has concentrated the program primarily in her own field of music. According to testimony by music authorities, the work in stringed instrument instruction accomplished by her faculty is outstanding.

She is now prepared to launch a program in theatre training as a means of enhancing the lives of teenagers growing up in the Manhattan area. The attempt here is not to train students for careers in the theatre, but rather to teach certain skills, such as effective use of the body and voice, increased vocabulary, and the meaning of abstract values.

The New York State Council on the Arts granted \$15,000 to the school for the theatre project and \$9,500 for the expansion of the string instruction program. The Endowment grant matched the New York Council grant.

FOLK ART

National Folk Festival Association..... \$39, 500

A matching grant of \$39,500 was given to help the Association make plans for an annual national folk art festival, encourage regional festivals, and study, collect and publish data on the origin of various forms of American folklore.

LITERATURE

Academy of American Poets..... \$33, 000

At its August meeting, the Council on the Arts recommended a supplemental grant of \$33,000 to the Academy of American Poets, to extend and complete its New York City pilot project of poetry in the high schools. Because of the success of the pilot program (involving 113 high schools), a two-pronged affair which involved having senior American poets address high school English teachers in assembly, followed by the appearance of younger, but still eminent, poets in the high school class rooms, the New York City schools requested that this program be extended to cover 200 additional high schools. On October 6, 1966, the Academy asked for, and was granted an amendment to their grant contract, releasing \$5,000 to finance a poetry series in the Nassau County School District in New York.

This has continued to be one of our most successful programs, not only in terms of student and teacher response, but in the enthusiasm of the participating poets—and as a source of income for a number of impoverished poets. Also, the coverage and response in the press have been outstandingly favorable.

American Literary Anthology..... \$54, 010

The first volume of the literary anthology will be published in March 1968, by Farrar, Straus & Giroux, Inc.; \$44,500 has been spent in awards to the winning authors included in the first volume. All winning prose selections received an award of \$1,000; all poems chosen for inclusion received \$500. In addition, the literary magazines making the selections initially, received awards, most of these being small magazines of limited circulation. The magazines selecting the winning prose entries received \$500; \$250 was given to each magazine which selected a prize-winning poem. (\$500 was the largest possible amount each magazine could receive.) These awards to magazines were intended not only to encourage the good taste and enterprise of the respective editors, but to serve as a form of indirect subsidy to small, hard-pressed magazines.

The amount of \$9,510 of the grant was paid to George Plimpton, administrator of the project, which was paid out in administrative expenses, including mailings to magazines announcing the program, fees to jurors (in four categories: fiction, poetry, criticism, and essay), costs of xeroxing literary works selected by preliminary readers for submission to the juries, etc.

American Playwrights Theatre..... \$30, 000

The American Playwrights Theatre, which is sponsored by ANTA, AETA, and Ohio State University, makes new plays by established playwrights available for production in educational, community, and regional professional theatre—offering the playwright an alternative to Broadway, freedom from commercial restrictions, and a direct line to a national audience. Through this program any college, university, community, or resident nonprofit theatre may become eligible to produce plays offered in the APT program. In 1966 there were 150 subscribing theatres with 40 States represented. A grant of \$30,000 was made to support the production of two plays.

Authors' League Fund..... \$30, 000

This matching grant to the Authors' League Emergency Fund became operative on January 1, 1967. To date, the Fund has made assistance grants to 18 authors. Most of these grants covered medical emergencies, although in a few cases, grants were made to tide a writer over

a period of extreme financial hardship. In all cases, the Board was concerned not only with the need of the recipient but with the quality of his past literary work, and the help that the assistance grant would render in enabling him to further or to resume his literary activity.

Individual Grants to 22 Creative Writers..... \$205,000

The list of writers to whom grants were given is included in the appendix. Although several books have already been completed under this program (Faubion Bowers' biography of Scriabine; Allan Seager's authorized biography of Theodore Roethke; Maxine Kumin's novel; Robert Peterson's new book of poems; I. L. Salomon's volume of translations of the Italian poet, Dino Campana; Isaac Singer's novel, *The Manor*—the latter having been widely reviewed and given the highest praise), it is too early for a complete report on these first series of individual grants.

Of the poets given grants under this program, all but one (Hayden Carruth, for reasons of health) were presented in a joint reading at the Library of Congress, and introduced by the Librarian, Dr. L. Quincy Mumford.

Note that three of the grants (those in biography and/or criticism) were made jointly with the National Endowment for the Humanities.

*Inter-American Foundation for the Arts
Center for Inter-American Relations*..... \$150,000

A matching grant was made to stimulate Inter-American artistic activities in the United States and to assist American artists to translate and adapt important Latin-American writings. The program was launched by the Inter-American Foundation for the Arts which was absorbed by the Center for Inter-American Relations.

*National Institute of Public Affairs
Coordinating Council of Literary Magazines*..... \$50,000

The initial grant for this project was made to the National Institute of Public Affairs, administering this project for the newly established Coordinating Council of Literary Magazines until such time as they should receive their nonprofit, tax-exempt status. (Now granted.)

The basic purpose in establishing CCLM was to support the activities of the principal literary magazines of the United States; and to extend support to small, struggling magazines through the medium of advice, awards, and scholarships; to conduct experiments in direct subsidization as well as bestowing funds for special projects and special issues of these magazines. Matching funds were raised from the following foundations: The Old Dominion Foundation, \$25,000; the Babcock Foundation, \$5,000; and United States Steel, \$5,000. The

balance was matched in money and services from the Institute of Public Affairs; in addition, donors who had previously given money directly to magazines were persuaded to make donations directly to CCLM, in order to double the amount which an individual magazine might receive.

The first group of awards by the grantee to magazines was made in June 1967 (the delay being due to slowness in receiving matching funds). To date matching grants of \$3,000 have been made to *Poetry Magazine*, *The Hudson Review*, *The Kenyon Review*, *Tri-Quarterly*, and *The Southern Review*. Three matching grants, in the amount of \$2,000, \$1,500, and \$1,500, were made to the magazines *Choice*, *Coyote*, and *Burning Deck*, with the proviso that if these magazines were unable to raise matching funds, the grants from CCLM would be converted to direct grants. In response to specific requests, direct grants for special issues went to *The Chelsea Review* (\$1,500) and *December* (\$1,500). Requests for general support (with specific projects in mind) were granted to *The Virginia Quarterly* (\$1,000), *The Outsider* (\$1,000), *Audit* (\$1,500), and *The Wormwood Review* (\$415).

Award to Kenneth Patchen..... \$10,000

Mr. Patchen—whose career is outlined in detail in all the standard works of literary reference: *Who's Who*, *Twentieth Century Authors*, and *Contemporary Authors*—is a brilliant, intuitive, largely self-educated artist and poet, who has managed to publish better than one book a year, despite agonizing illnesses and financial reverses. Complications from an early spinal injury have kept him a semi-invalid. Despite his wide literary reputation, his most recent award was the Shelly Memorial Award in 1954. He is completing his work on the manuscript of his *Collected Poems*. The award is making it possible for Mr. Patchen to remove from his present home (in Northern California) to a climate which his doctors consider more suitable for him, and which they hope will somewhat ameliorate his continuous pain.

This award was based on a striking number of recommendations from the field, from poets, novelists, editors, and publishers. Letters pleading for help for Mr. Patchen were received from the two major poetry organizations of the country, The Academy of American Poets and The Poetry Center of the YM-YWHA, and from the head of the Poetry Center of San Francisco State College, as well as from the previous head. The editor of *Poetry Magazine* (Chicago), our best-known poetry publication, was active in urging support for Mr. Patchen. The award received a good deal of favorable publicity, particularly in news articles and from newspaper columnists in California.

Playwrights Experimental Theatre..... \$125,000

The Playwrights Experimental Theatre program was conceived to assist in the production of new plays of merit by both known and unknown playwrights which cannot be produced under the economic conditions facing the commercial theatre today. In order to help the playwright secure a public performance of high professional quality, up to \$25,000 per play had been allocated for the production of new plays in resident professional, university, and off-Broadway theatres. In each case, the grant was made to the producing organization with a certain specified amount to the playwright as royalty and for his expenses during the production period. The funds were used to increase the effectiveness of the production by allowing for added rehearsal time and to meet special casting and directorial needs.

A special advisory panel and a jury, both composed of distinguished theatre professionals, were set up to assist the Endowment in determining the method of selecting scripts and the operating procedures for the program, and to read and recommend the plays to be presented.

Five groups each received a \$25,000 grant. The groups selected and the plays produced are:

Yale University.....	"Prometheus Bound" by Robert Lowell.
Arena Stage.....	"The Great White Hope" by Howard Sackler.
Barter Theatre.....	"Five in the Afternoon" by Elizabeth Blake.
Brandeis University.....	"Does a Tiger Wear a Necktie?" by Don Peterson.
University of Michigan.....	"Amazing Grace" by Studs Terkel.

Radcliffe Institute for Independent Study..... \$25,000

The number of applications which the Radcliffe Institute had received from able, qualified, and needy women writers, for fellowships to enable them to continue their writing careers was such that Radcliffe had been forced to cut its stipends to as little as \$2,000, in order to be able to accommodate more women writers in the program. The program—designed to assist women with domestic and familial responsibilities, giving them the benefit of time, research facilities, library resources, and studio space, in addition to helping them with their family problems—was able, through the grant from the Endowment, to increase the stipends (to eight women writers) to amounts more realistically geared to contemporary costs of living.

Partly as a result of this assistance to the Radcliffe Institute—according to Dr. Mary Bunting, president of Radcliffe—from the National Endowment, private grants from other sources were forthcoming, to support other aspects of the program (for women's work in visual arts, science, music, historical research, etc.). Furthermore, the Merrill Trust of Ithaca, N.Y., in May, 1967, made a grant of \$300,000

to the Radcliffe Institute, thus making it possible for the Arts Endowment to discontinue its support of this program. This stimulation of support from private foundations in the area of the arts is an important function of the Arts Endowment.

Westminster Neighborhood Association, Inc...... \$25,000

This grant, to support Budd Schulberg's Watts Writers' Workshop, established in the wake of the Watts riots of 1965, was matched from private sources, mostly from what Mr. Schulberg has called "a writers-to-writers program." The grant enabled Mr. Schulberg and his associates in Watts to set up Douglass House in Watts, supervised by a college trained housemaster, and supplied with a library, typewriters, writing supplies, and—most important of all—classes in writing and writing advice provided by writers and teachers in the Los Angeles area. Douglass House has also served as a home for a number of young men—among them some of the most talented of the writers to be encouraged by Mr. Schulberg—who literally had no place to call their own until that time.

In August, 1966, NBC-TV presented a dramatic documentary hour called, "The Angry Voices of Watts," during which several members of the Writers' Workshop read from their works, and a story by Harry Dolan was dramatized, with the author narrating and acting. This program—according to NBC—received more mail and press attention than any other program since the last national election. One of the results of the program was that a contract was signed with the New American Library to publish a volume of work from the Writers' Workshop entitled, *From the Ashes—Voices of Watts*. Many members of the workshop are actively working in the community undertaking various tasks of reconstruction and creative activity in the Watts area. Six poets have received a measure of national recognition and five or six other writers are completing novels.

MUSIC

Metropolitan Opera National Company..... \$150,000

A broad theme running through many of the music programs of the National Council on the Arts is audience development. This is particularly true in the field of opera. For the 1966-67 season a matching grant was made to the Metropolitan Opera National Company for a program of audience development which enabled the company to give additional performances for labor groups and students in many States throughout the country. Through such a grant, these groups had the opportunity to enjoy opera of the highest caliber, often for the first time.

San Francisco Opera..... \$115,000

Another program in opera, also concerned with audience development, but within a specific region, involved a grant to the San Francisco Opera Company for the formation of a small, flexible opera ensemble. The Western Opera Theatre, as the ensemble is called, has performed condensed and full-length versions of operas for schools and neighborhood and community organizations. In the spring of 1967, the company performed in the Watts area of Los Angeles. The company included southern Oregon, Nevada, and Arizona in addition to California in its highly successful 1967 season.

Metropolitan Opera National Company..... \$63,000

In exploration of the possibility of developing a regional opera company in the southeastern part of the United States, with an eye to eventual formation of regional opera companies throughout the country, a second grant was made to the Metropolitan Opera National Company, to increase its number of performances in the Southeast, and thus develop an audience for opera on a local scale.

Douglas Beaton..... \$35,000

In addition, the Endowment commissioned Mr. Douglas Beaton to make a study of existing opera facilities in the Southeast. His very comprehensive report was to be completed in September of 1967 and submitted to the Council for evaluation and recommendations.

Denver Symphony..... \$2,500

In another area of regional audience development, the Council recommended a matching grant of \$2,500 to the Denver Symphony Orchestra, for a study of the possibility of converting their organization from a local to a regional (Rocky Mountain-High Plains area) performing group.

The encouragement of new and creative productions has been another of the Council's aims in establishing music programs. Two programs which reflect this in particular are:

Boston Symphony Orchestra..... \$7,500

A matching grant to the Boston Symphony Orchestra, to enable them to record the Elliott Carter *Piano Concerto*, which will be distributed to music schools in the United States and abroad, as well as to USIA and USIS centers; and:

Boston Opera Company..... \$50,000

In fiscal year 1966, at a critical time in the artistic life of the Boston Opera Company, under the direction of Sarah Caldwell, the Council

recommended an emergency matching grant to assist the company in producing the difficult, but artistically extremely important work, "Moses and Aaron," by Arnold Schoenberg. This grant was made in fiscal 1966, as noted, but not reflected in the Endowment's previous annual report.

