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THE WHITE HOUSE
WASHINGTON

August 19, 1974

Dear Mrs. Ford:

As I promised in my earlier note, I am sending you information on our Bicentennial celebration, with particular emphasis on Bicentennial cultural activities.

Also enclosed is an expanded version of the briefing material on women's programs.

Again, I look forward to our getting together when you are settled.

Sincerely,

Mrs. Tobin Armstrong
Counsellor to the President

Mrs. Ford
The White House
Washington, D. C.

Enclosures



WOMEN'S PROGRAMS

Briefing Book Revisions

August 19, 1974

Question: Many women's organizations are concerned about your reference to women's liberationists and male chauvinists, does this mean you do not take seriously the concerns of women?

Answer: No, it does not. I believe in basic human rights for all people and I recognize there exists discrimination against women. I promise that my administration will work toward the elimination of such discrimination.

Question: What is your stand on the Equal Rights Amendment?

Answer: My record is clear--in 1970 I stated that there is no question that the Equal Rights Amendment is an idea whose time has come and I continue to stand by that statement. During the time that Congresswoman Martha Griffiths was trying to get the discharge petition signed by members of the House, I was instrumental in securing 15 of the last 16 signatures and I was delighted to have had a hand in bringing to the House floor the proposed Women's Equal Rights Amendment. I might remind you that two Republican Congressmen from the State of Kansas were the first to introduce the amendment in Congress in 1923. The Republican Party was the first party to endorse the ERA in 1940. In 1972 both the Republican and Democratic Platforms included ratification of the Equal Rights Amendment. This was, of course, after the ERA was passed in 1972 by both the House and the Senate.

Question: Isn't the Equal Rights Amendment in trouble?

Answer: To date, 33 States have ratified the Amendment. As you know, 38 States must ratify by 1979 to make this part of our Constitution. I think the completion of



ratification by the necessary States is an important goal toward achievement of full equality for all human beings. Personally, I would like to see this accomplished next year during International Women's Year.

Question: Nebraska and Tennessee have rescinded their ratification of the ERA; is that legal?

Answer: According to the Counsel for the U.S. Senate Subcommittee on Constitutional Amendments, "once a State has exercised its only power under Article V of the United States Constitution and ratified the Amendment thereto, it has exhausted such power, and any attempt subsequently to rescind such ratification is null and void". I might add that there is some opinion on the other side which holds that, until the necessary three-fourths of the States do ratify, a State may continue to vote yes or no as often as it likes. Questions regarding Constitutional authority are dealt with by the U.S. Supreme Court. To date this question has not been decided by the Court.

Question: What is International Women's Year?

Answer: In December of 1972, the United Nations General Assembly proclaimed 1975 as International Women's Year and decided to devote the Year to intensified action on the theme of equality, development, and peace. The United States was the first member nation to also proclaim 1975 as International Women's Year in January of this year.

Question: How does the United States plan to celebrate International Women's Year?

Answer: My staff has been meeting regularly with other departments in the government in order to effectively coordinate our participation in the events of IWY. The U.S. has been and will continue to be actively involved in plans for the IWY World Conference being sponsored by the UN to be held in Bogota, Columbia early next summer.



Question: As you begin to make appointments in your Administration, do you plan to increase the number of women in appointive positions -- full time as well as part-time Boards and Commissions?

Answer: Yes, I certainly plan to include women in key positions in my Administration. As you know, I did appoint a woman, Gwen Anderson, to a high-level position on my Vice Presidential staff. I not only hope to increase the number of women in top-level positions but at all levels in the Federal Government.

Today there are more women in full-time, policy-making positions in the Federal Government than ever before in our Nation's history. Many women now serving in the government are in jobs never before held by women, such as: Helen Delich Bentley, who chairs the Federal Maritime Commission; Catherine May Bedell, chairing the Federal Tariff Commission; Dixy Lee Ray, chairing the Atomic Energy Commission; and, Anne Armstrong, Counsellor to the President.

Question: Since you were active in competitive athletics at the University of Michigan, what do you think about HEW's coverage of intercollegiate athletics in the proposed Title IX Regulations?

Answer: It is my understanding that the Regulation would neither exempt nor disrupt intercollegiate athletics as some have feared; rather the Regulation moves in the direction of insuring better opportunities for women in athletic programs.

Question: Women's organizations are concerned at the omission of any specific regulatory provision prohibiting discrimination in textbooks and other curricular materials in the Title IX Regulations. What are your views on this matter?

Answer: This is one of the reasons that Regulations are published in the Federal Register, to obtain comments from interested individuals and organizations. I am sure that Secretary Weinberger and his staff have considered this matter very carefully and will weigh the comments in this area as well as others. The usual time period for comments is 30 days; however, due to the complexity of the issues involved, the comment period was extended to 120 days.



The Educational Amendments of 1974 contain a section entitled "Women's Educational Equity Act of 1974". The purpose of this section is to provide equal educational opportunity for women at all educational levels which includes funding for curricula development.

Question: Should women be admitted to the Service Academies?

Answer: There is a Bill pending in Congress at this time. The issue seems to revolve around women serving in combat. Just recently the U.S. Merchant Marine Academy admitted 15 women to its rank of 348 plebes. Military experts seem divided on this issue. I have asked my staff to review the issue as there is some merit on both sides.

Question: Now that you have become the President of the United States, has your position on abortion changed?

Answer: As President I now represent all the people. I am sure you are aware there is a wide division of opinion on this issue. As President I will abide by the Supreme Court's position.

Question: What is your position on Child Care?

Answer: To help meet the need of parents who require assistance in the care of their children, the Republican Party at its 1972 National Convention adopted a policy "favoring the development of publicly or privately run, voluntary, comprehensive quality day care services, locally controlled but federally assisted with the requirement that the recipients of these services will pay their fair share of the costs according to their ability." I believe there is a need for legislation in this area, and understand a bill has recently been introduced. I will be consulting with Secretary Weinberger and members of my staff on this particular proposal.



Question: Two bills prohibiting discrimination on the basis of sex or marital status by creditors or card issuers in granting retail and mortgage credit have been passed by the Senate. What is your position on this issue?

Answer: The elimination of credit discrimination has been an initiative of the Nixon Administration and I will continue to support the elimination of such discrimination as the purchasing power of individuals is of prime importance in our economy today. I hope that the House will act on this bill during the 93rd Congress.

Question: What is the purpose of the White House's Office of Women's Programs?

Answer: The White House's first Office of Women's Programs was established by Anne L. Armstrong in February 1973, following her appointment as Counsellor to the President. The Office addresses the economic problems of women and the problems of discrimination on the basis of sex by acting as a catalyst for progress and change both within the Federal Government and in the private sector.

Question: There has been much criticism of the Federal Government's enforcement efforts relative to the requiring of affirmative action plans from Federal contractors. Do you believe in preferential hiring?

Answer: Goals for women are required by contractors holding Federal contracts of \$50,000 or more, and employing 50 or more persons. Such goals and time-tables are part of the required affirmative action plan.

Goals differ from quotas in a number of ways. Quotas are fixed, numerical limits with the discriminatory intent of restricting a specified group from a particular activity. Goals, on the other hand, are numerical target aims which a contractor tries to achieve. The aim is not discriminatory but affirmative in intent to help increase the number of qualified minority people in the organization.



Goals are flexible and have different consequences than quotas if the goals are not met. Failure to meet a goal does not automatically indicate non-compliance provided that good faith efforts have been made to meet the goals. There is no intent to force the employer to hire unqualified persons.

Goals are set in line with the various aspects of the minority and female work force (number of minority population, size of available minority and female work force with requisite skills, etc.). A good faith effort must be made to reach the minority and female target goals.

Question: This year has been designated as World Population Year by the United Nations. In view of this, what is your position on population control?

Answer: The United States is participating in the World Population Year through the appointment of a National Commission and through attendance at the World Population Conference sponsored by the U.N. I will be looking toward the Commission and the report of the Conference to see what direction will be taken with regard to this issue. In view of the economic problems of the world, I think it is imperative that we address this critical problem.

Question: What do you think of the use of "Ms."?

Answer: A woman should be free to call herself by whatever title she chooses.



August 19, 1974

THE BICENTENNIAL

Q: Why has it taken so long for the Bicentennial to get going?

A: Actually, the Federal Government started its Bicentennial efforts in 1966 but the original plans did not develop properly. After much thought and deliberation, those ideas and the organization were scrapped by the Congress and a new organization was created. John Warner, the former Secretary of the Navy, was sworn into office as the Administrator only last April 11, 1974, and I believe he and the Bicentennial Administration have been making steady progress since then.

Q: Where is the Bicentennial being held?

A: Tell me where you live, and I'll tell you where it is being held. Seriously, the answer is - in all our towns, cities, states and territories. Rather than our having one or two big events in one or two big cities, we believed it was better to have it everywhere and everyplace, all over the country.

