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National Endowment for the  
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Annual Report, 1964-1965

(first one)

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NATIONAL ENDOWMENT FOR THE ARTS

The First Annual Report  
of the  
NATIONAL COUNCIL ON THE ARTS  
1964-1965

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ARTS

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LETTER OF TRANSMITTAL

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Washington, D. C.

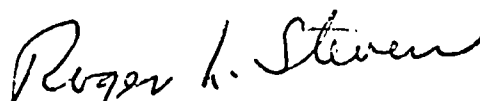
September 28, 1965

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



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**ANNUAL REPORT**

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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."

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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 Kupciner 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.

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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.

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NATIONAL COUNCIL ON THE ARTS

Status of Funds--Fiscal Year 1965  
(as if June 30, 1965)

Object Class	Explanation	Amount
	<u>Funds Available</u>	<u>\$50,000</u>
110	Salaries and wages	33,771
120	Overtime	135
130	Holiday Pay	46
140	Personnel Benefits	855
211	Travel	7,934
241	Printing	1,002
251	Payments to Commercial Contractors	2,531
257	Payments to General Supply Fund	8
259	Payments to Working Capital Fund	135
261	Office Supplies	515
262	Operating Supplies	339
264	Newspapers and Periodicals	30
268	Technical Publications	88
271	Telephone--Local	141
272	Long Distance Toll Charges	99
274	Postage and Fees	29
311	Office Equipment	<u>1,431</u>
	<u>Total Funds Obligated</u>	<u>\$49,089</u>
	Unobligated Balance	\$ 911

STAFF OF THE NATIONAL COUNCIL ON  
THE ARTS

Frank H. Crowther

Charles C. Mark (Consultant)

Diana Prior-Palmer

Luna Diamond, Secretary to the Council

Romlee Philipson, Secretary to the Staff

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