Composer Assistance Program

Continued from Fiscal Year 1966..... \$18,458

Essential to the encouragement of new productions is assistance to composers. In fiscal year 1967 the Council recommended grants totaling \$18,458 under the Composer Assistance Program. This program administered by the American Symphony Orchestra League and the American Music Center, was established in 1966 in recognition of the fact that American composers have had a particularly difficult time in getting hearings for their work, and involves the commissioning of composers whose work has been accepted for performance by an orchestra. This project is extended in its usefulness to the composer by a provision for copying grants. When the composer has a bonafide orchestral performance guaranteed for a work already completed, he may apply for such copying aid, which can be a very substantial personal financial assistance, as extraction and copying of parts is a costly operation. It is estimated that by the time the program is completed, up to 100 composers and orchestras will have benefited from the program, which in turn, will have opened new listening opportunity to perhaps half a million audience members.

Thorne Music Fund..... \$50,000

A second program involves assistance of a more general nature to composers, through the Thorne Music Fund. The Fund, which has a very distinguished advisory council, received a matching grant for the expansion of its program of fellowships for deserving composers in any area of music.

Bennington (Vermont) Composers' Conference..... \$13,000

An important factor in a composer's development is the opportunity to hear his works performed. The Bennington Composers' Conference and Chamber Music Center is an organization which annually holds a national 2-week summer conference for young composers, to enable them to hear their own works, and to have them heard by people influential in the music world. The Council recommended a matching grant to the organization, to assist with the expansion of the Conference's scholarship program, especially to include young composers from distant parts of the United States.

Carnegie Hall-Jeunesses Musicales, Inc...... \$31, 500

In recognition of the great need for training for young concert artists (those who have completed their formal training, yet lack experience on the concert stage), the Council recommended a grant for the development of a program in this area. Under such a program, gifted young soloists would be recommended by a panel of musicians to have the opportunity to tour the United States, appearing both as soloists and with orchestras or other musical associations. Assistance to these young artists can be of critical importance in developing their careers. A grant was made to Carnegie Hall-Jeunesses Musicales, for the purpose of making a feasibility study for such a program.

New York City Opera..... \$40, 000

Another program designed specifically to assist young artists involves a matching grant to the New York City Opera, under the direction of Julius Rudel, for the purpose of expanding their program for training and on-the-job experience for young singers and aspiring conductors.

Alexander L. Ringer..... \$12, 150

In the area of music education, perhaps one of the most important in the music field, the Council has recommended programs of assistance on many levels. One of its programs deals with music education in elementary and secondary schools. In an effort to improve music education in our country, a study grant has been awarded to Alexander Ringer, professor of musicology at the University of Illinois, to explore the possible development of a program of music education in the United States which would prove as successful as the Kodaly system has been in Hungary.

Alexander Schneider..... \$32, 400

Last year, the Council, in recognition of the need for outstanding instrumentalists, announced the formation of a master chamber orchestra, under the direction of Alexander Schneider. It was hoped that this program would offer instrumentalists the opportunity of expanded study of music as it is rehearsed and performed. Unfortunately, it was learned that the program, as it was set up, did not provide the most effective method of dealing with the problem. A different and more successful solution is presently being sought.

National Music Camp—Interlochen, Mich...... \$25, 000

In another area of music education, a matching grant was awarded to the National Music Camp in Interlochen, Mich., to enable it to host a conference of the International Society for Music Education. It

was the first meeting of the Society to be held in the Western Hemisphere. It was felt in making this grant that encouragement of this kind of international communication in the arts was particularly appropriate to the purposes of the Arts Endowment.

American Choral Foundation..... \$50, 000

In recognition of the fact that to date there has never been a professional workshop in which choral conductors could gain practical experience by working with choruses and orchestras together, the Council recommended a matching grant to the American Choral Foundation, to enable it to hold an 8-week Institute for Choral Conductors in the summer of 1968.

The workshop, planned by the American Choral Foundation, would stress study and performance practice in particular historic periods of music literature. Emphasis will also be placed on the total musical approach to choral orchestra works, which is often lacking in choral conductors' education. Miss Margaret Hillis, a professionally employed choral director with a major symphony orchestra (Chicago) who ranks among the top choral conductors of the Nation, will direct the workshop. She plans to organize the course into four 2-week periods: Renaissance, Baroque, Classical-Romantic, and Contemporary. Conductors may attend any or all of the 2-week sessions during the summer.

Hofstra University..... \$4, 850

In recognition of the extreme shortage of craftsmen trained in the careful and expert maintenance of stringed instruments, particularly at the school levels, the Council recommended a matching grant to assist Hofstra University in sponsoring a workshop on the repair of stringed instruments during the summer of 1967. Instructors for the workshop, attended by 52 men and women, were luthiers Simone Fernando Sacconi, Erwin Hertel, and Dario D'Attili.

Mellon Institute..... \$3, 500

In the same general area, a matching grant was made to the Mellon Institute, for assistance with a project to complete experimental analysis of violin varnish, believed to have enriched violin quality and resonance more than 400 years ago. The project could have considerable application to the improvement of violins in our own century.

PUBLIC MEDIA

Educational Broadcasting Corporation..... \$625, 000

A matching grant of \$625,000 from the Endowment's unrestricted gift fund was made to the Educational Broadcasting Corp. (WNBT,

New York) for the production of 19 programs in the "Sunday Showcase" series and the national distribution of these programs, free of cost, to all educational television stations.

Ninety-four ETV stations have scheduled the series, the majority playing each program twice. On the whole, press reaction was favorable, if not dramatically enthusiastic. The series received five nominations for Emmy Awards and won three in November 1967.

Educational Television Stations

Indiana University Foundation..... \$68,300

A matching grant of \$68,300 (\$34,300 from the Endowment's unrestricted gift fund and \$34,000 from general program money) was made to Educational Television Stations Program Service, a division of the National Association of Educational Broadcasters, for the initial phase of an arts program incentive project. All educational television stations were invited to submit proposals for incentive grants to produce arts programs locally for national distribution, providing the opportunity for local ETV stations to use local cultural resources. The major emphasis in the final choice of programs for production was upon innovation in television production as an art. Announcement of this project stimulated a spirited response and approximately 60 proposals were submitted by ETV stations across the Nation. The Endowment granted additional funds for fiscal year 1968 to enable ETS to complete the project.

National Educational Television..... \$75,000

A matching grant of \$75,000 from the Endowment's unrestricted gift fund was made to National Educational Television for partial support of two major dramatic productions in NET Playhouse: "An Enemy of the People" by Ibsen, adapted by Arthur Miller, and "Misalliance" by Shaw, both to be distributed nationally, free of cost, to all educational television stations throughout the country.

WTTW—Chicago Educational Television Association..... \$20,000

A matching grant of \$20,000 was made to WTTW, Chicago's educational television station, to permit the distribution, free of cost, of 20 programs of WTTW's "Chicago Festival" arts series to all non-commercial educational television stations in the country by Educational Television Stations Program Service, a division of the National Association of Educational Broadcasters. The series featured the participation of local artists and cultural institutions.

American Puppets Arts Council—Baird Puppet Theatre..... \$20,000

Bil and Cora Baird are the outstanding American exponents of the art of puppetry, an art which has been neglected in the United States. Their project involved the expansion and development of a group which has been in operation for more than 25 years, and which was finally to have its own performing center. The matching grant of \$20,000 was given specifically for the production of new works.

Since that time the Baird Puppet Theatre has received enthusiastic critical approval both for its children's and adult presentations. In a *Cue* magazine review of its production, "People Is the Thing That the World Is Fullest Of," the theatre was called, "... an unusual, imaginative theatre that provides . . . the best show in town."

American Theatre of Being..... \$24,000

In 1964 the American Theatre of Being was founded in Los Angeles with a primary aim of helping to "... fill the void in American Theatre caused by the prominent absence of the Negro as a full and equal participant." An additional aim was to develop "... the Negro as a potential supporter of live dramas."

A \$9,000 grant was given to the theatre by the School Board of Los Angeles to tour "For My People Now" to the less privileged high schools in the area. That grant was matched by the Endowment and an additional \$15,000 was given to the theatre for general support for new productions and the remounting of artistically successful older productions.

American National Theatre and Academy

International Theatre Institute, U.S. Centre—Conference..... \$35,000

One hundred and sixty delegates from 44 countries including Eastern Europe and the U.S.S.R. and several hundred Americans participated in the 12th Congress of the International Theatre Institute, an international theatre organization founded and sponsored by UNESCO and currently approaching its 20th birthday. The biennial Congress was held in the United States for the first time and hosted by ITI's U.S. Centre, the American National Theatre and Academy.

This international meeting affords the opportunity for theatre leaders from all over the world to exchange ideas and to discuss mutual problems and solutions. In demonstrating the American theatre in action to theatre people from abroad, it also gave to the American theatre itself a sense of its own international value, importance, and responsibility. All facets of the United States theatre participated both

in the planning and the realization of the Congress. A grant of \$35,000 was awarded by the Endowment for this conference.

American National Theatre and Academy..... \$30,000

The National Endowment for the Arts made a matching grant of \$30,000 to ANTA to augment its program of special services for new and established nonprofit theatres throughout the United States. The grant enabled ANTA to open regional offices at the University of Arizona in Tucson and at Florida Atlantic University in Boca Raton; these offices will offer information, employment services and the advice of staff specialists to theatre groups in the western and southern regions of the country.

Minnesota Theatre Company (Tyrone Guthrie Theatre)..... \$45,000

The Minnesota Theatre Co. received a matching grant of \$45,000 toward its new production of the "Oresteia," (retitled "The House of Atreus") to be directed by Tyrone Guthrie, in a new adaptation by playwright-in-residence John Lewin. Special funds were needed for this production because of its physical complexity and because its demands on the actors make it impossible to perform more than biweekly. It opened to a brilliant press and public reception in July, 1967. Dan Sullivan wrote in the *New York Times*, "The ensemble style so long sought by the Guthrie Theatre is becoming an actuality, and this massive 'House of Atreus' is one of its finest accomplishments."

This production has added to the prestige of the Guthrie Theatre and it confirms the already widely held opinion that the Guthrie is one of the outstanding theatre companies in the country.

National Repertory Theatre..... \$105,000

The National Repertory Theatre is a professional company which tours throughout the United States performing in large cities and on university campuses. Its repertoire is comprised of the central plays of the world's dramatic literature.

The company has an extensive educational program which offers half-price tickets for any public performance to students and teachers in groups of 10 or more; written material is provided for the teacher-student groups, and seminars are held after performances to discuss the plays.

New York Shakespeare Festival..... \$100,000

The New York Shakespeare Festival, which provides free Shakespearean and other classical productions in Central Park and in mobile tours of the city, reaching hundreds of thousands of residents and tourists, was given a grant of \$100,000 for the continuation of its pro-

gram. In a city filled with all types of theatre, the festival offers outstanding professional theatre to all for no admission fee.

In September 1967 the festival expanded into a year-round operation in the newly restored Astor Library (a New York landmark) where it will produce new and experimental plays as well as classics.

Resident Professional Theatre Program..... \$383,500

Grants were given to assist in the growth of the resident professional theatre in the United States, enabling the theatres to develop artistically through the engaging of better and larger acting companies and guest directors to direct one or more productions during the course of a season. The funds were used both to increase salaries of certain actors the company could not otherwise keep and to attract additional actors. In each case the grant provided by the Endowment was a supplemental sum, enabling the theatre to pay the difference between what it normally pays the actor and what it must pay to get and to keep a higher caliber of actor. In the case of the guest director, the grant covered the full salary. The first two larger grants listed were for general artistic support as well as the specific purposes outlined above. Those theatres receiving grants were:

Theatre of the Living Arts (Philadelphia).....	\$100,000
Long Wharf Theatre (New Haven).....	50,000
Pittsburgh Playhouse.....	25,000
Hartford Stage Co.....	22,500
Center Stage (Baltimore).....	22,500
Charles Playhouse (Boston).....	22,500
Theatre Co. of Boston.....	22,500
Cleveland Play House.....	22,500
Front Street Theatre (Memphis).....	22,500
Seattle Repertory Theatre.....	22,500
Olney Theatre (Olney, Md.).....	22,500
Actors Theatre of Louisville.....	11,250
Arizona Repertory Theatre.....	11,250
Dallas Theatre Center.....	6,000

Survey of Residual Professional Theatres

Sandra Schmidt..... \$15,000

An individual grant of \$15,000 was made to enable Sandra Schmidt to visit all of the resident professional theatres in the United States. The purpose of the grant was to make a careful evaluation of each theatre in terms of its artistic quality and organizational stability—as well as an evaluation of each theatre's potential for development and for receiving local financial support. A report on all of the resident professional theatres in the United States will be available for consultation by Council members and the Endowment staff when future plans are being developed.

Theatre Inc.—Association of Producing Artists..... \$250,000

The Association of Producing Artists (APA-Phoenix) was given a matching grant of \$250,000 (from unrestricted funds) in general support of its 1967-68 season. APA is one of the two or three leading theatre companies in the United States, with a repertory of major classics and modern works. Besides having a 6-month season in New York at the Lyceum Theatre, APA each year performs outside New York for approximately 23 weeks with a summer season in Los Angeles, a 10-week fall season at the University of Michigan, and appearances in Canada.

In fiscal 1966 APA received a matching grant of \$125,000 from the Endowment for development of its company; this grant was not reflected in the Endowment's previous annual report.

VARIETY OF ART FORMS

Alaska Centennial Professional Theatre..... \$5,000

A special one-time grant was given to the Alaska Centennial Commission to assist in increasing the quality of productions planned for the celebration. An additional \$130,000 was available for the 10-week theatre project, but upon study, the National Council felt an additional \$5,000 would favorably affect the caliber of talent and technicians involved. Since this theatre project was the first professional season ever attempted in the State, the National Council wished to see it launched with the highest possible quality assured.

American Theatre Laboratory..... \$300,000

In a project that one Council member described as the most imaginative, exciting, and innovative passed since formation of the Arts Endowment, a grant of \$300,000 was made to Jerome Robbins for an experimental pilot program to develop the Nation's first theatre laboratory enabling artists from a variety of disciplines to collaborate in the creation and production of new and original works encompassing several art forms.

"The ultimate aim of the workshop," said Mr. Robbins, "is to provide a place for performing and creative artists to join together, work on ideas, create new works, extend and develop the musical theatre into an art capable of poetically expressing the events, deep hopes, and needs of our lives." Mr. Robbins has freed himself of all outside commitments, and is devoting 2 years to this experimental project.