Q: I've been around to a lot of places in the country lately, and I don't see much happening anywhere. Why is that?

A: This is a big country and you can't see it all at once. Our Bicentennial computer shows almost 3,000 certified projects under way, well over 1,000 Bicentennial Communities officially recognized, and literally millions of people participating. Many of the projects are not visible because they are going on all over the country in homes, halls, schools and churches. Thousands of concerned citizens are participating in the Bicentennial by planning for our Third Century and a better life for us all.

Q: Wasn't the Bicentennial planned by Nixon as a big send-off for the end of his Administration, and aren't all the people who are working there mostly his own Republican appointees?

A: The new Bicentennial Administration is being operated strictly on a non-partisan basis. Policy is determined by an eleven-member Board, four of whom are members of Congress drawn equally from Republicans and Democrats. Nationwide, the Bicentennial is being planned and implemented largely by volunteer citizen groups formed irrespective of political affiliation.

Q: How much is the Bicentennial costing the taxpayers?

A: Congress established a small but adequate Administration to stimulate and coordinate Bicentennial activities nationwide. In Fiscal Years '73 and '74 this Administration cost the taxpayers less than \$14 million. To assist each of the 50 states, territories, Puerto Rico and the District of Columbia with their state organizations and statewide planning activities, the Congress recently appropriated \$12,375,000.



- Q: How much is the Federal Government spending on the Bicentennial?
- A: The total American Revolution Bicentennial Administration budget for FY '75 is only \$20 million, of which \$12,375,000 goes to the Bicentennial Commissions of the 50 states, territories, Puerto Rico and the District of Columbia.
- Q: What's behind the accusation that the Bicentennial is just a commercial "rip off" of our citizenry?
- A: While there are some commercial aspects, the overwhelming thrust of all Bicentennial activity is through volunteer groups of citizens who desire to express their reaffirmation of the basic values for which this country has stood for these nearly 200 years, and to plan a commemoration which befits the greatness and dignity of this nation.

The word, "Bicentennial" is in the dictionary in the public domain for all to use under our basic tenet of free speech. While some may seek commercial benefit, the experience to date of the new Bicentennial Administration has been that the vast majority of Americans are using the word "Bicentennial" for non-commercial purposes.



BICENTENNIAL COMMUNITIES

One of the most important and effective programs to be endorsed by the ARBA is the Bicentennial Communities Program. Under this program cities, counties, communities and townships of all sizes can receive official recognition based on the merits of their Bicentennial plans. This program was first introduced at the Mayors' Conference in Houston in June of 1973, and the first official communities were announced in July of 1973. By August of 1974 more than 1300 communities had received official recognition. The following is a list of some of the communities as well as some programs to be undertaken by several of these.

Colorado

Pueblo Civic Symphony Association. The association's 1971-1976 seasons emphasize the international and indigenous roots of American culture which will culminate in a major program for the Bicentennial entitled, "200 Years USA 100 Years Colorado." The Pueblo Festival and accompanying activities, since their inception in 1971, have utilized the talents of diverse State and community groups in presenting elements of our cultural heritage. This orientation will continue and expand in 1973-1976. In 1974, the focus of the Festival will be "In the Rocky Mountains" regional participation to incorporate and increase the regional audience. In 1975, the Festival will have a Pan American emphasis, highlighting the contributory cultures of Mexico, South America and Canada and drawing upon performing groups from these areas. A playwright will be commissioned to write and produce a three-act play on the Colorado Centennial which will tour the state in 1976. The 1976 Festival is entitled "Bicentennial," and will include the indigenous and imported elements of the American culture with the production of an early American state play, performances in American Folk Dancing, American heritage music programs, a program highlighting the contributions of American Women and a photography exhibit.

Idaho

Bonneville County, Cleaning Up environment, Bicentennial energy, environment, and education museum.



Kansas City, Kansas

Restoration of downtown Huron Indian Cemetery, Festival of Progress, festival will be 7 years old by 1976. City takes pride in ethnic diversity.

Baton Rouge, Louisiana

The Baton Rouge program contains three focal point projects and forty seven participating Bicentennial Projects. The three focal point projects are:

Heritage '76 -- The restoration of Magnolia Mound, a 200 year old historic plantation which was saved from demolition by a grassroots citizenry campaign which raised funds for this purpose.

Festival USA -- The new Civic Center with its Bicentennial Plaza will provide the people of Baton Rouge the ability to see and enjoy the fruits of their Bicentennial effort. Funds were obtained for this project through a community-wide elected revenue bond issue and from a grant awarded by the United States Housing and Urban Development Department.

Horizon '76 -- The Baton Rouge Goals Program has been in progress for two years and 500 citizens have already identified twelve basic objectives for the city. These basic objectives have been further refined into 128 specific goals. Forty one different sponsors have been nominated for these Participating Bicentennial projects. The sponsors run the gamut of service clubs, scouting, historical and archeological societies, churches, schools, newspapers, senior citizen associations, city and parish departments, etc.

Lansing, Michigan

The designation of Lansing as a Bicentennial City is an example of how one geo political entity can be so designated by submitting just one project. For Lansing, this project is "Michigan Place" -- a waterfront development directly in front of the state capital encompassing an urban renewal project designed to create an exciting, dynamic place which symbolizes Michigan and the aspirations of its people. Michigan Place will also demonstrate how the quality of life in a city center can be improved. While principally Horizon '76 oriented, its completion will be a focal point for Heritage '76 and Festival USA activities now being planned by the Lansing, Michigan Place Bicentennial Committee.



Wilber, Nebraska

August 4-5 Annual Czech Festival, an event recognized nationally. Provide a building with facilities for Senior Citizens and Youth to teach the crafts of the Czechs as brought from their native country. Establish a football field for Wilber youth. Complete paving of 11 miles of previously graveled streets.

Lubbock, Texas

One of the most interesting cities to qualify for Bicentennial Community status is Lubbock, Texas. On May 11, 1970 the city of Lubbock was partially devastated by the most destructive tornado in the history of our country. Immediately after the tornado, the citizens of the city set forth upon the monumental task of rebuilding. The Lubbock Bicentennial Committee took the goals and developed a number of potential projects that will create national Bicentennial interest. The Ranch Headquarters is currently the forerunner of project activity featuring a recreation of Western ranch buildings and showing the development of ranching in the Southwest. The Lubbock Lake Site, a site of major archeological, historical and scientific significance, traces the evolution of man over 12,000 years. The Lubbock Memorial Center, a multi-million dollar Civic and Convention Center, is currently under construction in the tornado devastated area of the City's Central Business District. This facility will lend itself to the overall Bicentennial Celebration through the usage of the Theatre for the Performing Arts, the Exhibit Hall and the multi-purpose Meeting Rooms and Banquet Hall.

Yakima, Washington

Refurbishing and operating two streetcars on inter-urban railroad tracks -- 1976 & 1976. Slogan on cars reads "One of Yakima Valley's Bicentennial Projects." Call attention of Bicentennial to other cities along the 19 mile run.



INTERNATIONAL PARTICIPATION

Discussions have taken place with foreign embassies on the Bicentennial since the spring of 1970. Foreign governments were formally invited to participate in the Bicentennial in November, 1971, when the Secretary of State sent a circular note to all diplomatic missions in Washington. On July 4, 1972, the President issued an Invitation to the World in a nation-wide radio address. The ARBC has been in touch with some 60 embassies and has discussions regularly with 33 embassies. Since January of 1973 there have been visits by representatives of Spain, France, Soviet Union, Great Britain, Canada, Yugoslavia, and Australia. Although the United States as a matter of policy does not seek or expect to receive Bicentennial gifts, it is likely that many countries for special reasons desire to mark the occasion through some contributions. While only the French and British governments have formal Bicentennial committees, a recent report from the embassies of Australia, Italy, Cyprus, and the Philippines are said to be forming committees. In addition, informal interagency working groups have been formed in Canada, Germany, New Zealand and Switzerland.

Some other programs involving foreign nations include the Smithsonian Folk Life Festival, with the aid of a grant from the Bicentennial Commission, the Smithsonian has recently been unable to facilitate the travel of a folk group from Yugoslavia to visit various cities in the United States where they meet persons whose origins were in Yugoslavia. The Smithsonian hopes to carry this program forward on an augmented schedule each year, culminating in a final five-month festival in 1976. They have already approached 26 countries to request participation.

Operation Sail '76

This program calls for 20 nations to send up to 25 of their "Tall Ships" to visit a number of major U. S. ports in the Bicentennial year. In 1976, the vessels will race from Spain to Bermuda and then proceed to New York Harbor to rendezvous with sailing vessels from other nations.



People-to-People Programs

Indications are that there will be considerable Bicentennial activity on the part of the People-to-People Programs, such as the Sister Cities Program, the Partners of the Americas program, and People-to-People, International.