After a full season's work, Mr. Robbins reported to the Council that he was excited and hopeful that his company's work would contribute to the creation of a new form of lyric theatre in America. He said in part:

"We worked with the company 5½ days each week, from ten to six. Each day began with dance training, followed by a class of speech, diction, or singing. The dance training was taught by Anna Sokolow, and augmented by classes with Noboku Uenishi, James Mitchell, James Moore, and myself. The speech and diction were taught by Marian Rich, augmented by Julia Migenes and Joseph Raposo. The rest of the morning session (until 2 p.m.) was used for experiments and exercises essentially involving movement. The afternoons (3 to 6 p.m.) were devoted to pursuing the specific ideas and problems along lines of endeavor as outlined in my original statement for the grant to the National Foundation on the Arts.

"During the season, through our work, we spaded up over 15 projects. The work also included studies and experiments on the Greek dramatists, Shakespeare, Noh Theatre, Synge, Brecht, and contemporary writers, always searching for the lyric, ritual, and poetic aspects of theatre. We explored acting techniques and did very extensive and intensive experiments with voice, masks, movement, props, music, lights, and even stages. Three ideas on contemporary subjects sparked plays that are in writing progress; a one-acter was put into rehearsal; a ballet was composed on the entire company, etc.

"But above all, the group, staff and myself embarked upon and were exposed to an approach in theatre that differed radically with our contemporary theatrical scene. A true and thrilling company engagement was made in the pursuit and re-examination of our theatre, ourselves as performers and the duties and relationships of our audiences, material and art. After completing the first season (and I've never experienced a more demanding, exhausting and exciting time) we found that our work had produced such concrete results to provide enough material to continue for a number of years. Indeed it was so fruitful that it is my wish to devote another season to the American Theatre Laboratory"

Study Of Private Foundation Giving to The Arts

J. Richard Taft..... \$13,300

The study involved the development of detailed data concerning the grants made by private foundations for arts activities. Twenty-three thousand foundations were examined in order to determine that 1,028 foundations granted \$500 or more to cultural projects. The Endowment will have information on each of these foundations, the amounts of gifts, and the art form which was supported.

The second phase of the study involves an exploration of means to increase communication between private foundations and the Federal Government, and recommendations for beginning programs of cooperation.

Rural and Small Community Arts Program..... \$58, 000

In fiscal 1966, the Council recommended favorably on a proposal of the University of Wisconsin's Wisconsin Idea Theatre for an experimental project in five communities with populations ranging from 1,500 to 10,000 persons. This pilot project is exploring methods of increasing public receptivity to cultural programs and offering new opportunities to these isolated and neglected communities. Case studies and detailed evaluations will be written on the various developments. This grant was made in fiscal 1966, as noted; the project was detailed, but the financing not reflected in the Endowment's previous annual report.

VISUAL ARTS

Archie Bray Foundation..... \$5, 000

A matching grant of \$5,000 was made to the Archie Bray Foundation in Helena, Mont., one of the leading professional ceramic centers in the United States, for support of a summer program for creative development in the field of ceramics.

Artists' Technical Research Institute..... \$15, 000

A matching grant of \$15,000 was made to the Artists' Technical Research Institute, a nonprofit organization located in New York City, for scientific laboratory research in the materials and methods of creative painting and sculpture, in order to supply the practicing artist with a rational and scientifically reliable knowledge of the materials which he uses and their proper methods of use. The findings and evaluations of the Institute's study will be published and disseminated to artists, schools and museums.

Artists Awards..... \$300, 000

A program of assistance to individual visual artists has been initiated by the National Council. \$300,000 was allocated for awards of \$5,000 each to be given to 60 painters and sculptors throughout the country to be recommended by panels of experts set up on a regional basis. The list of artists to whom awards were made is included in the appendix.

Tatyana Grosman, Universal Limited Art Editions..... \$15, 000

A grant of \$15,000 was awarded Mrs. Tatyana Grosman, director of Universal Limited Art Editions, an internationally known graphic workshop at West Islip, Long Island, N.Y. This grant enabled Mrs. Grosman to continue the experimental work being done at the workshop in the field of etching in conjunction with recognized American artists.

The J. M. Kaplan Fund, Inc.—Artists' Housing..... \$100, 000

The National Council on the Arts initiated a program to provide studio-living quarters at reasonable rates for artists. A \$100,000 matching grant was approved to The J. M. Kaplan Fund, Inc., New York City, to develop the program, designed to provide artists with quarters having adequate lighting, acoustics and space, and long-term leases which are frequently difficult to secure, enabling them to work and live in both practical and comfortable surroundings. The Kaplan Fund was chosen because of its pioneer work in this field. The Council believes that adequate and reasonably priced studio-living quarters are among the most urgent needs for artists, especially in the fields of painting and sculpture.

Philadelphia City Planning Commission..... \$30, 000

A matching grant of \$30,000 was made to the Philadelphia City Planning Commission for the purpose of acquiring up to three pieces of sculpture to be chosen by a panel mutually acceptable to the Commission and the National Council for the central Philadelphia area to enhance urban design.

Sculpture Project..... \$90, 000

In order to honor achievements in the visual arts and in line with the President's announced program of beautification of the United States, the National Council approved a program of acquisition of contemporary American sculpture for placement in public areas in cities throughout the country at its May 1966 meeting. Matching grants of \$45,000 each have been approved for Grand Rapids, Mich., and Houston, Tex. The artists to be commissioned for these works are recommended by panels of experts mutually agreeable to the participating cities and the National Council.

Study on Circulating Visual Arts to Broader Audiences

MacFadyen and Knowles..... \$30, 995

A maximum of \$30,995 has been designated to MacFadyen and Knowles, architects, in New York City to conduct a Study on Circulating Visual Arts to Broader Audiences. The basic question involved is how to bring museum resources to larger audiences. The main objective of the study is to help develop an integrated program, with the assistance of parallel studies and surveys being conducted by various Federal agencies and other institutions, to make more effective use of the Nation's museum resources.

Museum Program

The Museum Program for fiscal 1967 concentrated on three projects which involved a widening audience approach to museum problems.

This approach appeared to be the best first step in dealing with the multiple and complex difficulties facing the majority of American art museums. By trying to attract a wider audience, the museum increases and initiates various services for the benefit of the community while making the community more aware of the materials, facilities and services available through the museum.

It was decided that as pilot projects, three museums in widely separated geographic locations should be considered. Also some consideration should be given to the size of the museums. From the various applicants, three museums were selected: The Detroit Institute of Arts, the Amon Carter Museum of Western Art (Fort Worth, Tex.), and the Institute of Contemporary Art (Boston, Mass.).

The Detroit Institute of Arts..... \$90,000

The Detroit Institute of Arts received a grant for a cooperative program involving community leaders and officers of various business, philanthropic, religious, educational and social organizations. These leaders were offered seminars involving education in aesthetics as well as exposure to the facilities of the Institute, and, in turn, became the liaison agents between the organizations they represent and the museum, thus creating a wider interest and a broadened audience for the museum and its services.

Amon Carter Museum of Western Art..... \$30,000

The Amon Carter Museum received a grant for the establishment of the North Texas Museum Resources Council, to work primarily with elementary and secondary school teachers in 10 counties of northern Texas, exposing teachers to the facilities of the 14 museum-type institutions in the stated area and indicating how to incorporate these resources in their daily teaching curricula. The overall purpose of the program was to stimulate student interest in and exposure to the arts, and to teach the students how best to use the museums and their facilities for maximum benefits.

Institute of Contemporary Art..... \$30,000

The Institute of Contemporary Art received a grant for a program to educate and involve the public in the art of today. The program included special exhibitions both in and out of the museum, lectures, films, and slides on the background of contemporary art, and the creation of special information materials concerning artists, collections, and collectors in the Greater Boston area.

FINANCIAL REPORT FOR FISCAL YEAR 1967

Appropriated (5c).....	\$4,000,000
Appropriated (5h).....	2,000,000
Appropriated (10a2).....	1,965,692
Unrestricted gifts.....	1,983,075
	<hr/>
	9,948,767

Funds Obligated

In architecture.....	\$ 281,100
In costume design.....	12,500
In dance.....	177,325
In education.....	892,780
In folk art.....	39,500
In literature.....	737,010
In music.....	653,858
In public media.....	788,300
In theatre.....	1,007,500
In a variety of art forms.....	318,300
In visual arts.....	735,995
To the State program.....	1,987,853
	<hr/>
	7,632,021

GRANTS AND CONTRACTS AWARDED, BY ART FORM,
IN FISCAL YEAR 1967

<i>Architecture</i>		\$281, 100
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	America the Beautiful Fund—Design Internships.....	30, 000
	Ronald Beckman—Highway Signs and Graphics.....	10, 000
	Carl Feiss—American Guide Series.....	25, 000
	Festival Foundation, Inc.—Buckminster Fuller, Festival of Two Worlds in Spoleto, Italy.....	12, 500
	Hawaii State Foundation on Culture and the Arts—Oahu Development Conference.....	12, 600
	G. E. Kidder Smith—Exhibition and Book on American Architecture	25, 000
	Ralph Knowles—Design Manual.....	25, 000
	Lake Michigan Region Planning Council.....	10, 000
	Robert R. Nathan Associates, Inc.—National Design Institute Study.....	84, 000
	Tocks Island Regional Advisory Council.....	10, 000
	Undergraduate Student Travel (74 at \$500 each*).....	37, 000
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<i>Costume Design</i>		\$12, 500
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	National Educational Television—Design Films.....	12, 500
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<i>Dance</i>		\$177, 325
<hr/>		
	Association of American Dance Companies.....	25,000
	Ralph Black—Supplemental to Complete Dance Survey	600
	Connecticut College—American Dance Festival.....	15, 000
	Foundation for American Dance—City Center Joffrey Ballet	100, 000
	Northeast Regional Ballet Festival Association.....	1, 725
	Antony Tudor—Choreographer Grant.....	10, 000
	Washington State Arts Commission—Summer Residency for Joffrey Ballet in Pacific Northwest.....	25, 000

*See lists of individual grantees on following pages.

Education \$892, 780

American Educational Theatre Association—William H. Cleveland Survey of Theatre in Secondary Education	7, 000
Association for Higher Education—Program to Strengthen Arts Curricula	33, 000
Fordham University Film Project	71, 780
Graduation Awards (5 at \$1,000 each)	5, 000
Hull House Association—Theatre Projects	30, 000
Laboratory Theatre Project for Education	681, 000
*Repertory Theatre, New Orleans	251, 000
*Repertory Theatre, Rhode Island	265, 000
Inner City Cultural Center (Los Angeles)	165, 000
(*Two-Year Program)	
Elma Lewis—School of Fine Arts	3, 500
Melville M. Nimmer—Study of Legal Rights of Artists	25, 000
North Carolina School of the Arts—Scholarships	4, 500
St. James Community House School of the Arts	24, 500
Teaching Artists—one grant	7, 500

Folk Art \$39, 500

National Folk Festival Association	39, 500
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Literature \$737, 010

Academy of American Poets	33, 000
American Literary Anthology	54, 010
American Playwrights Theatre	30, 000
Authors' League Fund	30, 000
Individual Grants to Creative Writers (22)*	205, 000
Inter-American Foundation for the Arts/Center for Inter-American Relations	150, 000
National Institute of Public Affairs—Coordinating Council of Literary Magazines	50, 000
Kenneth Patchen Award	10, 000
Playwrights Experimental Theatre	125, 000
Radcliffe Institute for Independent Study	25, 000
Westminster Neighborhood Association, Inc.—Watts Writers' Workshop, Douglass House	25, 000

*See lists of individual grantees on following pages.

Music \$653, 858

American Choral Foundation—Workshop	50, 000
Bennington Composers Conference	13, 000
Boston Symphony—Elliott Carter Concerto	7, 500
Carnegie Hall—Jeunesses Musicales	31, 500
Composer Assistance Program	18, 458
Denver Symphony	2, 500
Hofstra University—Workshop	4, 850
Mellon Institute—Violin Varnish	3, 500
Metropolitan Opera National Company Tour	150, 000
National Music Camp, Interlochen—International Conference	25, 000
New York City Opera	40, 000
Regional Opera Program	98, 000
Douglas Beaton Study	35, 000
Metropolitan Opera	63, 000
Alexander Ringer—Music Education Project—Kodaly	12, 150
San Francisco Opera—Western Opera Theatre	115, 000
Alexander Schneider—Feasibility Study, National Chamber Music Institute	32, 400
Thorne Music Fund	50, 000

Public Media \$788, 300

Educational Broadcasting Corporation (from unrestricted gift fund)	625, 000
Educational Television Stations/Indiana University (\$34,300 from unrestricted gift fund, \$34,000 from program money)	68, 300
National Educational Television (from unrestricted gift fund)	75, 000
WTTW/Chicago Educational Television Association	20, 000

Theatre \$1, 007, 500

American Puppet Arts Council—Baird Puppet Theatre	20, 000
American Theatre of Being	24, 000

American National Theatre and Academy—International Theatre Institute Congress.....	35,000
American National Theatre and Academy Regional Offices.....	30,000
Minnesota Theatre Company—Tyrone Guthrie Theatre.....	45,000
National Repertory Theatre.....	105,000
New York Shakespeare Festival.....	100,000
Resident Professional Theatre Program (14 grants)...	383,500
Sandra Schmidt—Survey of Resident Professional Theatres.....	15,000
Theatre, Inc.—Association of Producing Artists—APA-Phoenix (from unrestricted gift fund).....	250,000
Variety of Art Forms	\$318,300
Alaska Centennial Commission.....	5,000
Jerome Robbins—American Theatre Laboratory.....	300,000
J. Richard Taft—Study of Private Foundation Support, for the Arts.....	13,300
Visual Arts	\$735,995
Archie Bray Foundation—Summer Workshop for Ceramicists.....	5,000
Artists' Technical Research Institute.....	15,000
Awards to Artists (60 at \$5,000 each)*.....	300,000
Tatyana Grosman—Universal Limited Art Editions...	15,000
The J. M. Kaplan Fund, Inc.—Artists' Housing Program.....	100,000
MacFadyen and Knowles—Survey of Community Arts Resources.....	30,995
Museums Project.....	150,000
Boston Institute of Contemporary Art.....	30,000
Amon Carter Museum of Western Art.....	30,000
Detroit Institute of Arts.....	90,000
Philadelphia City Planning Commission—Sculpture... Sculpture Project.....	30,000
Grand Rapids.....	45,000
Houston.....	45,000

*See lists of individual grantees on following pages.