France

The first foreign proposal to be publicized was a French Sound and Light spectacle at Mt. Vernon.

Spain

The Spanish government has proposed that a statue of Bernardo de Galvez be offered to the City of Washington for the Bicentennial. Replicas may also be given to Pensacola and Galveston.

Great Britain

The organization of the Festival of the City of London have recently decided to adopt as a theme for its 1976 celebration "The 200th Anniversary of the Declaration of Independence." It has also been proposed that the only full-length portrait of George Washington be acquired from its owner, Lord Primrose, and donated to the United States. In addition, the British are planning several exchanges and exhibits.

Nicaragua

The government of Nicaragua has issued 13 Bicentennial Commemorative Stamps. This is the first issue of Bicentennial stamps by a foreign government and were publicly offered in Nicaragua in early July of 1973.

Norway

Norway celebrates the 150th Anniversary of the first organized immigration to the United States in 1975. Present plans call for an extension of the celebration into 1976 with a focus more on the country at large rather than on Norwegian-American centers. In 1975, the last two exhibits of paintings and prints are scheduled. There are also plans for performing arts groups including folk groups.

RECORDED

Belgium

The Belgium RTB-TV has expressed interest in producing a six-part theatrical series on the history of the United States for the Bicentennial. The network hopes to begin shooting in the spring of 1974 and to complete the series for public broadcasting in Belgium in 1976.

In addition, many states and communities are involved in programs which celebrate the ethnic heritage of their citizens. In this regard, they are pursuing international exhibits, theatrical events, etc.

More recently, the ARBA has awarded a grant of \$76,000 to New York producer Alexander Cohen to study and pursue the bringing of major world wide theatrical events to the United States in 1976.



MINORITY PARTICIPATION

Black Heritage Historical Areas

A contract has been signed between the National Park Service and the Afro-American Bicentennial Corporation for a study regarding possible areas of Black Heritage relating to the Nation's growth and development which would be set aside as national parks.

National Medical Association Sickle Cell Advocacy Program

This is a program aimed at Sickle Cell Anemia. It will include research, an information campaign, a clearinghouse and counseling procedures. This is being conducted by Dr. Edmund Casey of Washington, D. C.

Inventories of Black Artists, Composers and Photographers

These are three separate programs which are sponsored by the ARBA and are aimed at conducting research studies and compiling library information for future reference.

Cinematic and Video Reflections of Black New York

This project will utilize the talents of Black film makers and video technicians to illustrate the contributions of Black New Yorkers in the arts, sciences, and education.

Yankton Historic City, Black History of South Dakota

This program will celebrate Black contributions to South Dakota's history. It will include visits by Black leaders, historic displays and exhibits, and special religious services.



WOMENS' PARTICIPATION

Although there are many programs at the state and local levels which are being organized and participated in by women, the ARBC recently held a meeting attended by representatives of 58 major womens' organizations to discuss three major programs which can be implemented by all. These three programs were overwhelmingly endorsed by these womens' organizations. Some of these organizations include:

AFL-CIO National Auxiliaries
American Association of University Women
American Medical Womens' Association
Association of Junior Leagues
B'nai Brith
Church Women United
Daughters of the American Revolution
Federation of Business and Professional Womens' Clubs
League of United Latin-American Citizens.
League of Women Voters of the USA
National Association of Colored Womens' Clubs
National Consumers' League
National Council of Negro Women
National Council of Women
National Organization for Women
Womens' Action Alliance
Womens' Equity Action League
National Board, YWCA
National Council of Jewish Women
National Conference of Puerto Rican Women
General Federation of Womens' Clubs

The three programs endorsed and to be undertaken nationally are:

National Womens' History Center

This Center would provide a focal point and a clearinghouse for information about and by women for the past and future studies of women's roles in the Nation's history. The Center would also serve as an information and referral service on which libraries possess what sources.



Community Resources Center

At the most simplified level, the services of the Center would be those of information on, and referral to, existing facilities serving the citizens of a particular community. This project must be conducted at the community level where womens' organizations would serve as a catalyst for local initiative.

International Womens' Arts Festival

The women's role in the cultural life of the United States has never been fully recognized. This project proposes an international womens' arts festival to be held in this country in the fall of 1975. The program would include music, dance, film, theatre, poetry, painting, sculpture and the folk arts and would give special emphasis to the discovery of lesser known women artists representative of different age groups, cultural expressions and ethnic origins.



YOUTH PARTICIPATION

Boy Scouts of America

Special task forces of adult volunteers, youth members and boy scouts professionals on the national level have been working for over two years to develop a Bicentennial observance program. The program, which has recently received national recognition by the ARBA, integrates Boy Scouts of America monthly program themes, national activities, and suggestions for local programs into a package that will immediately involve all Boy Scouts of America members. The program covers the entire Bicentennial era of 1973-1977. Each year the Bicentennial era has been identified with a program emphasis.

Vocational Youth Organizations

The six major vocational youth organizations, Distributive Education Clubs of America, Future Business Leaders of America, Future Farmers of America, Future Homemakers of America, Office Education Association, and Vocational Industrial Clubs of America, have all combined resources for the first time to celebrate the Bicentennial. The program is entitled BICEP, an environmentally oriented program which will involve these million and a half students through 1976. The four-year themes are:

Working students -- proud citizens
Students sharing -- students caring
Founded on pride -- strengthened on service and
Forward in the Spirit of '76.

National Bicentennial Internships Program

This program is sponsored by the Western Interstate Commission for Higher Education, the Education Development Center, the Mid-Western Advisory Committee on Higher Education and the Southern Education Regional Board. The directors of these four regional resources development internship programs have developed a national Bicentennial internship program that would coordinate the assignment of advanced undergraduate and graduate students to stimulate meaningful, locally initiated Bicentennial planning and programming, interns would be assigned, at the



request of community groups, local organizations, and state and local agencies, to assist sponsoring groups in planning, organizing, and implementing in their own localities. Assignments would be approximately 12 weeks at the sponsoring agency site; present project celebration with community leaders and academic advisors requiring 8 to 10 weeks of effort prior to actual assignment.

Foxfire

This program is sponsored by Ideas, Inc. in Washington, D. C. This is an innovative educational activity involving young people conducting extensive interviews with older people and preparing reports on Heritage, crafts, arts, etc. This program received official ARBC recognition in 1972.

In addition to the above Bicentennial programs, Bicentennial related programs are being conducted in hundreds of schools and communities throughout the country and major programs are currently being planned by such organizations as: Camp Fire Girls, Inc., 4-H, Junior Achievement, B'nai Brith Youth Organizations, United States Youth Council, National Boards of YWCA, YMCA, National Association of Student Councils, and American Field Service.



AGRICULTURE DEPARTMENT

Photo/Art Exhibit: Bicentennial Face of Rural America

The Bicentennial Era presents a very special opportunity to record through photographs and paintings the Rural Face of America and its enormous contribution to the American way of life. This exhibit will portray the vibrant lifestyles of today's rural Americans and the great renewal of interest in rural living among city dwellers from coast to coast. The Bicentennial Rural Face of America exhibit will include some 150 color and black and white photographs ranging in size from 8 x 10 to wall-size photo murals. Requirements include independent modular structures, suitable hanging devices, interior light fixtures, text panels and, in some cases, special flooring. The opening of the exhibition is scheduled for 1976 for the Patio, Administration Building, USDA, Washington, DC. Based on the Photo/Art Exhibit, a slide show of some 200 frames, running 20 minutes, with narration, music and sound effects, will be available through the USDA's slide set and filmstrip program for purchase to schools, civic groups, businesses, and other interested groups.



INTERIOR DEPARTMENT

National Capital Parks

Development of Constitution Gardens is a large undertaking on the vacant Navy Munitions Building site along Constitution Avenue between the Washington Monument and Lincoln Memorial. Surface development will service area visitors with facilities for shelter, information, refreshment, and provide an outdoor gardened/landscaped area for special events, celebrations, concerts or other cultural, recreational and civic activities. Constructed below ground will be a bus loading/unloading and parking facility for visitors to the area.

Johnny Horizon '76

Johnny Horizon '76--Let's Clean Up America for Our 200th Birthday -- is the Department of the Interior's educational-action environmental program. Begun in 1967, made an official program by Congress in 1970, and recognized by the American Revolution Bicentennial Commission in 1972, the program attempts to (1) make all Americans aware that they are responsible for environmental improvement and protection and each individual can do something about it, and (2) to inspire people to work together to prevent pollution and to clean up. Johnny Horizon stands for action to make America a better place in which to live.