INDIVIDUAL GRANTEES

INDIVIDUAL GRANTEES

Awards to Painters and Sculptors: Sixty awards of \$5,000 each to painters and sculptors in recognition of outstanding work and to encourage continued efforts in the field of visual arts (\$300,000).

IN PAINTING

Lennart Anderson Brooklyn, N.Y.	George McNeil Brooklyn, N.Y.
Robert Beauchamp Provincetown, Mass.	Neil Meitzler Seattle, Wash.
Billy Al Bengston Venice, Calif.	Clark Murray Los Angeles, Calif.
George Cohen Evanston, Ill.	Ray Parker New York, N.Y.
Rollin Crampton Woodstock, N.Y.	Charles Pollock East Lansing, Mich.
Gene Davis, Washington, D.C.	Richard Pousette-Dart Suffern, N.Y.
William Geis Stinson Beach, Calif.	Ralph Rosenberg New York, N.Y.
Sam Gilliam Washington, D.C.	Edward J. Ruscha Los Angeles, Calif.
Robert Goodnough New York, N.Y.	Ludwig Sander New York, N.Y.
Stephen Greene Valley Cottage, N.Y.	Leon Polk Smith New York, N.Y.
Julius Hatofski San Francisco, Calif.	Theodoros Stamos New York, N.Y.
Robert Huot New York, N.Y.	Myron Stout Provincetown, Mass.
Will Insley Oberlin, Ohio	Tony Vevers Lafayette, Ind.
Bill Ivey Seattle, Wash.	Bruce West Mount Angel, Oreg.
Al Leslie New York, N.Y.	Phil Wilbern Detroit, Mich.
Agnes Martin New York, N.Y.	Neil Williams New York, N.Y.
John McLaughlin Los Angeles, Calif.	Jack Youngerman New York, N.Y.

IN PAINTING AND SCULPTURE

Charles Blederman Redwing, Minn.	Robert Mangold New York, N.Y.
Jean Follett St. Paul, Minn.	Richard Randell Sacramento, Calif.

IN SCULPTURE

Wallace Berman Topanga, Calif.	Edwin Mieczkowski Cleveland, Ohio
David Black Columbus, Ohio	Gary Molitor San Francisco, Calif.
Ronald Bladen New York, N.Y.	Robert Morris New York, N.Y.
Nassos Daphnis New York, N.Y.	Manuel Neri Benicia, Calif.
Mark Di Suvero New York, N.Y.	Kenneth Price Los Angeles, Calif.
Dale Eldred Kansas City, Mo.	Tony Smith South Orange, N.J.
Dan Flavin Cold Spring, N.Y.	Richard Stankiewicz Huntington, Mass.
Joe Goto Providence, R.I.	George Sugarman New York, N.Y.
Donald Judd New York, N.Y.	Steven Urry Chicago, Ill.
Gary Kuehn Somerville, N.J.	David Weinrib New York, N.Y.
Alvin Light San Francisco, Calif.	H. C. Westermann Brookfield Center, Conn.

Individual Grants to Writers: Grants-in-aid of up to \$10,000 each to 22 biographers, journalists, novelists, and poets to complete works in progress or conduct research essential to their continuing work (\$205,000).

JOINT GRANTS TO BIOGRAPHERS
(with National Endowment for the Humanities)

<i>Faubion Bowers</i>	To complete a biography of Scriabine.
\$5,000	
<i>Sister M. Bernetta Quinn</i>	To complete <i>Symbolic Landscape in Modern Poetry</i> (Pound, Yeats, Stevens, Williams, and Roethke).
\$5,000	
<i>Allan Seager</i>	To complete the authorized biography of Theodore Roethke.
\$5,000	

TRAVEL GRANTS

<i>Jeremy Larner</i>	To travel to the west coast, and do research on a projected novel about life in Hollywood.
\$10,000 (novelist)	
<i>Harry H. Pearson, Jr.</i>	To travel the Buffalo River in Arkansas, to write about the river, and the Ozark hill people.
\$10,000 (journalist)	
<i>Mona Van Duyn</i>	To travel in the South and the Southwest, particularly New Orleans and New Mexico.
\$10,000 (poet)	

WORK-IN-PROGRESS (POETRY)

<i>Hayden Carruth</i>	To complete a long poem.
\$10,000	
<i>Robert Duncan</i>	To complete a new book of poetry.
\$10,000	
<i>Mazine Kumin</i>	To complete a new book of poetry and a novel.
\$10,000	
<i>Robert Peterson</i>	To complete a new book of poems and a sonnet sequence.
\$10,000	
<i>I. L. Salomon</i>	To complete the translations from the Italian of the works of Dino Campana, Cardarelli, and others.
\$10,000	

WORK-IN-PROGRESS (THE NOVEL)

<i>William Gaddis</i>	To complete a novel.
\$10,000	
<i>Ivan Gold</i>	To complete an autobiographical novel.
\$10,000	
<i>Caroline Gordon</i>	To complete <i>A Narrow Heart</i> , an autobiographical novel.
\$10,000	
<i>Wallace Markfield</i>	To complete a picaresque novel about contemporary American life and culture.
\$10,000	
<i>Tillie L. Olsen</i>	To complete a novel, as yet untitled.
\$10,000	
<i>Grace Paley</i>	To complete a novel.
\$10,000	
<i>May Sarton</i>	To complete a series of linked novels which will examine the ethos of a New England village.
\$10,000	
<i>Michael Seide</i>	To complete a 1,000-page novel called, <i>The Common Wilderness</i> .
\$10,000	
<i>Isaac Singer</i>	To complete a novel, entitled, <i>The Manor</i> .
\$10,000	
<i>Richard Yates</i>	To complete a novel about World War II, as yet untitled.
\$10,000	
<i>Isabel Bolton</i>	To complete a novel entitled, <i>A Procession of Ghosts</i> .
\$10,000	

Undergraduate Student Travel: Seventy-four grants-in-aid of \$500 each for undergraduate students recommended by schools of architecture, planning and landscape architecture, for research and travel during the summer of 1967, before their final year of study (\$37,000).

IN ARCHITECTURE

Harold B. Anderson Tucson, Ariz.	University of Arizona Tucson, Ariz.
Katherine Asbury Morgantown, Ind.	University of Kentucky Lexington, Ky.
Alan T. Baldwin Blacksburg, Va.	Virginia Polytechnic Institute Blacksburg, Va.
James Barnes Old Saybrook, Conn.	Rhode Island School of Design Providence, R.I.
Richard James Barrette Gainesville, Fla.	University of Florida Gainesville, Fla.
Philip D. Belanger Wood River, Ill.	Rice University Houston, Tex.
Mitchell A. Brown Lawrence, Kans.	University of Kansas Lawrence, Kans.
Theodore Wayne Brown Longmont, Colo.	University of Colorado Boulder, Colo.
Joshua A. Burns St. Louis, Mo.	Washington University St. Louis, Mo.
Ronald R. Copeland College Station, Tex.	Texas A&M University College Station, Tex.
James A. Di Luigi Washington, D.C.	Catholic University of America Washington, D.C.
Michael Dolinski San Gabriel, Calif.	Cooper Union New York, N.Y.
William Duke Faught Searcy, Ark.	University of Arkansas Fayetteville, Ark.
Eugene H. Fisher, Jr. New Orleans, La.	Tulane University New Orleans, La.
Richard H. Fitzhugh Yonkers, N.Y.	Howard University Washington, D.C.
Jimmy E. Furr Baton Rouge, La.	Louisiana State University Baton Rouge, La.
Frank Genzer, Jr. South Houston, Tex.	University of Texas Austin, Tex.
Joseph Kenneth Greenberg South Orange, N.J.	Columbia University New York, N.Y.
Carl J. Greene, Jr. Houston, Tex.	University of Houston Houston, Tex.

Frederick Jules Provincetown, Mass.	Carnegie Institute of Technology Pittsburgh, Pa.
Kenneth S. Karpel Bronx, N.Y.	Rensselaer Polytechnic Institute Troy, N.Y.
Thomas A. Kirk Memphis, Tenn.	Georgia Institute of Technology Atlanta, Ga.
Dennis Korchak Hammond, Ind.	Illinois Institute of Technology Chicago, Ill.
James P. Leese Tempe, Ariz.	Arizona State University Tempe, Ariz.
Philip G. Lehn Seattle, Wash.	University of Washington Seattle, Wash.
Arthur J. Lidsky Flushing, N.Y.	Clemson University Clemson, S.C.
Daniel MacGilvray Urbana, Ill.	University of Illinois Urbana, Ill.
Michael A. Marshburn Oxford, Ohio	Miami University Oxford, Ohio
Wendy McGarry Manti, Utah	University of Utah Salt Lake City, Utah
Lloyd A. Meyer York, Nebr.	University of Nebraska Lincoln, Nebr.
Robert Dean Myrick Butte, Mont.	Montana State University Bozeman, Mont.
Jon R. Oace North St. Paul, Minn.	University of Minnesota Minneapolis, Minn.
Peter C. Papademetriou New Vernon, N.J.	Yale University New Haven, Conn.
Edward Popko Cambridge, Mass.	University of Detroit Detroit, Mich.
James H. Praprotnik St. Louis, Mo.	Oklahoma State University Oklahoma City, Okla.
Howard E. Rivers, Jr. Monroe, La.	University of Oklahoma Norman, Okla.
Gary Rogowski North Hollywood, Calif.	California State Polytechnic College San Luis Obispo, Calif.
Glen Alan Schultz Kent, Ohio	Kent State University Kent, Ohio
Larry D. Self Lubbock, Tex.	Texas Technological College Lubbock, Tex.
Ralph L. Steinhauer Louisville, Ky.	University of Notre Dame Notre Dame, Ind.
James E. Swan New York, N.Y.	Princeton University Princeton, N.J.
Paul Angelo Vogt Columbus, Ga.	Auburn University Auburn, Ala.

IN LANDSCAPE ARCHITECTURE

Ronnie E. Benoit Easton, Pa.	Pennsylvania State University University Park, Pa.
Gregory A. Boyer Farmington, Mich.	Michigan State University East Lansing, Mich.
Everett D. Chism Athens, Ga.	University of Georgia Athens, Ga.
Donald Lynn Collins Raleigh, N.C.	North Carolina State University at Raleigh Raleigh, N.C.
Terrence J. DeWan Westfield, N.J.	State University of New York: College of Forestry at Syracuse University Syracuse, N.Y.
Marc C. Frazer Aurora, Ill.	University of Illinois Urbana, Ill.
Geoffrey T. Freeman Dover, Mass.	Harvard University Cambridge, Mass.
Robert S. Nettleship, Jr. Columbus, Ohio	Ohio State University Columbus, Ohio
Allen Padil Swisher, Iowa	Iowa State University Ames, Iowa
William F. Rock, Jr. Philadelphia, Pa.	University of Pennsylvania Philadelphia, Pa.
Walter E. Rogers Amherst, Mass.	University of Massachusetts Amherst, Mass.
Nancy Eades Stutsman St. Louis, Mo.	University of Michigan Ann Arbor, Mich.
Lawrence Wright Edmonds, Wash.	University of Oregon Eugene, Ore.

IN PLANNING

David E. Bess Berkeley, Calif.	University of California Berkeley, Calif.
Raymond J. Burby Carrboro, N.C.	University of North Carolina Chapel Hill, N.C.
Gaylord I. Burke Ludlow, Mass.	University of Rhode Island Kingston, R.I.
John J. Donohue, Jr. Jersey City, N.J.	Syracuse University Syracuse, N.Y.
William R. Futhy Wheeling, W. Va.	University of Pittsburgh Pittsburgh, Pa.
Willard R. Grace, III Great River, N.Y.	University of Virginia Charlottesville, Va.
James Thomas Haddox Knoxville, Tenn.	University of Tennessee Knoxville, Tenn.

S. Kenneth Johnson, III
Los Angeles, Calif.

Hope Marindin
Washington, D.C.

Janet O'Hare
Long Island City, N.Y.

Roger Pool
Cambridge, Mass.

Charles Reiss
Brooklyn, N.Y.

Lowell Dean Richards
De Smet, S. Dak.

Michael R. O. Rosen
Madison, Wis.

Louis F. Schneider
Tallahassee, Fla.

James G. Stockard, Jr.
Cambridge, Mass.

Douglas E. Warns
Cincinnati, Ohio

Constance Werner
Annapolis, Md.

Ronald G. Wortman
Detroit, Mich.

University of Southern California
Los Angeles, Calif.

George Washington University
Washington, D.C.

Pratt Institute
Brooklyn, N.Y.

Massachusetts Institute of Technology
Cambridge, Mass.

New York University
New York, N.Y.

Kansas State University
Manhattan, Kans.

University of Wisconsin
Madison, Wis.

Florida State University
Tallahassee, Fla.

Harvard University
Cambridge, Mass.

University of Cincinnati
Cincinnati, Ohio

Cornell University
Ithaca, N.Y.

Wayne State University
Detroit, Mich.

The First Annual Report
of the
NATIONAL COUNCIL ON THE ARTS
1964-1965

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LETTER OF TRANSMITTAL

Washington, D. C.

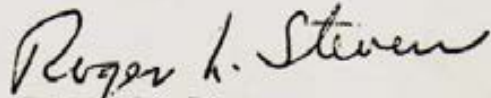
September 28, 1965

My dear Mr. President:

On behalf of the National Council on the Arts, I have the honor to transmit herewith the first Annual Report of the Council for 1964-1965, for submission to the Congress as required by the National Arts and Cultural Development Act of 1964.