SMITHSONIAN INSTITUTION

A Nation of Nations

A Nation of Nations, the largest exhibition ever produced by the Smithsonian Institution, will occupy the entire west side of the second floor in the National Museum of History and Technology (NMHT), an area of approximately 30,000 square feet. It will explore the peopling of America, the result of which was the formation of a new society incorporating in many ways the different cultures and experiences brought from all over the world. The exhibition will be divided into six theme areas opening with A Great Migration which explores motivations for coming to America and the story of the passage, not just trans-oceanic but trans-continental as well. The second theme deals with Immigrant Pioneering, the third with Becoming Americans -- our institutions, common language, new traditions, and new ways of doing things; and the fourth, with The Persistence of Old Feelings -- the problems of prejudice and discrimination together with the strengths of old and familiar traditions. The fifth and sixth themes will look at the contributions made by the world to the new American nation and America's Contributions to the World.



TRANSPORTATION DEPARTMENT

The Department of Transportation will cooperate with the Smithsonian Institution in underwriting the incorporation of certain transportation equipment into the Smithsonian's Festival of American Folk Life which is scheduled to take place on the Mall at Washington for four months during the Bicentennial summer. The exhibit will include workers from various elements of transportation as an industry and, in keeping with the folk theme, will include music relating to transportation and transportation workers which has done much to identify transportation as an element in American culture during the 200 years since the Nation's founding. At the conclusion of the Mall Festival of Folk Life it is proposed that the exhibit will tour the Nation via Amtrak's facilities.





AMERICAN REVOLUTION BICENTENNIAL ADMINISTRATION

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MEMORANDUM FOR PAM POWELL
STAFF ASSISTANT, THE WHITE HOUSE

SUBJECT: Materials on Bicentennial Cultural Activities

The United States is one of the most culturally rich and varied nations in the world. The innovations of American dance, the frontiers explored in American music forms, the honest simplicity of American folk-art, the quality of American painting and sculpture, the incisiveness of American drama and literature have been admired the world over. However, in this country most orchestra, opera and cultural centers have a yearly struggle for sufficient funding, many of our theaters stand empty, there are no existing support programs in the area of folk culture, and years of neglect have hampered the development of meaningful vehicles of expression for minority contributions.

More profound and more serious than this, is the shocking estimate that 90% of Americans do not attend one cultural event in a year. Regrettably, the 90% does not indicate disinterest in the arts, but that a large part of the population feels that it does not have adequate access to arts activities. This is supported by a recent survey in New York State (which spends much more on the arts than the national average) which revealed that a significant number of the urban, suburban and rural populations cited "no shows available, price of tickets, inconvenient time, difficult to get there" as reasons for not attending performances of theater, ballet and concerts.

The arts are integral to the Bicentennial; they illumine our past, lend special joy to our celebration and enrich our daily lives and our quality of life. The overall goal of the Bicentennial program in the arts has been described in ARBA Art Guidelines as follows:

"To insure the development of Bicentennial arts activities which involve the largest number of people consistent with the particular art form, which express the pluralistic nature of American society and provide admission free events, and which point toward new directions in the relationships between the American arts and the American community."



The major thrust of these guidelines is to bring the arts to the people by increasing the availability of quality arts programs to people in their own communities and by increasing awareness of the evidences of our culture to be found within every community. Thus, we have sought to address the following problems:

1. Increasing the participation and involvement of a broader sector of our citizens,
2. Redressing programmatic imbalances and stimulating fuller use of existing resources, and
3. Adequately distributing the arts in their myriad forms.

We have used several methods in addressing these problems. First, through the process of official recognition, we have sought to recognize those programs national in scope which have aimed at expanding their regularly high quality programs beyond their normal audiences to involve diverse community and related groups. One example of this is the official recognition of the Bicentennial program of the Seattle Opera, which over a four-year period culminating in a major music festival for the northwest in 1976, will perform the works of many American and several foreign composers, will involve groups on a State and Regional basis, and will incorporate the talents of non-professional performers and technical assistants of all ages in their regular presentations.

Second, we have sought to provide guidance and resource assistance to groups planning Bicentennial activities in communities across the country. When asked by groups "What kinds of programs should we be planning for the Bicentennial?" we have been able to provide some firm suggestions in the form of the Art Guidelines. However, any guidelines and any encouragement echoes hollow promise if achievement of the goals remains mysterious! Some of the guidelines are self-evident; others need a push if they are to be realized. Therefore, we have undertaken several programs which will assist groups in accomplishing Bicentennial goals in the arts. One example of this is the Art Task Force Pilot Program--a contract done with three communities--which will be made into a case study handbook for other communities to use in rediscovering and dramatizing their own cultural heritage.

Third, we have sought to encourage and assist arts organizations in dispersing their programs on a nationwide basis. Obviously, there is already much activity in this area. Many dance companies, operas, and theater groups currently do national tours to major urban cultural centers. However, many of these groups never get outside a limited number of urban centers and many communities have never had the benefit of their performance. To address this problem and that of the international arts groups wishing to tour the United States, we are testing the feasibility of creating a nationwide circuit outside existing circuits of performance tours.



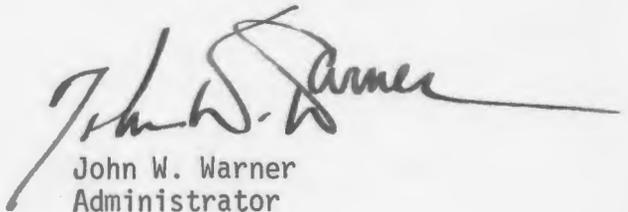
Finally, the arts activities which lie in the area of folk culture have never had the benefit of national coordination or touring. Therefore, we have supported the efforts of the Smithsonian Institution in touring segments of the annual Festival of American Folklife to American communities.

Fourth, we have sought to assist the efforts of the National Endowment for the Arts to disseminate support to community arts and touring programs. Therefore, out of non-appropriated revenues last year, we transferred \$200,000 to the NEA for use in their dance production, theater touring, and expansion arts neighborhood services and pilot touring programs.

Fifth, we have sought to insure that the Bicentennial be a time when permanent contributions are made to our society and when new support is found for American cultural activities. Therefore, we have tried to involve the private sector in our programming by designing various programs worthy of corporate funding support. One of the most important residual benefits of the Bicentennial could be the increased role of the business community as the patrons of the arts.

Sixth, in keeping with our Art Guidelines which call for "Programs which encourage the presentation, interpretation and reconstruction of traditional works" and for "Programs which encourage the development of new works in all arts media that deal with significant aspects of the American experience," the ARBC adopted policies not to designate official Bicentennial works--new or traditional--in any art form nor to itself commission works to commemorate the Bicentennial. Because the celebration will be full of occasions when such works can be featured and because there are numerous commissioning programs by symphonies, operas, dance companies, theaters, universities and arts organizations for the Bicentennial, it was felt that official action by the ARBA to choose one work over ones equally worthwhile would tend to pre-empt this activity and would not serve to promote full expression in honor of the Bicentennial. Rather than single out one work or honor one artist, all forms of American art should be given the widest circulation.

I enclose material providing more specific information about our efforts in this area. If you have additional questions, please do not hesitate to contact me.



John W. Warner
Administrator

7 Attachments:

1. Festival USA is ...
2. Festival USA: Semi-Annual Report
3. Art Guidelines
4. Festival USA Newsletter
5. Community Cultural Heritage Program
6. The Folk Arts
7. Festivals of the Arts







AMERICAN REVOLUTION BICENTENNIAL ADMINISTRATION

736 JACKSON PLACE, N.W.
WASHINGTON, D.C. 20276
(202) 382-1776

FESTIVAL USA is...

a festival of people and the multiplicity of their ideas, their expressions, their interests which best convey the diversity of our culture, the warmth of our hospitality, the vitality of our society, the traditions we draw on and the traditions we create.

FESTIVAL USA is...

a nationwide effort to share with other Americans and the people of the world the traditions, the culture, the hospitality and the character of the United States and its people.

FESTIVAL USA is...

a children's theater production, jazz, a nationwide bicycle tour, dance, low cost accommodations, a dozen new operas, a renaissance for American music, a craftsman at work, a community museum, foreign language "banks", maps and guides, folk and ethnic festivals, women in the arts, tall-masted sailing ships, international exchange programs, multi-lingual menus in restaurant windows.



FESTIVAL USA is...

The World Theater Festival
Bikecentennial '76
Photography Contest
Mount Rushmore National Monument
Showboat Children's Theater
National Square Dance Convention
Operation Sail '76
Sister Cities Bicentennial Program
Ninety-Nines Bicentennial Program
Pueblo Civic Symphony
Seattle Opera Association
Festival of American Symphony Orchestras
Sound and Light at the U.S. Capitol
The Festival of American Folklife
Low-Cost Accommodations Network
Folk Festival Handbook
Home Hospitality
Bicentennial Arts Grants
Inventory of Painting and Sculpture by
Afro-American Artists
Visitor Services Handbook
Facilities Survey
Inventory of Black Photographers
Nationwide Circuit
Art Task Force
Festival of College Drama
"Hamburger, French Fries and a Coke"



FESTIVAL USA

STATEMENT OF PURPOSE

The Bicentennial celebration is an opportunity to arouse in the people of the United States a renewed sense of community and confidence strong enough to embrace the diversity in origins and traditions which form the nation. What dimension does Festival USA offer to this opportunity?