A copy of this Report has, today, been sent to the Vice President of the United States and to the Speaker of the House of Representatives.

Respectfully,



Roger L. Stevens
Chairman
National Council on the Arts

The President
The White House

MEMBERS OF THE NATIONAL COUNCIL ON THE ARTS

Chairman: Mr. Roger L. Stevens

Miss Elizabeth Ashley
Mr. Leonard Bernstein
Mr. Anthony A. Bliss
Mr. David Brinkley
Dr. Albert Bush-Brown
Miss Agnes de Mille
Mr. Rene d'Harnoncourt
Mr. Ralph Ellison
Mr. Paul Engle
Mr. R. Philip Hanes, Jr.
Reverend Gilbert Hartke, O. P.
Mr. Herman David Kenin

Miss Eleanor Lambert
Dr. Warner Lawson
Mr. Gregory Peck
Mr. William L. Pereira, F.A.I.A.
Mr. Richard Rodgers
Mr. Oliver Smith
Mr. Isaac Stern
Mr. George Stevens, Sr.
Mr. James Johnson Sweeney
Mr. Otto Wittmann
Mr. Minoru Yamasaki, F.A.I.A.
Mr. Stanley Young

Ex-Officio: Dr. S. Dillon Ripley

ANNUAL REPORT

A nation is an association of reasonable beings united in a peaceful sharing of the things they cherish; therefore, to determine the quality of a nation, you must consider what those things are.

St. Augustine, The City of God XIX - xxiv

FOREWORD

"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."

Lyndon B. Johnson

With the passage of the National Arts and Cultural Development Act of 1964, the United States Congress recognized the Arts as a vital part of our national life, and not a luxury. It recognized that individuals, governments, educational institutions, and non-artistic enterprises such as business and civic groups, all share the responsibility for our nation's cultural progress.

At its second meeting, the National Council on the Arts adopted the following policy statement, which reflects the consensus of opinion of the Council:

"All Great Societies have been distinguished by a deep devotion to all of the Arts.

The National Council on the Arts believes that, with our increased leisure, and our widespread education, it is imperative that the Federal Government support the Arts more actively, and provide leadership and resources to advance the Arts to a point where our national inner life may be continuously expressed and defined.

It is our belief that it is through the Arts that a nation realizes the fullest meaning of its experience. For, as the Arts achieve that order which we term beauty, they also contribute to our awareness of who we are and where we are.

In a society which has always been marked by that special disorder which comes of vast spaces, a highly diversified people, great natural and technical resources, and a rapid tempo of historical change, the Arts are here of utmost importance--not only as a moral force, but as a celebration of the American experience which encourages, clarifies and points to the next direction in our struggle to achieve the promise of our democracy.

The Council is discussing many projects in the Arts which can be readily accomplished. Some of these can be done jointly with various national associations and governmental agencies.

The Council is convinced that the Arts, at the highest level of excellence, must become an enriching part of the daily life of the American people."

The efforts of the National Council on the Arts during the three months since its members were sworn in at the White House, and the mere six months or so of study on the part of its limited staff, are but a beginning.

HISTORICAL BACKGROUND

What is honored in a country will be cultivated there

Over 150 years ago, discussing his own concept of civilization,

John Adams said:

"I must study politics and war, that my sons may have liberty to study mathematics, philosophy and commerce; so that their children, in turn, may have the right and privilege to study painting, poetry and music."

On September 3, 1964, President Johnson signed the National Arts and Cultural Development Act creating the National Council on the Arts, the first federal agency to be established by law to: "provide such recognition and assistance as will encourage and promote the Nation's artistic and cultural progress."

The legislation creating the Council has been a long time evolving. President Washington recognized the Arts as central to the nation's well-being in the year 1788 when he said:

"The arts and sciences are essential to the prosperity of the State and to the ornament and happiness of human life. They have a primary claim to the encouragement of every lover of his country and of mankind."

In a letter to the President of the United States, dated Christmas Day 1826, John Trumbull, President of the American Academy of

Fine Arts, proposed "A Plan for the Permanent Encouragement of the Fine Arts by the National Government." The letter said in part:

"I beg permission to submit to your consideration the following plan for the permanent encouragement of the Fine Arts in the United States: public protection has already been extended in a very effectual manner, to various branches of the public industry employed in manufactures of different kinds; and I wish to call the attention of the government to the Fine Arts, which, although hitherto overlooked, may, I trust, be rendered a valuable, as well as an honourable branch of the national prosperity. . . I cannot but believe, that not only artists and manufacturers would derive great advantage from the adoption of some such plan, but that the honour and the essential interests of the nation would thereby be eminently advanced."

Although the government of the United States has never formulated a tradition of support for the Arts, as may be found in the countries of western Europe, Presidents throughout the nation's history have given emphasis to artistic achievement as a cornerstone of the nation's life, and there have been persistent, if unsuccessful, strivings by many members of Congress, from all parts of the nation, to gain official recognition for the Arts.

An Act of Congress in 1880 established the Library of Congress, which over the years has become one of the finest libraries of its kind in the world. A positive step was taken by President Buchanan in 1859 when he appointed a National Art Commission. Congress, however, failed to back his action with the necessary appropriations, and this Commission collapsed within two years of its creation.

After ten years of Congressional deliberations, the Smithsonian Institution was established in 1846 to take care of the bequest of an

Englishman, James Smithson. In 1891 the 51st Congress enacted Public Law 159 creating the National Conservatory of Music. Among its trustees numbered many leading figures of the day. This National Conservatory was responsible for bringing Anton Dvorak to America, during which time he wrote the New World Symphony. In later years repeated efforts were made to re-establish the Conservatory, with no success.

Congressional proposals introduced in 1897 for a National Office of the Arts were ultimately responsible for the establishment of the present National Fine Arts Commission. In response to a request by the American Institute of Architects for a bureau of fine arts in 1909, President Theodore Roosevelt appointed a Council of Fine Arts consisting of thirty members. Incoming President Taft had to abolish the Council for lack of funds. The following year Taft, did, however, sign a bill establishing the Fine Arts Commission, a compromise which, while not as ambitious as the original proposal, was nevertheless considered a step forward.

In 1923 the government accepted the responsibility for a gallery of primarily oriental art donated by the late Charles Freer. That gallery, a bureau of the Smithsonian Institution, is now partially supported by federal funds. In 1937 the government accepted a further gift of the Mellon Collection, together with a \$15 million building to house it.

The first official unit of the government devoted to art was the

Section of Painting and Sculpture, created as a branch of the Treasury Department by executive order of President Franklin D. Roosevelt in 1934. This section, which assigned artists the task of decorating federal buildings, appeared to take on permanent status when it became the Section of Fine Arts in 1938, only to have its functions assumed in 1943 by the Office of the Supervising Architect.

No historical background, however brief, would be complete without mention of the federal arts projects of the thirties and early forties. Some of these programs were continued by state and private support.

Such outstanding arts institutions as the Utah Symphony, the Buffalo Philharmonic, and the Pittsburgh Symphony Orchestra owe their founding, in large measure, to these programs. In addition, some of the prominent American artists assisted by these programs were Jackson Pollock, Stuart Davis, Thomas Hart Benton, and the late David Smith.

In the years following World War II Senator (then Congressman) Javits, continuously introduced legislation to encourage the Arts, and in January 1951 President Truman asked for a report on the state of the Arts with respect to government. A detailed report, dated May 15, 1953, was subsequently submitted to President Eisenhower. This report, entitled, "Arts and Government" recommended among other things more funds and an adequate building for the Smithsonian's National Collection of Fine Arts.

In 1955 the importance of the relationship between government and

the Arts was again a matter of national concern. That year, in his state of the union message, President Eisenhower advocated a Federal Advisory Commission on the Arts within the Department of Health, Education and Welfare. In his message President Eisenhower said:

"In the advancement of the various activities which would make our civilization endure and flourish, the Federal Government should do more to give official recognition to the importance of the Arts and other cultural activities."

During the Eighty-fourth Congress a special Subcommittee of the Committee on Labor and Public Welfare held a public hearing on the Eisenhower administration's proposal to create a Federal Advisory Commission, and on a bill to establish a Federal Advisory Council on the Arts. This bill passed the Senate on July 5, 1956, but was subsequently tabled in the House Committee on Education and Labor.

In the 85th Congress similar bills were introduced, one by Senator Smith of New Jersey, on behalf of the administration, and another by Senators Humphrey, Douglas, and Javits. A public hearing was held on these proposals, but no further action was taken.

During the same session, the Congress passed an Act authorizing the creation of a national center for the performing arts in the Nation's Capital to be named the National Cultural Center. In January 1964, following the death of President Kennedy, President Johnson signed an amendment to this Act, dedicating the Center as the official memorial in the Nation's Capital to the late President, and renaming it the John F. Kennedy Center for the Performing Arts.

During the 86th Congress, Senator Humphrey, with the cosponsorship

of Senators Murray, Douglas, and Javits, again offered a proposal to establish a Federal Advisory Council. No administration bill was offered in the 86th Congress, and no hearings were held in either House on this proposal. A single hearing was, however, conducted by a Subcommittee under the chairmanship of Senator Yarborough, on a bill introduced by the late Senator Case of South Dakota, providing for a National Academy of Culture. The sole witness at this hearing was Mr. Robert Frost.

During the 87th Congress, President Kennedy, in a message relative to an educational program dated February 6, 1962, urged approval of a measure establishing a Federal Advisory Council on the Arts. The message said, in part:

"Our nation has a rich and diverse cultural heritage. We are justly proud of the vitality, the creativity, and the variety of the contemporary contributions our citizens can offer to the world of the arts. If we are to be among the leaders of the world in every sense of the word, this sector of our national life cannot be neglected or treated with indifference. Yet, almost alone among the governments of the world, our government has displayed little interest in fostering cultural development..."

Hearings were held not only on the proposal recommended by the President, but on two other bills which had never had the benefit of public airing by any committee. These bills both proposed that the Federal Government make grants either to assist the States to develop programs or projects in the Arts, or to assist professional groups engaged in the performing and visual arts to provide productions of these arts throughout the country.

In October and November 1963 and later, in the Spring of 1964, further hearings were held, on bills calling for the creation of a National Council on the Arts and a National Arts Foundation. Eminent witnesses, active in all the major fields of the visual and performing arts, came to Washington from all over the nation to testify in support of the legislation. The hearing record, including support from the business and financial community, educators, representatives of Federal and State Governments, senior citizens, talented artists, organized labor, and many others, documents a widespread and growing nationwide approval of the arts legislation. The testimony overwhelmingly favored action by the Congress to establish, within the Federal Government, agencies to be charged with assisting the growth and development of the Arts throughout the nation.

The key legislation was Title I of S. 2379, a combination of two bills brought before the first session of the 88th Congress: S. 1316, introduced by then Senator Humphrey, and S. 165, introduced by Senator Javits.

Title I provided for a National Council on the Arts. Title II of S. 2379 provided for the establishment of a National Arts Foundation.

Both titles of S. 2379 were passed by the Senate on December 23, 1963. Late in the second session of the 88th Congress, on August 20, 1964, Title I was approved by the House of Representatives as H. R. 9586. The Senate accepted the House version of the legislation the following day.

On September 3, 1964, President Johnson signed the National Arts and Cultural Development Act, Public Law 88-579, into law, and the National Council on the Arts was established.

* * * * *

FIRST MEETING OF THE COUNCIL

The twenty-four members of the National Council on the Arts, and one ex-officio member, were appointed by President Lyndon B. Johnson on February 23, 1965. The Senate subsequently confirmed the nomination of Roger L. Stevens as the Council's Chairman on March 9, 1965.

The first meeting of the National Council on the Arts took place at the White House on April 9 and 10, 1965. All twenty-five members of the Council attended the meeting, with the exception of Minoru Yamasaki, who had just undergone surgery.

Swearing-in Ceremony

The formal swearing-in of the members and the Council's Chairman, took place in the Cabinet Room of the White House at 11:30 a.m. of the first day, with President Johnson presiding.

In his remarks to the Council, the President said:

"...I believe that a world of creation and thought is at the very core of all civilization, and that our civilization will largely survive in the works of our creations. That quality, as I have said many times before, confirms the faith that our common hope may be much more enduring than our conflicting hostilities. And I want that each hour of the things that we do will be enduring. Right now the men of affairs are struggling to catch up with the insights of great art. The stakes may well be the survival of our entire society..."

The morning session on April 9th took place in the Fish Room of the White House, while the afternoon session was held at Decatur House on Lafayette Square. The all-day session on April 10th took place at the new Museum of History and Technology of the Smithsonian Institution.

In addition to the Council members and staff present, invited guests were Senator Claiborne Pell, Chairman of the Special Subcommittee on Arts and Humanities of the Senate Committee on Labor and Public Welfare; Congressman Frank Thompson, Jr., Chairman of the Special Subcommittee on Labor of the House Committee on Education and Labor; Mr. George D. Cary, Deputy Register of Copyrights; Mr. Richard N. Goodwin, Special Assistant to the President, and Dr. T. W. Taylor, Assistant to the Secretary of the Smithsonian Institution.

Appropriation

Congressman Thompson addressed the meeting on the morning of April 9th. He explained an omission in Public Law 88-579 establishing the National Council on the Arts, whereby the words per annum had inadvertently been omitted from the appropriations section of the legislation as passed by the Congress, although the clear intention of the Act was for the continuing activities of the Council on a permanent basis.

Congressman Thompson advised the Council that an amendment to the original bill had been introduced, whereby the Council would

be authorized to receive an appropriation of \$150,000 per annum for its operation. In this respect the Council passed its first

Resolution:

"Resolved: The National Council on the Arts unanimously requests that the Congress establish the Council as a permanent agency by amending Public Law 88-579 to allow for an annual appropriation of \$150,000 for administrative purposes. "

On April 29, 1965, this amendment was duly passed by the House (H. R. 4714), and by a Voice Vote in the Senate on August 6, 1965. It was signed into law as Public Law 89-125 on August 13, 1965.