Festival USA is a communion, a nationwide joining of hands, which finds its impetus in the pattern of the present. Yet, it is also a thanksgiving for our cultural pluralism and an affirmation of belief in a dynamic spirit that will continue to nurture our unfolding civilization. Festival USA then is a solemn and joyous celebration. It is a Festival of people and the multiplicity of their ideas, their expressions, their interests which best convey the diversity of our culture, the warmth of our hospitality, the vitality of our society, the traditions we draw on and the traditions we create.

The United States has really always been people, millions of people residing in thousands of places, living hundreds of styles. On the occasion of her 200th anniversary, the United States is best experienced, best shared and best understood through her people. This is the essence of Festival USA. It is the people that we celebrate--not the institutions, not the deeds, not the events, however compelling; not the technological achievement, however striking; not the leaders or the giants, however worthy. These are found in other aspects of Bicentennial planning. Festival USA is firmly focused on people, all the people; we the people.

That we, as a people, are in part unique and have our own inimitable individual expressions is indisputable. That we, as a people, are in part universal, sharing a common legacy and purpose with the people of the world, is undeniable. The hallmark, therefore, of the Festival USA program is found in the interaction of these twin threads of genesis and genius, of the unique and the universal, as expressed and shared in a festival of people by people throughout the United States and with people of other lands.

Festival USA is colorful for we are a variegated people.



It is creative for we are an ingenious people. It is vigorous for we are energetic. Above all, however, Festival USA is a living experience; vitality and interaction are its key attributes. To savour it, one cannot watch from afar.

There must be opportunities for face-to-face participation-- to see, to sing, to touch, to dance, to discover, to explore, to get to know each other, to experience first hand. The continuing interchange and movement of people and their expressions are basic to all efforts in Festival USA.

GUIDELINES FOR PROGRAMMING

to construct a program which will encourage an understanding and a celebration of the genesis and genius of our culture, certain fundamental guidelines can be enumerated.

First is to identify the traditions, both new and old, which convey and give life and identity to our multifaceted culture. "Culture" in this context should be construed in the broadest sense, embracing the ideas, interests, pastimes, skills, arts, customs, and expression of the people. Care should be given to seeking out those components of our culture which:

- Have their roots in other lands
- Are the singular creation of the American experience
- Are emerging forms
- Are of universal interest and our common legacy

The traditions so identified must then be highlighted and dramatized. To insure their availability, it may be particularly necessary to:

- Reinforce those customs which are central to the American experience
- Give sustenance to emerging traditions which speak of today's concerns
- Maximize the use of all resources and facilities in the community



The final thrust of the program is to offer to all our citizens and visitors from abroad an opportunity to share and understand the vibrancy and the diverse expressions of our culture and to provide forums in which to:

- Compare and contrast
- Honor the individual
- Discover the common
- Explore the linkages
- Create the customs of Century III

The noted historian and former Commissioner, Dr. Daniel Boorstin, proposed a series of emphases for the Bicentennial. Included were:

"Community - To help us feel that all earlier Americans are the ancestors of all of us. To find the ties which hold all Americans together. To discover that our Bicentennial belongs not only to the United States, but to the people of the world. To remind us of the share of many nations in the building of our nation and for the need for a continuing sense of the common human adventure.

"Totality - To seek the whole meaning--the whole meaning--of the American experience for all Americans of all ages, all regions, all races, and all religions.

"Continuity - To strengthen our ties to the best in our past and to help discover the best in our future."

Festival USA embraces these emphases as guidelines for its program and recommends their thoughtful incorporation in the development of all Festival USA programs.



GUIDELINES FOR THE BICENTENNIAL ARTS PROGRAM

I. TITLE: Arts in America - What Happened and What's Happening

II. SUBTITLE: The Revolutionary Spirit of the Arts and How It Affects and Serves the American Community

III. GENERAL OPENING STATEMENT:

The American Revolution altered the course of world history because it generated a new concept of government based on self-determination in the political process. The intention of the Revolution was to guarantee the primacy of individual initiative in American life. In 1976 we will gather, as a nation, to celebrate the 200th anniversary of that intention. It is appropriate that this celebration should commemorate the Revolution by emphasizing and renewing its original purposes in terms of contemporary life. The celebration should not concentrate on the events of the past but rather on the motive spirit of those events -- a motive born of a need to improve the condition of the American people.

The traditions and forces embodied in the spirit of the American Revolution viewed in their entirety, pervade much of what is best in American art. The refusal to be restricted, confined or bound to past traditions, however august, is clearly evident in America's music, its dances, its film, its energetic theater forms and its visual arts, its architecture and its literature, nor are American art forms at their best narrowly chauvinistic since they reflect the amalgamation and synthesis of an almost infinite variety of cultural influences. The American Revolution Bicentennial Arts Advisory Panels recommend that this spirit should be clarified, illuminated and extended during the Bicentennial celebration.

IV. GENERAL GOALS:

The Arts Advisory Panels believe that strong emphasis should be put on Bicentennial activities which involve the largest number of people consistent with the particular art form; special encouragement should be given to provide admission-free events to those activities which express the pluralistic nature of American society and those which point toward new directions in the relationship between American arts and the American community.



V. KINDS OF PROGRAMS APPROPRIATE TO BICENTENNIAL YEAR:

The Bicentennial Arts Advisory Panels suggest the Bicentennial Commission put strong emphasis on the following kinds of programs:

- A. Programs which encourage the development of new works in all arts media that deal with significant aspects of the American experience.
- B. Programs which encourage the presentation, interpretation and reconstruction of traditional works illustrating those distinctively American contributions to the world's cultures which reflect the American Revolutionary Spirit.
- C. Programs which stimulate a significant change in the American approach to the arts experience, specifically programs which extend the creative experience into the daily lives of all our people.
- D. Programs which encourage the use of arts as a means of increasing understanding among various segments of American society.
- E. Programs which take advantage of existing facilities and innovative means to make new performance and exhibition areas available for the arts in communities across the country.
- F. Programs which place maximum artistic control over arts activities in the hands of artists themselves.
- G. Programs which demonstrate new or neglected uses of the arts and point to unique ways in which the artists' skills and insights can better serve the life of the Nation.
- H. Programs which provide for community participation and involvement at every level from planning through execution.
- I. Programs which provide for the preservation and creative use of our architectural heritage.

* * * * *



ATTACHMENT
2



ATTACHMENT
3



ART GUIDELINES

**Howard
TAUBMAN:**

The arts are things that are expressions, visual or sound or performed — but they are expressions that communicate with other human beings.

... we are trying to state a vision, an approach to the Bicentennial observance through the arts.

So if we can hammer out something where the arts serve the people and the people are served by the art, have the art available to them we will accomplish something.

The Bicentennial should produce some kind of fresh dedications, some new revelations, perhaps old things and perhaps leadership in new formulations, new developments.

**James
WINES:**

This is the American Revolution, this country is internationally recognized as a revolutionary country, the arts of this country are admired not for their traditional values but for their revolutionary values primarily. Arts and revolution, meaning taking all those significant arts, past and present, and put a focus on them. For instance, jazz. That was a revolutionary art recognized as a worldwide revolution in music probably the most significant of the 20th century.

**Glynn
ROSS:**

... whatever is done could have a potential of carrying on. Continuity.

... the festival should be ongoing beyond '76. Are we in agreement that basically the ARBC which has the R in it that we are going to have a revolutionary theme? Can we use that?

**C. Bernard
JACKSON:**

I think we need to then begin to try to describe ways for the benefit of those communities, describe for them how they are making use of the arts in the present time and how they might make better use of those arts, how they might make those arts more relevant to their lives.

I think one of the real dilemmas in America is that it has not ever been clearly identified what the role and use of the arts in America might be or should be. It has been more clearly identified in other cultures. In European and African and Asian cultures the role of the arts is much clearer.



**Patrick
HENRY:**

If the art is great and it is universal it should have appeal everywhere. All kinds of public facilities are available if someone looks at it imaginatively.

**Vincent
PRICE:**

Start with something and explore the things that are really revolutionary in American art that have led us from one place to another.

I think you could get a group of performers, actors, readers, concert performers, platform performers, to go on a circuit that would cover so much more than any production you could take.

FESTIVAL
USA



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Bicentennial Newsletter



American Revolution
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736 Jackson Place N.W.
Washington, D.C. 20276
(202) 382-1776

VOLUME 4

NUMBER 8

SPECIAL FESTIVAL USA ISSUE

Festival USA: A Foreword

FESTIVAL USA is one of three Bicentennial themes. It has as its overall objective sharing with fellow Americans and the people of the world the traditions, the culture, the hospitality and the character of the United States and its people. In concert with the other two theme areas, Heritage '76 and Horizons '76, it seeks to involve all people nationwide in a balanced, meaningful program. If we are to have such a program—balanced, meaningful and nationwide—in the arts, travel and hospitality areas we cannot simply be responsive to the Bicentennial or merely accelerate what we usually do. There are special challenges—some new, some just unsolved—that loom large if we are to reach our goals. The purpose of this newsletter is *not* to give an overview of all Festival USA activities but rather to deal with some of the major problems and policies.

The current projections of Bicentennial travelers are staggering. Regardless of the reliability of the data, it is clear that more visitors are coming than can be handled. The resident and the visitor will both suffer unless communities begin immediately to address these long neglected areas. And we are not talking about frills. Where are the beds? Where are the bathrooms? Where are the parking places? With most Americans traveling by car, traffic will be heavier and the number of accidents will increase accordingly. Most city blood banks run out of blood in a normal year. What will happen in 1976 if we do not start now to build reserves? These are examples of a few of the critical needs that we must face realistically. Some say that the best thing that has happened to the Bicentennial travel picture is the energy crisis. Simply stated, if we all have to stay home in 1976 the problems disappear. The energy crisis has not been a factor in the statistical projections already made and included in this newsletter. Its impact on 1976 is still difficult to assess. Assuming, however, that it will be abated or that mass transit alternatives are available to our car oriented public, the problems of handling visitors once they have arrived will still remain. What the actual dimension of the visitor impact will be, clearly now not be known until close to



"Festival USA is a celebration of people and the multiplicity of their expressions.

1976 and that will be too late to make the plans and provisions necessary. The energy crisis of 1973-74 could easily lead to a visitor crisis by 1976 if we do not continue to plan now.

We present in this newsletter an account of the concerted effort which the city of Boston under the direction of Ms. Katherine Kane and the Boston 200 staff is making toward providing visitor services. Also included is a sampling of individual projects across the nation which answer directly the needs of visitors. These projects are illustrative and exemplary of the work that needs to be done.

In the arts, there are similar obstacles to a meaningful and balanced program. For all of us to have the opportunity to enjoy the diversity and multiple expressions of our culture, several major roadblocks must be hurdled. Cultural activities must be available to people where they live and where they work. This means not only extended touring of art and artists (especially out of major urban centers) but also efforts to rekindle the creative spirit within the resources available in the community. Some speak of it as a right to the arts. In our rich heritage there are many works not traditionally presented (especially those of minority artists) which would add greatly to our appreciation of the diversity of our culture

and to our enjoyment of the celebration. They must be rediscovered and incorporated in our programs. The state of cultural activities for children in this country is close to a national disaster. If cultural activities are not just to be for adults in the Bicentennial, programs for children must be developed and supported.

This newsletter contains an account of the excellent work of the America the Beautiful Fund which does indeed rekindle community cultural life. The description of major national projects—needing private support—offers clear opportunities to reach the goals we've set and to hurdle major obstacles in attaining those goals. The state and local projects are indicia of the varied types of activity that can enrich the celebration at home.

These projects in the arts, travel and hospitality are the products of creativity and commitment. They are responsive to the major challenges and needs. They are worthy of support by everyone. If followed and emulated across the country, the Bicentennial will be for all Americans and our visitors a warm and significant occasion in the history of our nation and appropriately mark the continued vitality of the principle set down in 1776.

George Lang, Chairman Festival U.S.A.

The Visitors Are Coming And It's No Tea Party: Boston Plans for Bicentennial Travelers

Boston now has an annual visitor volume of 2.8 million which should increase to at least 3.4 million by 1975 following current growth patterns. However, national predictions and past experience indicate that Americans will tend to travel to sites associated with the nation's history during the Bicentennial. Admitting the difficulty of coming up with exact estimates, Boston 200 has made a series of high, medium and low projections and is utilizing the middle range for most of their PIVS planning. These estimates show an increase in 1975 of 85% over normal growth levels for a total of 6.4 million visitors and an even greater increase to approximately 9.4 million in 1976. Daily volumes during the summer months will probably be in the 30,000-40,000 range.

Boston will be a Major Travel Destination in 1975 and 1976

While events of historical and cultural significance are being planned, Boston 200, the local bicentennial organization has also developed comprehensive plans to meet the needs of the millions of visitors who will begin to inundate the metropolitan area as early as 1975. The theme, "The City Is Host" has been chosen to provide a focus for Boston 200's Public Information and Visitor Services (PIVS) programs.

The depth of study and planning which has gone into the PIVS plans for coping with this rush of visitors is indicative of two things: First, a real desire to take care of the visitor in a way that will make a trip to Boston for the Bicentennial as pleasurable as possible, and second, an understanding of the need to take care of the city and those who use it all the time. The success of each is inescapably dependent on the other and the successful realization of visitor services goals should be, as is the case with Boston 200, a major goal in any community's Bicentennial planning.

Information

Information services are being expanded as one method of improving the traveler's enjoyment of a visit to Boston. The PIVS guidelines for all such planning include: efforts to inform and orient visitors before they reach Boston; utilizing all existing information centers; aiming information to satisfy the complete range of visitor concerns; and encouraging visitors to plan their visit and to shape their trip patterns around certain public goals such as maximum use of public transportation. Following these guidelines, special information services have been designed to help residents, business and institutions become informed of the who, why, what and how of the events planned for the

Bicentennial. Some examples of the programs being developed to meet this need according to a recent Boston 200 report include:

Boston 200 Brochure—a basic information handout, in circulation soon, composed primarily of promotional, descriptive material which will explain ways people can participate in Boston 200 activities along with the origin and role of the Office of the Boston Bicentennial (Boston 200).

Boston 200 Bulletin—information on activities of Boston 200 in magazine form to be produced four times a year for local as well as national distribution.

Speaking Program—presentations given by Boston 200 staff members to any interested group.

Visual Presentations and Exhibits—slide and film presentations to be made available for interested organizations.

Publicity—using newspapers, radio, television, magazines, billboards, posters, etc. information of interest to the general public will be disseminated in order to inform the residents of Boston about Boston 200 programs.

Information on events being planned by Boston 200—particularly *Citygames* (a network of trails, paths and tours leading walkers through the 18th, 19th and 20th century city of Boston—trails that deal with literature, medicine, architecture, visual arts, women in history, religion, education, the ethnic communities and other special interests) and *Festival American* (commemorations of Boston's historic events and cultural life illustrated through a series of performances, reenactments and other special events) for both residents and visitors alike will include:

Festival American Calendar—a listing of major performances, events, and exhibits intended primarily to help visitors decide when they will travel to Boston. In addition, the Calendar will facilitate trip planning through order blanks on which a visitor can list performance preferences which will be attached so that tickets may be ordered in advance.

Citygame Brochure—to contain information on and an explanation of Citygame as an inducement for residents and visitors both to participate in this program.

Citygame Sheets—short information bulletins which at first will explain and later facilitate participation in Citygame. The content of the sheets will vary.

Boston Newsletter—a recreation of the first published newspaper in Boston will disperse weekly or bi-weekly Boston 200 schedule information.

One major emphasis of PIVS information

programs is the cataloging of the various services which exist for the visitor in the city. These services range from the availability of accommodations to lost and found booths. Some of the programs in this area include:

Boston Brochure: "How To Plan A Trip to Boston"—to contain basic information on when to go, what is available, accommodations, and Boston 200 events and programs. To be included in the brochure are a guidebook, an official map, the Festival American Calendar, hotel listing and the Passport (which will contain discount coupons for various accommodations, restaurants, shops, transportation modes, institutions, and events).

Accommodations

Accommodations Services—major planning to expand the available accommodations for the peak visitor period during the Bicentennial includes an emphasis on finding and providing medium and low-cost accommodations along with accommodations which can be used on a temporary basis. The planning covers four major types of accommodations:

Hotels: In coordination with the Greater Boston Hotel-Motor Inn Association and the Greater Boston Chamber of Commerce, Boston 200 is developing an accommodations plan for the Bicentennial period which will identify when capacity must be expanded and how this can be done most efficiently and economically.

Rooming Houses, Tourist Homes, Private Rooms: Boston 200 is exploring the possibility of increasing this lodging resource. Noting the experience of other cities using similar systems, Boston 200 is developing a plan that would include "the identification and interpretation of pertinent State and local statutes governing lodging houses and guest rooms; possible legislative changes, definition of standards and rates and/or special licenses; advertisements to locate available rooms during specified periods; inspection and listing of rooms; and a system of feedback from users to the reservations clearing house staff on the quality of the rooms."

University Dormitories: Boston 200 reports that "during the summer months, more than 10,000 university rooms" are under-utilized and are therefore exploring the possibility of converting many of these rooms for use by visitors during the peak travel months. "Efforts will be made to encourage the maintenance of any system developed to be done by student business agencies."