National Foundation on the Arts and the
Humanities

Senator Pell and Congressman Thompson presented a detailed analysis of the intent and background of the legislation before Congress calling for the establishment of a National Foundation on the Arts and the Humanities, as specifically contained in the proposals in bill form transmitted to them, as Chairmen of the two above-mentioned Subcommittees, by the Administration of President Johnson on March 10, 1965. These proposals, S. 1483 in the Senate, and H. R. 6050 in the House of Representatives, received strong Congressional endorsement. In the Senate 44 members sponsored the legislation. In the House of Representatives more than 100 members sponsored legislation to benefit both the Arts and the humanities.

Mr. Brinkley noted that the current session of the Congress was,

perhaps, an historic moment for the Arts, and the small beginning of an era which could have great significance for the country.

Dr. Ripley endorsed the legislative proposal as timely, and stressed its importance as the beginning of a concept. Father Hartke added his endorsement, and recommended an immediate resolution of support for the legislation. It was, therefore, Resolved that:

"Whereas President Johnson has proposed the establishment of a National Foundation on the Arts and the Humanities;

Whereas President Johnson has given his full support to the Bills S. 1483 and H. R. 6050;

Be it Resolved: That the National Council on the Arts supports the President's position on the Arts and the humanities."

The Council enquired whether the funds appropriated under the Teacher Training Section of the pending legislation would be administered by the Council or by the Office of Education? Congressman Thompson confirmed that the grants would be administered directly by the Office of Education, and completely separate from the Arts endowment.

Copyright Revision Act of 1965

Mr. George D. Cary, Deputy Director Register of Copyrights, appeared at the first session, at the Chairman's request, to explain the provisions of the Copyright Revision Act of 1965.

In answer to several questions pertaining to "rights of creation," Mr. Cary pointed out that the United States laws differ in concept from those of most European countries. U.S. law assumes that a creative work is rightfully, and eventually, the property of the people, but that

the copyright holder is entitled to the exclusive use of his work for a stipulated period, as a stimulation to creative activity. The second point developed was that a copyright is a protection for written works. Any work which can be defined as a creative work of written, or substantive form can be copyrighted. Performances, however, cannot be protected under this concept.

In session the following day, the Council Resolved that:

"The National Council on the Arts expresses its views that modernizing and strengthening the copyright protection afforded to authors is of the utmost importance to the creative activity on which the strength and endurance of our cultural progress largely depends.

The Council recommends the most favorable consideration by the Congress of these principles with the ultimate purpose of enactment at the earliest possible date of a new copyright law based upon these principles."

The Chairman of the Council was instructed to forward a copy of this Resolution to the Chairmen of the House and Senate Judiciary Committees, under whose jurisdiction this legislation falls.

Organizational Structure of the Council

During the first session of its meeting, the Council resolved that a committee of its members should recommend a table of organization and procedures to be followed by the Council, taking the entire operation of the Council into account.

The recommendations of this committee were submitted at the second meeting of the Council.

Goals

It was agreed that the Council should direct its efforts toward

two major goals:

"Enlarging audience participation in the Arts, and (providing) opportunities for wider professional activities and training."

National Survey of Cultural Resources

It was resolved that the Chairman should appoint a Subcommittee to define the objectives and purposes of any study that might be made of the cultural resources of the United States, and that this report should be circulated to the members of the Council before proceeding with such a census.

The report of the Subcommittee was duly presented at the second meeting of the Council.

Recommendations

With a view to accomplishing its stated goals, the Council at its first meeting recommended:

Fine Arts Decoration of Federal Buildings

That the Federal Government require as mandatory the expenditure of 1% of the total cost of federal buildings for fine arts decoration at the time of construction, and that the selection of art and/or artists by GSA be made with the advice of experts from outside the Government.

That the Federal Government earnestly encourage the expenditure of 1% of the budget for fine arts on buildings built with any federal funds, through FHA or urban renewal programs.

Educational Television

That additional legislation be passed to assist educational television stations to carry out significant programming in the Arts.

Public Service Time on Television

The Council urged that the FCC define public service time as including, specifically, time used for the dissemination of the Arts and information about the Arts.

National Parks

That in establishing or expanding Department of Interior museums and other facilities, including those in the national parks, more attention be given to the nation's cultural heritage, and that more cultural attractions of a performance nature be programmed in our national parks.

Taxes

The Council went on record as being opposed to the following taxes:

- The excise tax on musical instruments
- The excise tax on theatre tickets
- The exclusion of artists from self-employed retirement programs
- The various income tax provisions regarding royalties from creative works, and recommended that the period over which income from the sale of works, including royalties, can be averaged, should be extended.

Creation of Arts Facilities

The Council urged that, wherever possible, art facilities be included in already existing federal construction and renewal projects.

Surplus Property

That the regulations governing the opportunities to purchase federal surplus property be broadened to include cultural agencies and institutions.

The Florence Agreement

That the United States join other leading nations of the world in adopting the Florence Agreement, regulating the import and export of cultural and educational items.

Artist's Housing

That continuing effort and study be directed toward the problem of housing the professional artist.

Quality of Design

The principle of encouraging the highest possible quality of design, wherever the Federal Government is involved, from architecture to postage stamps, was adopted by the Council.

International Art Exhibitions

The Council went on record as believing that American representation at the great international art exhibitions, such as Biennales of Venice and Sao Paulo, are matters of national concern, and should be supported by the Government. The Council further believes that the Smithsonian Institution, being a governmental agency concerned with the Arts, is the logical agency to organize these exhibitions, in cooperation with other museums.

In this respect, the Council enquired if Sections 4 and 5 of the pending legislation (S. 1483) could be interpreted as restricting the work of the proposed Foundation to activities within the United States, and hence barring participation in international festivals, exhibitions, and programs. The Council agreed that a clear mandate to carry out international programs was desirable for the Foundation, and requested the Chairman to take the necessary steps to clarify the issue.

Arts Administration

The Council believes that one of the greatest needs of arts organizations is able administrators. It was recommended, therefore, that the Council cooperate with the Arts and Humanities Branch in the U.S. Office of Education in efforts to develop formal arts administration courses.

Arts in Education

That the Arts and Humanities Branch of the U. S. Office of Education study what is being done by the state boards of education with a view to improving and developing arts education in secondary and elementary schools, and that recommendations based on this study be presented to the National Council on the Arts for its action.

International Film Festival

That the National Council on the Arts favors the establishment of an annual International Film Festival to be held in Washington, D. C. The objectives of this Festival would be the elevation of standards, an incentive to excellence, and Government recognition of films as a major art form.

Statement by the National Council on the Arts
at the Termination of its First Meeting
in
Washington, D. C.

April 9 - 10, 1965

The National Council on the Arts greets its formation, and the discussions now being held in Congress to establish the National Arts and Humanities Foundation as a long-awaited and much-needed national recognition that the arts are a public necessity. Congress has now declared that the creative imagination of artists is a major national resource.

The Council sees in the national encouragement of the Arts ways to help this nation enjoy unsurpassed opportunities now faced by a burgeoning population concerned about its education, communications, recreation, and making manifest through the Arts the quality that is implicit in the American promise.

The Council cannot create artists, but it is passionately dedicated to creating a climate in which art and the artist shall flourish.

SECOND MEETING OF THE COUNCIL

The second meeting of the National Council on the Arts took place on June 24 to 27, 1965, with the Chairman presiding.

The following members were present: Miss Ashley, Miss deMille, Miss Lambert, Mr. Bliss, Dr. Bush-Brown, Mr. d'Harnoncourt, Mr. Ellison, Mr. Engle, Mr. Hanes, Dr. Lawson, Mr. Peck, Mr. Pereira, Mr. Rodgers, Mr. Stern, Mr. George Stevens, Mr. Sweeney, Mr. Wittmann, and Mr. Young. Mr. Bernstein was present on June 26 and 27. Absent, due to illness or unavoidable circumstances were the Reverend Hartke, Mr. Brinkley, Mr. Kenin, named to the Council on June 16, 1965, by the President, Mr. Oliver Smith, and Mr. Yamasaki.

Present as observers throughout the sessions were Miss Kathryn Bloom, Director, Arts and Humanities Branch, U.S. Office of Education, and Dr. T. W. Taylor, representing Dr. Ripley of the Smithsonian Institution.

Invited guests, who met and addressed the Council during the sessions, were Nigel J. Abercrombie, Secretary General, Arts Councils of Great Britain; Livingston Biddle, Special Assistant to Senator Claiborne Pell; Angus Duncan, Executive Director, Actors Equity; Lucas Foss, Musical Director, Buffalo Philharmonic Orchestra; Francis Keppel; Commissioner of Education, U.S. Office of Education; Fred Lazarus III, President Shillitos Department Store, Cincinnati;

W. McNeil Lowry, Vice President, Ford Foundation; Robert Motherwell, painter; and Karel H. Yasko, Assistant Commissioner, Design and Construction, Public Works Services.

Death of David Smith

The National Council on the Arts was deeply grieved and shocked by the death of David Smith, who had contributed so much to the first meeting of the Council. A letter from President Johnson to David Smith's relatives was taken to the funeral at Bolton Landing, New York by Mr. Young.

At the beginning of its second meeting, the Council resolved the following statement:

"It is with a sense of inestimable loss and grief that we, the National Council on the Arts, record the tragic death on May 23, 1965, of our fellow member David Smith, the distinguished American sculptor."

Report of the Organization Construction
Committee

Mr. Bliss, appointed by the Chairman to recommend an organizational structure for the Council, as requested at the first meeting, reported to the members. His recommendations were duly adopted by the Council.

Policy Statement on Affiliation

In the general area of organization, the Council resolved the following statement on the activities of its members and staff:

"The National Council on the Arts believes its members should remain as free as possible from affiliation with organizations,

associations, and institutions which could conceivably have an influential relationship with the Council or the Endowment for the Arts. Wherever possible, members are urged to disaffiliate from present positions with such organizations, and refrain from joining such in the future. Further, the executive level of the staff of the National Council shall be prohibited from becoming affiliated with such organizations."

Subcommittee on the Need for a National Survey of Cultural Resources

It was the conclusion of the Subcommittee that certain government agencies routinely collect valuable data on the Arts, but that this information needs to be more sharply focussed. Further, the Subcommittee concluded that the professional organizations, representing the various art forms, could collect data for the Council on a contract basis, thereby saving an administrative burden for the Council, which was operating on extremely limited funds.

The consensus of the Council was to accept the report of the Subcommittee, table consideration of any such survey, and to broadly encourage closer cooperation among the various governmental and private agencies compiling statistics of benefit to the Arts.

Cooperation with other Government Agencies and Professional Associations

The Council members agreed that authorization to form cooperative arrangements with professional associations, the Office of Education, and local, state and federal agencies concerned with the Arts, was inherent in actions already taken, but felt it necessary to go on record specifically approving strong liaison with professional associations

wherever possible, and where it would be in the best interests of the Council.

The Arts in Education

The Council invited Miss Kathryn Bloom to outline some areas of work carried on by the Arts and Humanities Branch of the Office of Education, of which she is the Director.

Miss Bloom emphasized that the goals of the Office of Education must be to serve education, and though the quality of the art used for educational ends was of importance to the ultimate success of any program, the primary concern of that Office was the use of art for educational purposes. In short, programs in the Arts need to be built into educational goals and aims, in order to be eligible for Office of Education sponsorship.

In describing her work, Miss Bloom pointed out that the Office of Education employs specialists in many of the areas of the Arts to assist in evaluating the improvement of education in the Arts, and proposals for increasing knowledge and appreciation of the Arts through education. She stated that some of the undertakings of the Arts and Humanities Branch have been somewhat outside the generally accepted term of education, but that she realized that at the moment no other agency was capable of such projects. With the advent of the Council, she said she believed many of these undertakings would become part of the Council's work. These projects fall between the clearly defined

responsibility of the Council and that of the Office of Education. As an example, she pointed out the obvious need for cooperation between the two agencies on a project to improve the level of administration in the Arts throughout the nation. In general, Miss Bloom stressed the importance of continued informal and formal cooperation between the Office of Education and the Council.

The members agreed with this point of view, and the Chairman noted that an Education Committee had already been voted by the Council.

Issues Raised

Some of the issues concerning Arts in Education, raised during the course of the meeting were:

- That college admissions policies are generally restrictive to the student who has an interest in the Arts, and the limited number of arts units which a student may submit for admission are pitifully small--averaging slightly more than one credit across the country. It was pointed out, however, that some universities are now experimenting with admission policies based on talent and skill only.

- The academic requirements are such that the student does not graduate with a balanced education because he has been deprived of those courses in the Arts and Humanities which would contribute to his full cultural development. This is especially true of those students majoring in disciplines outside the liberal arts.

- Curricula requirements for students wishing to concentrate on the Arts at the college level are such that the student is obliged to show proficiency in academic areas which are of little or no value to him as an artist.

- Students who wish to combine an interest in the Arts with a

career in teaching are most often required to spend about one half of their academic life studying education as a subject, and are therefore, deprived of opportunities to become more skilled in the practice of their art. This method creates teachers who are themselves inadequately prepared in the subject which they teach.

- As a result of some of the conditions above, the teaching of the Arts at the elementary and secondary school level is far below the standard necessary to create a population with an active interest in the Arts.

- There is a necessity for viewing education in the Arts as a twofold crusade, partly to improve standards and instruction for the serious student and partly to increase instruction for the general student in order to create a larger audience. It is generally recognized that only by a balanced education will it be possible to secure the kind of audience necessary to achieve the proper development of the Arts throughout the country.

It was pointed out, however, that many universities are aware of the present conditions, and that progress can be seen throughout the country, even if improvement is haphazard. At the end of this discussion, the Chairman requested that a special Subcommittee on the Arts in Education make a report to the Council on their recommendations.