Campsites, Boat Facilities: Boston 200 reports that "almost no facilities exist presently for visitors arriving with camping equipment." "A major effort will therefore be made to encourage State and metropolitan agencies to address this problem. Boston 200 will work with the Massachusetts and New England



Boston's small streets and historic sites may be filled with 9.4 million visitors in 1976.

regional efforts not only to create new camping space, but also to distribute visitors to the areas presently less well used."

Central Accommodations Reservation System—Boston 200 "will develop an accommodations clearinghouse that can secure advance reservations, as well as provide information about room availability at several locations on major routes into the city. The intent is that the information will be sufficient to match the visitor to appropriate accommodations—room capacity, location, and rates."

Foreign Visitors

Noting that "Boston is a major destination for European and Canadian visitors to the United States," Boston 200 is working on a series of programs that would provide needed services for the international traveler.

Language Services—Boston 200 reports

they are "working with a network of groups and institutions . . . which now provide aid and introductions to local contacts for special groups of international visitors. These groups have expressed interest in pooling some of their resources not only to provide a broader range of services, but also to reach a larger number of visitors."

Language Bank—an effort to identify those residents of Boston with a foreign language capability who would be available to assist visitors and business people with translations.

Literature—Boston 200 will attempt to make all of its literature available in several languages.

Information Desks and Signs—Boston 200 reports that "the State of Massachusetts, Division of Tourism has received a grant from USTS to hire additional multi-lingual guides at the airport. Plans are also underway to staff information booths

with multi-lingual personnel at other ports of entry into Boston."

Citizen-Hosts

Many visitors' questions are simple and do not require elaborate training programs to answer. A new program invites participation of citizens who will learn about the area through a quiz program and will then be issued a button saying "Boston 200 Hosts." These citizen hosts will wear the button and help visitors on the street with directions and general information. A second program, will help those who come into direct and daily contact with visitors in a public service capacity to respond to the special needs of travelers. Other service programs include a telephone information service, check cashing and currency exchange facilities, childcare programs, lost and found services, and special services for the handicapped.

Transportation

A tremendous amount of study and planning has been given over to transportation of visitors to the Boston area during the Bicentennial era. All available means of bus transportation have been studied—including buses which operate solely as sightseeing tour vehicles. Included in the study was the feasibility of using school buses, many of which would be available during the summer months, to augment other transportation systems.

Studies have been made to the major highway and arterial corridors likely to be used by visitors to central Boston—their capacities, hours of peak usage, and periods of greatest unused capacity. From these studies it has been determined that Bicentennial visitors who drive will be encouraged not to use these major highways during peak hours. In addition, hotels will be asked to encourage visitors to arrive at off-peak hours.

Legal and illegal curb parking spaces and off-street parking spaces have been counted and their daily use and turnover rate computed for downtown Boston. Summer and weekend reserve capacities have been closely estimated. In addition, parking availability in other areas of the city is being investigated; and the Massachusetts Department of Public Works is now involved in studies and plans for peripheral intercept park-and-ride facilities served principally by buses into downtown Boston. The feasibility of implementing other types of major parking spaces will be examined as part of the ongoing work of Boston 200. The major goals of the transportation planning have been defined as follows:

- to use intensive management techniques in lieu of major capital construction, to develop an integrated transportation system that will respond quickly and effectively to Boston 200 visitors demands;

- to keep visitors' private vehicles out of downtown Boston on weekdays;
- to maximize the use of common carriers for all visitors to Boston;
- to maximize intown use of the rapid transit (MBTA) system;
- to maximize pedestrian usage of the city;
- to maximize use of special purpose vehicles;
- to maximize the Boston's inner harbor and water transportation potential;
- to provide information systems, operational mechanisms, pricing policies and pedestrian signing to make these goals attainable.

A number of projects are being developed to meet many of these guidelines.

Transportation Study—an indepth study of the existing transportation system has been completed.

Motorist Brochure—for those visitors who insist on traveling to Boston by automobile, this brochure will carry two strong messages: "The overnight visitor will be advised to 'GET A ROOM' as soon as possible, and both overnight and day visitors will be asked to 'PARK 'N RIDE'."

Mass Transit Brochure—this will consist of detailed local maps, particularly of the MBTA showing both major terminals and major destinations within the city (hotels, institutions, historical sites). Information concerning the four alternate accommodations systems (hotels, tourist homes, dormitories, campsites) and visitor center locations will be included as well as directions for locating transit, limousine and taxi services and some sample fares.

Livable City

Finally, under the rubric "The City is a Livable Environment," plans are progressing for making park and street improvements, cleaning statues and plaques, providing benches, rest facilities and other conveniences for residents and visitors.

Boston 200 programs are comprehensive. A major effort is being made to solicit the involvement of all residents, businesses, and groups in the Boston area. Whether this participation be as a volunteer guide, as a donor of a park bench or as a sponsor of an exhibit, Boston 200 would like everyone in the area to be included in the preparation, as well as the enjoyment, of the Bicentennial celebration.

Statistically Speaking: The Use and Abuse of Travel Data

Is it true that 40, 50 or 60 million visitors will come to Washington, D.C. during the Bicentennial? How many will be going



"People are non-planners. . . . This is the life style of today's auto vacationer."

to Boston, New York and Philadelphia? Will the U.S. be inundated by millions of Europeans and Japanese during this period? How can we plan for Bicentennial events if we do not know?

All of these—particularly the last—are important questions if there are to be sufficient services for the visitors during the 200th Anniversary celebration. Comprehensive planning will make the difference between chaotic overcrowded situations and pleasant experiences on the part of traveler and resident alike. Unfortunately sound, comprehensive travel statistics and projections are difficult if not impossible to estimate.

In the domestic tourism area, the major problems are related to an inadequate data base. Anyone interested in analyzing the tourism industry must also apply a large measure of judgment in interpre-

tation. The result is that projections at the state or regional level and among the various tourism related industries are seldom comparable—they do not add up to a whole. Another major problem exists in collecting and analyzing data rapidly. Most national data is at least two years old by the time it is published and the data is often sorely out of date for use in present situations. Lack of coordinated efforts in this area are also major impediments to informed analysis. For example, it has recently been reported that there are approximately fifty Federal agencies conducting over one hundred travel related programs. Finally, the data collected for a specific use may tend to suffer from some experimental bias—the collector may simply find the data to support a foregone conclusion. Where local factors, such as room taxes and restaurant luxury taxes, make it possible to

pinpoint the tourism market more exactly, better estimates can and have been made.

It is easier to count the number of foreign visitors entering this country each year because of the entry procedures each must go through. Where they go once they get off the boat or leave the airport is pretty much anyone's guess. Thus beyond being able to identify the major ports of entry, the problems and reliability of statistics on the international visitor are substantially similar to those relating to domestic tourism.

Standardized data bases and methods of collecting and sampling would obviously solve many of these problems and the report of the National Tourism Resources Review Commission suggests a number of solutions and legislative action will undoubtedly be forthcoming—but probably not in time for the Bicentennial. Existing statistics and projections must be used and, indeed, they are important tools for the Bicentennial planner but he should understand their strengths, their weaknesses, their character and their approximate nature.

The United States Travel Service (USTS) under the U.S. Department of Commerce has been tabulating travel statistics every five years and putting them together in their *National Travel Survey*. A report was issued for 1967 and most recently for 1972. Unfortunately, the 1972 information was not completed in time for much of the work that has been done such as the massive report of the National Tourism Resources Review Commission. The 1972 *National Travel Survey* does confirm, however, many of the estimates that have been made that travel is one of the fastest growing industries in the country. For example:

The estimated number of trips of over 100 miles was 130 million in 1967; by 1972 this estimate of trips had jumped to 237 million—an increase of 82% over 1967.

Although Summer (July to September) remains the peak travel quarter—the 1972 data indicates that the greatest increase by quarter over 1967 was in the Spring (April to June) with a 93% jump. The Fall quarter (October to December) also increased by a larger percentage (92%) than summer's 63% growth.

While the number of trips taken almost doubled, 45% of the American public—the same as in 1967—are still not traveling at all. Where USTS's "average traveler" went on 1.7 trips during 1967—by 1972 that same "average traveler" was taking 4 trips during the year! This large segment of our population which is not traveling, in an affluent and mobile country, is a startling fact. The question might be asked—why do so many Americans stay at home? We can really only guess at this time, but a number of ideas

can readily be suggested such as expense, inconvenience, lack of knowledge about the country (and therefore possibly a lack of interest). USTS gives us another interesting statistic—of the 55% of Americans who do travel, almost half (40%) take trips to visit relatives and friends. Apparently, large segments of the population limit their efforts to see this country's vastly diversified sites, geography and people to areas near relatives and friends. Finally, it should be noted that of those Americans who do travel approximately 82% do so by automobile.