Visit of Commissioner Keppel

The final meeting, on Sunday morning, was turned over to Commissioner of Education Francis Keppel, who graciously made a special trip in order to participate in the deliberations of the Council. After explaining the responsibilities and limitations of the Office of Education in relation to education in the Arts, the Commissioner stressed the important place the Arts play in the overall programs of his Agency. He further stated that he regarded the National Council on the Arts as an important ally in the attainment of higher educational standards.

An extensive and enlightening discussion followed, giving the Council members a clear understanding of the areas in which cooperation might be feasible.

Resolution on Education in the Arts
Adopted by the Council

"The National Council on the Arts recognizes that a continuing and significant flowering of the Arts in America today will depend largely on education; that our schools, at all levels, primary, secondary, and college, must accept the challenge to create a new and propitious environment for the Arts. To this end, the National Council on the Arts indicates its concern:

- That the Arts and the aesthetic experience should represent a major part of student education at all levels;
- That encouragement be given to such pilot programs as are designed to explore curriculum changes which will more adequately fit the needs of the gifted student, rather than forcing the student to fit himself into rigid curricula designed primarily for the academically interested;
- That new testing procedures be developed that will lead to a recognition of talent;
- That programs be developed to study admissions requirements at the college and university level, aiming toward recognition of the special needs of the gifted youth;
- That resident artists and/or artist-teachers be utilized more fully in enrichment services to the community leading to raised levels of taste and understanding;
- That existing public school facilities be made available wherever possible, for increased use by those interested in the Arts;
- That a major grant be given to a research group of the highest calibre for a study leading to the development of improved facilities, tests, courses of instruction, films, recordings, etc.
- That a program to train administrators of visual and performing arts schools, including museums, be instituted."

Resolution on Teaching Institutes and Seminars

A further resolution was passed calling upon the Council to take on the responsibility for improving the leadership and administration of institutions in the Arts as well as museums:

"Recognizing the proliferation of new organizations devoted to the greater cultural development of the citizens of our country, such as community orchestras, operas, dramatic companies, museums, arts centers, etc., the National Council on the Arts believes that there is a need for a series of training institutes, seminars, and other regional and national meetings, to develop leadership for these organizations.

The National Council feels that the existing shortage of both trained professional managers and effective volunteer leaders for these new and vital organizations could best be overcome by a series of training programs on various levels and in the various specific fields. Such programs could be sponsored by the Council, where possible with the cooperation of other governmental and private agencies qualified and interested in the specific fields. Such training institutes and seminars should not duplicate programs already existing in educational institutions, but would rather be considered as supplemental programs which would provide immediate improvement in the critical shortage of competent leadership presently limiting the growth and development of many regional and local cultural organizations across our land."

Presidential Citation for Excellence in the
Arts

The Council discussed the ways and means of best honoring the nation's outstanding artists, on an annual basis, through the award of a Presidential citation or medal. It was suggested that the honors should reflect the artist's accomplishments in the areas of originality and outstanding performance over a considerable period of time; that the stature of the artist as a world figure should be considered in the

awarding process; that only U.S. citizens should be so honored; and that the awards be given in the name of the Council. It was, therefore, resolved that:

"A nation should honor distinction in artistic as well as in military and civilian affairs.

The National Council on the Arts, therefore, proposed that awards be given annually to such American citizens who have, over a substantial number of years, made large and original contributions to any of the Arts.

That each year the Council submit for Presidential consideration a list of outstanding American artists.

The Council recommends that this award be known as 'The Presidential Citation for Excellence in the Arts,' and that presentation be made each year by the President on an appropriate date."

Recommendations of the Committee on
Performing Arts

The Committee on the Performing Arts recommends to the National Council on the Arts:

"that its ultimate goal be to create and develop at such time as federal funds, together with private and other public funds are available, national companies in all branches of the performing arts--including a National Repertory Theatre, a National Opera Company, a National Ballet Company, a National Youth Symphony, a Heritage Theatre of Folk Forms; said new companies to be composed of the most qualified managers, directors and performers available in America. It is further recommended that the National Council seek the appropriate cooperative means to designate or provide a base for each of the aforesaid national companies and that these national companies tour throughout America.

Until such time as these various national companies are formed and financed, it is recommended that certain pilot projects in the various categories of the performing arts, and in the various

regions of the country, be undertaken at once--such pilot projects to act as experimental and contributory efforts to the final formation of the national companies.

It is the intention of the National Council to encourage existing independent professional companies in the hope that their services and talents may prove to be sources for the permanent national companies.

The Committee on the Performing Arts further recommends to the Council that it should encourage the establishment and development at such times as funds are available regional companies in all branches of the performing arts--provided that such companies are practical and desirable from a professional point of view. The regional companies should tour in appropriate geographic areas. "

Pilot Projects in Repertory Theatres

Specifically, the Council voted to undertake studies of several "pilot" projects in the field of the repertory theatre. The implementation of these projects would hinge on the availability of monies for grants to:

- Any already existing professional group which, in the opinion of a Subcommittee to be formed by the Council, has the leadership and vitality for growth.

The Council agreed that this avenue would seem to be limited, since most of the better existing companies are already benefitting from foundation grants. It was the consensus of opinion, however, that a survey should be carried out, since there might be worthy groups which, for one reason or another, have not satisfied foundation requirements.

- Grants to new professional groups to be formed with strong local and regional support similar to the Minneapolis theatre already in existence.

- Grants, research, and liaison work with the idea of sending

the best repertory company, or companies, on tour to play in university theatres.

It was agreed that a Subcommittee would at once undertake to make the appropriate studies, with a view to presenting their findings and recommendations at the next meeting of the Council.

The Dance

It was agreed by the members that it is within the province of the National Council on the Arts to help existing organizations which have, through notable achievement, established standards of recognized worth, and which are in acknowledged need of financial help in order to continue functioning, to expand, and to develop.

Among other specific recommendations, the Council saw the need for the filming of great dances with a view to the building-up of a National Archives of the dance before their choreography is lost to posterity.

In the opinion of the Council fine works should be re-staged by capable companies, distinct from the initiating group. The dissemination of great works, and instruction in their performance among the various dance groups throughout the United States can be a possible means of lifting the standard of choreography generally, and with it the calibre of the dance.

Film Education and Training

The Committee on Public Media passed the following Resolution on education and training in the field of motion pictures:

"The Council resolved that the Chairman of the Council, acting with the advice of the members of the Council, should appoint a Subcommittee to explore ways, and to define means, to make possible the education and training of those Americans whose desire it is to expand the frontiers of achievement in motion pictures. The resolution stated that: 'The need for this development is urgent as present activity toward this end is totally insufficient.' "

Council's Relationship with Museums

A Resolution calling for the Council to encourage the development and support of the nation's museums was passed unanimously:

"Museums may be found in every major city of our country, and in many smaller communities. They offer our only opportunity to see original objects.

While there are many varieties of museums in our country, their general aims are the same: to collect, preserve, present and interpret much of our artistic and cultural resources.

Many of these museums have developed educational programs to interpret the Arts and our cultural heritage to their vast audiences. Many offer collaborative educational programs and aids to the schools and colleges of their areas; and an increasing number of universities are establishing museums. To an increasing extent, museums serve the post-academic cultural interests of the community. Many encourage the Arts through exhibitions, concerts and other interpretative programs. In hundreds of the smaller communities across our country, museums are the only cultural centers available.

Insomuch as it is considered to be in the best interests of the United States to maintain, develop, and disseminate the nation's artistic and cultural resources, the National Council on the Arts wishes to encourage the development and support of our nation's museums, especially through the advancement of their educational and interpretative programs, and exhibitions on the Arts. It recognizes that museums are an integral part of our nation's growing educational and cultural complex. "

Resolutions on the Visual Arts

The Ad Hoc Committee on the Visual Arts confirmed certain

proposals made at the first meeting of the Council, and added a proposal for cooperation between museums and the local school systems. The Committee recommended:

"- That the Federal Government require as mandatory the inclusion in the planning and in the budget for construction of federal buildings 1% for works of art--selection of works of art and/or artists to be made by the GSA with the advice of experts outside the Government. It is recommended that any unexpended portion of this one percent be earmarked for works of art for other projects which may exceed the allocation of 1%.

- That the Federal Government earnestly encourage the expenditure of 1% of the budget for fine arts as now permitted by law on buildings using FHA financing.

- That the Federal Government develop a plan for making artist's studios and living quarters available at reasonable rentals.

- That the Federal Government recognize that the American participation in the major international exhibitions, such as the biennales in Venice and Sao Paulo, is a matter of national concern, and that it assume responsibility for their support. The Subcommittee further recommends that the planning and selection of such exhibitions be assigned alternately to establish professional organizations; but that their administration be made the responsibility of the Smithsonian Institution.

- That the Federal Government support a pilot project to awaken and develop interest in original painting, sculpture, and the graphic arts of our time among children on the grade school and high school level. This should be conducted jointly by a museum and the local school system. (Such a project should emphasize the importance of the response to visual experience rather than to verbal information about works of art.)

This project should include:

- Museum visits in progressive sequence. These visits would aim first of all at the exposure of children to original works of art in the hope of stimulating curiosity, allowing sufficient time for questions on the part of the children and discussion with curatorial personnel.

- Circulation of exhibitions among local schools, especially prepared by museums to satisfy the needs of the various age levels."

The Creative Artist

The Council emphasized the profound contribution of the creative artist to American life, and to the future goals of our society. To make this contribution fully meaningful, a committee on the creative arts stressed its belief that the creative artist needs an audience of the widest possible scope, for the creative arts flourish best in an environment in which they are understood and appreciated. The Committee expressed the opinion that what the creative artist needs most is sufficient free time to develop his talent and produce works of art. The Committee recommended that projects be developed to assist the creative artist in the following ways:

"- Grants which will release the artist for creative activity.

- Projects that will help creative artists to obtain adequate and appropriate studio space. This should include both individual studios and group facilities. The Council authorizes the Chairman to initiate in the best possible way an immediate pilot project to remodel an old loft building or buildings into studios for artists' quarters.

- Projects which will stimulate interdisciplinary exchanges among artists in such fields as design and architecture, so that higher standards may be reached and a better environment created for the community.

- Projects such as traveling museums and exhibitions, which will make available both contemporary and historic works of art to an increasingly wide audience."

The Council also expressed the hope that a further Council meeting could be held to specifically discuss the problems of the

creative artist in more detail.

Fashion Design

A resolution was passed requesting the Council to form a committee to study and recommend means for elevating public understanding of fashion design as practiced in the United States.

Areas of Concern of the Council

The main areas of concern of the Council, as expressed at the second meeting may be summarized as follows:

- The Council believes that assisting existing arts institutions of quality is of paramount importance. In many obvious instances, organizations which have contributed greatly to the cultural life of our country, consistently exist on the edge of bankruptcy, or are actually threatened with extinction for lack of sufficient financial support.
- The Council is concerned about the lack of opportunities afforded our artists. In all art forms the Council believes that the number of qualified artists, and the potential audience for their talents, far exceeds our present ability to supply organized outlets for such activity.
- The Council is also concerned about the need for education in and about the Arts, through formal and informal means. The members have stated repeatedly that the only conceivable long range solution to our cultural problems lies in the building of a larger and more discriminating audience, in the improved training of artists in some art forms, and in the building of pride in our cultural heritage through increasing emphasis on the importance of art and artists to our society.
- The Council is concerned about the lack of communication within the Arts, and the unorganized dissemination of information about existing arts programs, within and without the Federal Government.

Policy Statement of the National Council on the Arts

At the termination of its second meeting the Council adopted the following statement of policy:

"All Great Societies have been distinguished by a deep devotion to all of the Arts.

The National Council on the Arts believes, that with our increased leisure, and our widespread education, it is imperative that the Federal Government support the Arts more actively, and provide leadership and resources to advance the Arts to a point where our national inner life may be continuously expressed and defined.

It is our belief that it is through the Arts that a nation realizes the fullest meaning of its experience. For, as the Arts achieve that order which we term beauty, they also contribute to our awareness of who we are and where we are.

In a society which has always been marked by that special disorder which comes of vast spaces, a highly diversified people, great natural and technical resources, and a rapid tempo of historical change, the Arts are here of utmost importance--not only as a moral force, but as a celebration of the American experience which encourages, clarifies and points to the next direction in our struggle to achieve the promise of our democracy.

The Council is discussing many projects in the Arts which can be readily accomplished. Some of these can be done jointly with various national associations and governmental agencies.

The Council is convinced that the Arts, at the highest level of excellence, must become an enriching part of the daily life of the American people."

STUDIES BY THE STAFF OF THE COUNCIL

Study of State Arts Councils

In the fall of 1964, the Office of Education supported a project of investigation into the impact of the State Arts Councils on higher education, and the development of non-academic programs in the Arts which are officially sponsored by colleges and universities. A consultant was employed to undertake this assignment. Since information about other aspects of state and higher education programs in the Arts could be of considered value to the National Council on the Arts, the Office of Education enquired whether the Council would be interested in cooperating in the study.

The Council took responsibility for the development, distribution and compilation of a questionnaire which was sent to the twenty-five State Arts Councils, and requested that the consultant solicit certain information from state leaders during scheduled field trips to the various states and universities.

The final report, which was submitted in January 1965, was of considerable value to the Council's Chairman in making recommendations to the President and Congress concerning the federal relationship to the states. Chapter Two of this report was entered by Commissioner of Education Keppel into his testimony at joint hearings before the Special Subcommittee on Arts and Humanities of the Senate Committee on Labor and Public Welfare, and the Special Subcommittee on Labor of

the House Committee on Education and Labor, on February 23, 1965.

This section of the study concerned State Arts Councils. Other sections of the study have since been useful to the National Council on the Arts and the U.S. Office of Education.

Resident Theatre

It has been proposed to the U. S. Office of Education that three metropolitan locations be chosen for a pilot program of resident theatres, which would be available to schools in the surrounding areas. These companies would be organized with professional directors and actors of the highest quality available.

Productions of Shakespeare, as well as other outstanding classics, would be performed in these theatres. Daytime performances, Monday through Friday, would be performed for secondary school students, free of charge. In order to give the adult community an opportunity to enjoy exceptional theatre, and to provide the actors with a varied audience, evening performances on Thursday, Friday, and Saturday would be offered at a reasonable admission charge.

The Office of Education has agreed to cooperate in a preliminary study to determine the degree of interest on the part of local authorities in selected cities. The incentive for carrying the project beyond the investigatory phase must come from the enthusiasm with which the communities selected view the project. If local interest is generated through a general discussion of the proposal, the Office of Education and the Council will continue to aid the project.

The major premise would be that students who see well-produced, live theatrical performances of the classics, will have a much greater interest in their classroom work. The plan would also provide a repertory training for actors and directors, as well as much needed employment. Opportunities for developing the skills that come from the sound training received by performing the classics are extremely limited in the United States. Guaranteed yearly employment would also help to attract finer actors and directors than are presently available for theatres outside New York City.

Since the development of a larger and more appreciative audience for the theatre is one of the primary goals of the Council, it is hoped that eventually a demand for good dramatic productions and literature can be developed through such student projects.

Further, since actors are skilled readers, part of the program would consist of prose readings as supplemental aids to English study.

Low Cost Artists' Housing

Adequate space, which is essential to the artist in his creative activities, is at a premium in most large cities. The artist frequently combines both his living and working areas because of the special nature of his work. Many European cities provide such facilities for artists at low cost.

The HHFA has indicated a willingness to cooperate with the National Council on the Arts in developing plans which would help to alleviate this problem, which has become acute.

Meetings have been held with the HHFA to investigate the problem, but as yet no detailed plan has been formulated for its solution. The staff, are, however, investigating the provisions of the various federal housing programs, under which it might be possible to demonstrate that the housing of artists in living-working quarters is as feasible as it is necessary.

The remodeling of a loft building as a pilot project may shortly be undertaken to demonstrate the feasibility of such a program.

Surplus Government Property

A study of the legislation governing the disposal of surplus government property was carried out, with a view to ascertaining the possibility of amending the present laws to include museums, and other arts institutions, in the same category as schools, colleges, public health organizations, and other eligible organizations.

Survey of Professional Performances

The staff is carrying out a survey to determine the opportunities available to cities of 25,000 and over to attend professional performances of theatre, instrumental music, opera, and the dance.

Basic information concerning the cultural resources of the United States exists only in fragmentary form. No national professional association of arts organizations has sufficient funds or direction, to collect data on its own particular art form on a sustained basis. The Council intends to coordinate the work done by private national associations, initiate surveys and studies deemed necessary, and encourage other

federal agencies routinely collecting various forms of social and economic data, to assist the work of the Council.

Pilot Projects in Job Corps Camps

The staff, in cooperation with the Office of Economic Opportunity, started three tentative pilot projects in three representative Job Corps Camps throughout the country. A Men's Urban Center, two Conservation Centers, and one Women's Camp were chosen as typical of Job Corps operations throughout the country.

While it was felt that vocational training of artists through the Job Corps programs was not feasible at the present time, it was agreed that cultural activities should become part of the general program of the centers, one of the prime aims of the Job Corps being to show enrollees the way to a fuller life. These activities would be recreational in nature, and would make use of the cultural resources in the areas concerned.

Further studies are being carried out to ascertain the feasibility of developing "fundable proposals" at all levels of the Poverty Program, including Headstart and the Community Action Program.

The staff further cooperated with the United Planning Organization of the District of Columbia with a view to setting up a performing arts project to be funded by UPO. It was felt that the theatre offers an excellent first-step training ground in several craft fields. It was determined that such a training program would work best in a "live" work situation, where on-the-job disciplines are imposed and

responsibilities assumed. The UPO program would address itself not only to the problem of material poverty, but to that of cultural deprivation as well.

American Film Institute

The staff is investigating the possibility of establishing an American Film Institute. The Institute would be established at the post-graduate level, and staffed by professionals from all areas of the film industry.

The training offered at the Institute would encompass every aspect of film-making, from the original idea to the end product. It is hoped that directors, producers, and technicians, especially cameramen, of the highest calibre would be prepared to serve on the faculty of the Institute for approximately one year at a time.

Federal Art Projects of the 1930's

The staff is attempting, in cooperation with the National Collection of Fine Arts and the Archives of American Art, to make a clear assessment of the Federal Art Projects of the thirties. There is reason to believe that more was accomplished under these programs than is generally recognized today.

It has been observed that America's present world leadership in painting, and New York City's position as a leader in the field of contemporary art, may be traced, in substantial part, to the encouragement given to American artists under these programs.

Included in this study will be the tracing of actual works of art produced under the various federal arts programs, together with the documents and letters pertaining to them.

SPEECHES, ARTICLES, CONFERENCES
AND CONSULTATIONS

The Chairman

From September 3, 1964 until the end of the fiscal year on June 30, 1965, among others, the Chairman of the National Council on the Arts undertook the following engagements:

Speeches

Acceptance speech at the presentation of the 1965 Award for Distinguished Service to Education, awarded by the Rhodes School of New York City to President Lyndon B. Johnson.

Speech at the groundbreaking ceremony for the North Wing of the Detroit Institute of Arts. "The Arts as a Public Necessity."

Commencement address at the Rhode Island School of Design.

Banquet speech as guest of honor at the annual President's Dinner of the Philadelphia College of Art.

Address at the formal dedication of the new Fine Arts Center of Pennsylvania State University. "Government and the Arts."

Speech at the annual fund raising dinner and concert of the Arts Club of Chicago.

Address at Second Annual Banquet of the Arts Council of Huntsville, Alabama.

Speech at Cultural Arts Luncheon, sponsored by the Cleveland Branch of the National League of American Pen Women.

Keynote speech at the opening of the Buffalo Festival of the Arts, 1965. "Why Should the Arts be an Important Factor in our Lives Today?"

Speech at the Cultural Alliance Conference on "The Municipality and the Arts," sponsored by the Office of Cultural Affairs of New York City. "Federal Legislation in the Arts."

Speech at the South-Eastern Theatre Conference in Louisville. The theme of the Conference was "Theatre and the Nation," and the subject of the speech, "The President's Cultural Program."

Banquet Speech at the National Conference on Higher Education, Chicago. "Priorities for the Arts."

Address to the Congressional Wives Luncheon: "Artmobiles and Their Possibilities for this Country." Washington, D. C.

Luncheon speech before the Department of State's Association of American Foreign Service Women. "The President's Program for the Performing Arts."

Speech at the opening ceremonies of the 25th Anniversary Session of the Berkshire Music Center at Tanglewood, Mass.

Address at the Annual Meeting of the Arts Councils of America. "Federal Program Related to the Arts."

Speech at the general session of the Educational Media Council meeting in Washington, D. C.

Speech before the National Arts Materials Trade Association.

Speech before the Thirty Club, London, England.

Speech upon receiving the Barter Theatre annual award for "outstanding contributions to the American Theatre," Abingdon, Va.

Speech at the HHFA 1964 Design Awards Program, Washington, D. C.

Speech and panel discussion on "Art and Government" at the National Art Education Association Convention, Philadelphia, Pa.

Banquet address at the Lincoln Academy of Illinois on the occasion of the Convocation and Installation of the Members of the Academy, Chicago, Illinois.

Speech at the annual meeting of the National Council on the Arts and Government, Whitney Museum, New York City.

Speech before the Women's Press Club of New York City.

Speech at the 17th Annual Convention of the International Association of Concert Managers, New York City.

Speech at the annual meeting of The National Book Committee, Pierpont Morgan Library, New York City.

Speech at the Actors Equity Association Conference on "The Creative Use of Minorities in the Theatre."

Speech at the Annual Dinner Meeting of the Pennsylvania Society of Architects, Hershey, Pa.

Speech and panel discussion at Colgate University Festival of the Creative Arts, Hamilton, New York.

Panel Discussions and Conferences

The Chairman participated in a day long Art Seminar at the Department of Agriculture.

Participated in a televised panel discussion at the Berkshire Music Center, Tanglewood, Mass.

Participated in the conference on the Utilization of Educational Resources in the Arts in the Arts and Humanities Branch of the Office of Education.

Dedication of the St. Paul Arts and Science Center, St. Paul, Minnesota.

Panel Discussion with the Advisory Group of the American Council on Education at Brookings Institute, Washington, D. C.

Third Annual Conference of the National Council on the Arts in Education, Oberlin College, Ohio.

New York University, four-day Seminar on Art Education.

Panel discussions at Adelphi University, Long Island, New York.

Annual Meeting of the American Council of Learned Societies, New York City.

Attended the opening of the Los Angeles County Museum on behalf of the National Council on the Arts.

Advisory Groups

Accompanied Mrs. Lyndon B. Johnson and Cabinet Wives on

two-day "Landscapes and Landmarks" trip through Virginia.

On Board of Consultants for National Education Television dramatic programs.

On the government Committee on Cultural and Intellectual Exchange for International Cooperation Year.

Co-Chairman, ACA Convention Planning Committee.

Member Executive Committee, American Landmarks Celebration.

Served on the Citizen's Stamp Advisory Committee.

Assisted the President in planning the activities of outstanding American artists invited to the Inauguration.

Arranged Cabinet Evening for Cabinet Members and guests: John Gielgud's Seven Ages of Man.

Arranged to present the Metropolitan Opera National Company at further Cabinet Evening.

TV and Radio

Panel discussion "Government Aid to the Arts" on "Georgetown Forum" televised by WETA-TV.

Community Dialogue on WTTG, on the subject of Arts and Humanities Legislation.

Taping for the Voice of America on the occasion of the opening of the Esso Festival of the Arts, Pan-American Union, Washington, D. C.

The Chairman appeared twice on the Irv Kupcinet show in Chicago. Channel 7, WBKB -TV.

Also on the "Artist's Showcase," WNBQ - NBC television, Chicago, Illinois.

The Staff

Speeches

Banquet Speech, West Virginia Arts Festival, Charleston, W. Va.

Luncheon Speech, Williamsport Arts Festival, Pa.

Banquet address, Winston Salem Arts Council, N. C.

Banquet address, Florida Arts Council, St. Petersburg, Fla.

Speech at Pennsylvania Music Educators' Conference, Harrisburg, Pa.

Speech at American Educational Theatre Association, Mid-Eastern Conference, Washington, D. C.

Conferences and Consultations

Consultation, Indiana University and Southern Indiana Development Committee, Bloomington, Indiana.

Televised panel on Arts and Government, "Town Meeting" of CBS affiliate, Columbus, Ohio.

Conference on "The Municipality and the Arts," New York City.

Arts Councils of America, Annual Conference, workshop session on Arts Administration.

Arts Councils of America, Annual Conference, press and publicity.

Educational Testing Conference, Princeton University, N. J., sponsored by the Carnegie Corporation. Fine Arts Panel, discussion on a possible national assessment program of the arts in education.

White House Conference on Natural Beauty, Washington, D. C.

AIA Convention, Washington, D. C.

Tri-ennial International Book Publishers' Convention, Washington, D. C.

Consultation, Winston Salem Arts Council, North Carolina.

Consultation, City of Rockville, Maryland.

APPENDICES



NOTES ON THE COUNCIL'S APPROPRIATION
FOR THE FISCAL YEAR 1965

The National Arts and Cultural Development Act of 1964

The legislation creating the National Council on the Arts stemmed directly from Title I of S. 2379, a combination of two bills introduced during the first session of the 88th Congress--S. 1316, introduced by then Senator Humphrey, and S. 165, introduced by Senator Javits. Title II of this bill further called for the establishment of a National Arts Foundation.

Both titles of S. 2379 were passed by the Senate on December 23, 1963. Late in the second session of the 88th Congress, on August 20, 1964, Title I only was approved by the House of Representatives as H. R. 9586. The Senate accepted the House version of the legislation the following day.

On September 3, 1964, President Johnson signed the bill into law, and the National Council on the Arts was established under the National Arts and Cultural Development Act of 1964, Public Law 88-579.

Financial Provisions of the Act

When H. R. 9586 (in essence Title I of S. 2379) reached the floor of the House, the section authorizing the expenses of the Council was amended.

S. 2379, Section 108, "Expenses of the Council," originally stated:

"There are hereby authorized to be appropriated to the Council such sums as may be necessary to carry out the purposes of this title."

In the House version of the Bill, H. R. 9586, Section 10, "Expenses of the Council," this was amended to read:

"There are hereby authorized to be appropriated to the Council such sums as may be necessary, not to exceed \$150,000, to carry out the purposes of this Act."

This latter was the wording enacted into law in Public Law 88-579 creating the Council. Inadvertently, however, the words per annum were omitted. The Council was thus authorized to receive only \$150,000 for its lifetime, instead of on an annual basis as was intended.

During the 89th Congress, 1st Session, an amendment to Public Law 88-579 was, therefore, introduced. This amendment, H. R. 4714, simply corrected the technical error which had omitted the words per annum, since it was the clear intent of the legislation to establish the Council on a permanent and continuing basis.

H. R. 4714 was passed by the House on April 29, 1965, and by a Voice Vote of the Senate on August 6, 1965, and the words per annum were duly inserted after the figure "\$150,000." The bill was signed into law on August 13, 1965, as Public Law 89-125.

Appropriation for the Fiscal Year 1965

The first appropriation for the National Council on the Arts was passed by the Congress on October 7, 1964, under a Supplemental Appropriation Act, Public Law 89-695.

Since, at that time, the words per annum did not appear in Public Law 88-579 which created the Council, under Section 10, "Expenses of the Council," it was taken that the Council was authorized to receive only \$150,000 during its lifetime. The Congress, therefore, authorized an appropriation of only \$50,000 for the Fiscal Year 1965.

Appropriation for the Fiscal Year 1966

At the end of Fiscal Year 1965, the Congress voted a further appropriation of \$50,000 for the Council's expenses in Fiscal Year 1966. On June 28, 1965 this Bill, H. R. 6767-17 was signed into law as Public Law 89-52.