Planning

According to a 1971 speech presented to a Discover America Travel Organizations (DATO) convention by Robert C. Olney, Marketing Director, National Advertising Company, those Americans who do travel do not plan their vacations. The statistics show that people are looking for freedom from a tight schedule when they take to the road. As we have seen, the road is what they travel on even though many of the vacationers could afford to use some other means of transportation and in some cases it would be cheaper (especially on long trips where a number of nights' accommodations must be secured). While the destination of most trips is decided upon before leaving, 70% of the traveling public do not make room reservations within twenty-four hours of their stop. Olney summarized these findings with the following observations: "People are non-planners . . . they're non-planners because they want to be. This is the chosen life style of today's auto vacation traveler. He wants to get away from the routine things in life . . . to be together as a family . . . to see scenery . . . to show the kids a bit of the history of the country and most of all, to have fun. They don't want to be regimented by time clocks or schedules. If you are going to do a good job communicating with these traveling families, you have to recognize that the majority want to stay flexible." Another point made in the speech—and pertinent to Bicentennial planning especially in smaller communities—is that almost 60% of auto vacationing families would make an unplanned stop in an area which they discovered has many interesting things to see and do and would spend up to two full days absorbing everything the area offers. The opportunity and the problem is combined—how do you let the public know you have something to offer so that they will stop and visit for awhile.

International Visitors

America has never seen itself in the role of host to the world. Distance and expense have, in the past, made it uneconomical. The low-cost jet charter, the devaluation of the dollar and the economic growth of many foreign nations have all conspired to end this isolation.

Europeans and Asians in particular are coming to see America in ever increasing numbers.

DATO tells us that almost 14 million foreign visitors arrived in 1971. This includes Canadian (10 million) and Mexican (1.2 million) visitors who have always been the bulk of the foreign visitor population in this country. Overseas visitation rose 14% in 1972 and at this point in 1973 USTS projects another 21% rise this year. USTS has also projected, before the dollar devaluations of the last year, that international tourism to this country could be as high as 20 million by 1976. The largest jump, percentage wise, would be in overseas visitors—from 2.5 million in 1971 to 6.5 million.

Economic Impact

The National Tourism Resources Review Commission was created by Congress to "understand and protect the needs and resources of tourism now and to 1980." The Commission submitted its report—*Destination U.S.A.*—consisting of five



International tourism: 20 million by 1976?

volumes covering all aspects of the tourism industry in June of 1973. They report that the United States has one of the smallest budgets for promoting foreign tourism in relation to Gross National Product of any country in the world and its foreign tourism receipts in relation to GNP are also among the smallest. They also pointed out that tourism is already big business—and getting bigger. They report that 23 billion dollars were spent on tourism in the U.S. in 1960-61 (in 1960-61 dollars) and projected this to grow to 127 billion dollars (in 1980 dollars) by 1980. Allowing for inflation, this is still an astronomical growth.

Bicentennial Planning

Boston is an example of a city which has utilized these national figures along with state and local records to plan for their Bicentennial activities. The numerous programs being developed by Boston 200, the Bicentennial organization in that city (See Article elsewhere) are predicated on a thorough researching of available data. As they state in a recent report, "The most reliable indices of economic activity in this sector [travel and tourism] are related to regularly reported taxable functions. For example, the room occupancy excise tax can be used to accurately estimate overnight visits to the city. In contrast, day-trip travel to Boston is difficult to measure, and we have relied on limited survey data from 1966 and standard national formulas in making estimates. The factors from which the . . . estimates were made include: characteristics of the residents of each state, projected 1975 population, projected 1975 per capita income, educational level, propensity to travel, and distance from Boston." Taking into account the unusual nature of the Bicentennial era, and looking to other attractions that have created unusual travel planning such as world fairs and expositions, Boston has come up with three sets of estimates—high, medium and low. The high estimates assumes that a major effort will be made to attract visitors and the estimate runs to almost 20 million visitors for the two year period (1975 and 1976). The low estimate assumes that no extra activities or promotion will be made by Boston (although the estimate is still higher than usual since even without an extra effort on Boston's part they are assuming that the Bicentennial will attract more visitors simply because of the historical nature of the city). Boston 200 has decided to use a middle range of figures to plan with—almost 16 million—since they do expect to expand their promotion and provide attraction to some degree.

The opportunity is there for other communities to take a look at their resources and services and use the available information to plan constructively. If a city is likely to get an increase of foreign visitors (this will most certainly include the smaller communities around the

major historic, cultural, and business centers in this country), services must be provided. Towns with numerous attractions of their own who are not usually vacation destinations can improve their services to attract the family who does not plan a vacation but waits to see what is interesting along the way. Bicentennial planners must look at the domestic travel figures and try to understand why such a large segment of the population does not travel. If the \$30 a night room for a family with two children is keeping them off the road—then alternatives must be provided. While the statistics have weaknesses, they do make one very positive point. Although it is hard to project exactly how many visitors are coming, there will be many, many more than most communities are accustomed to handling.

Around the Nation in Travel and Hospitality

Miami, Florida

The Metropolitan Dade County (Miami) Transit Authority has developed a "Driver of the Month" contest. The program, which has been in operation for 2 years, is aimed at providing an added incentive for bus drivers to improve their driving skills and job knowledge. One of the major objectives of the contest is also to make the drivers aware of their public service relationship with the passenger by encouraging them to be more courteous and helpful.

The Transit Authority has established a selection board of three members—one each from the Transportation Office, the local union, and the Public Information Office. In choosing each month's winner, the board uses four major criteria: the driver's record, his courtesy to passengers, on-the-job attitude and appearance. Each Driver of the Month is awarded a \$25 U.S. Savings Bond, his name is inscribed on a plaque, he is given a patch to wear to identify him to the public and he is eligible to win a Driver of the Year award.

The Transit Authority has made a concerted effort to advertise the program and the winners so that the image of the bus drivers will be improved in the public eye. A local bank group provides in-bus announcements of the winners and there is wide media coverage to acquaint the public with the program. Bus riders are encouraged to write in about drivers who are particularly helpful. According to a spokesman for the Public Information Office, one driver's passengers put together a petition with almost five hundred signatures urging that he be chosen Driver of the Month.

Seattle, Washington

The Seattle Hospitality Committee has instituted a new program to help inter-

national visitors feel at home and become acquainted with the area and its citizens. The program is operated in cooperation with the Seattle hotel/motel industry. After the international visitor has checked in and signed a registration card, the hotel dials W-E-L-C-O-M-E, part of the extensive Seattle language bank facilities, and identifies the name and nationality of the guest. Someone who speaks the visitor's native tongue is then contacted and calls the visitor to welcome them to the area. They also ask if the visitor would be interested in spending some time seeing the city with someone who speaks their language. They offer other assistance in interpreting or simply answer some questions. The W-E-L-C-O-M-E volunteer then reports the results of the conversation back to someone at the main office who will take care of whatever follow-up is needed.

Colorado Springs, Colorado

The National Hiking and Ski Touring Association (NAHSTA), located in Colorado Springs, Colorado, has begun to develop a project that would eventually increase America's trails by an additional 10,000 miles. The program calls for the designation and construction of 200 miles of new trails (symbolic of the 200th Anniversary of the American Revolution) in each of the 50 States before the end of 1976. The trails are to be for non-motorized use only—hiking, backpacking, ski touring and the like. The organization also plans to designate a certain percentage of the new trails as "Special Use Trails" designed especially for use by the handicapped, the blind and the elderly.

In promoting the project NAHSTA states that ". . . the relatively small geographical areas of England and Wales have more combined useable miles of footpaths and trails than the United States . . . and Americans, who are now rediscovering their feet, will need more trails for walking, hiking, backpacking and ski touring. The 10,000 miles of new trails . . . would be a permanent contribution to the country, and a major move in the direction of fulfilling a national goal of creating recreational, scenic, and historic trails as outlined in the National Trails Act."

For the past year, NAHSTA has published the "Hiking & Ski Touring" newsletter for its membership. Starting in January 1974, the Woodall Publishing Company will be including this publication in their "Better Camping Magazine." Through this outlet, NAHSTA plans to report the progress of the project and keep score of how many of the states have met the goal of 200 miles.

The relatively young organization (founded 1971) has as its overall goal the rebuilding of America's trails. NAHSTA provides technical services, helps in-



" . . . Americans who are now rediscovering their feet need more trails. . . ."

organizing hiking and ski touring clubs and promotes the wise use of the nation's natural resources.

New Orleans, Louisiana

The Language Bank of New Orleans' Operation Open Door is a service to both the community and the foreign visitor through its corps of volunteers who act as interpreters, at no cost, in emergency situations where non-English-speaking visitors are in distress.

Started in 1967, the Language Bank began with a core group of multi-lingual volunteers listed by the State Department Reception Center in New Orleans. The list grew larger as one person would suggest someone else who might be interested in participating in the program. The organizers of the project found that people were eager and more than willing to add their names to the

Bank. The response of the non-native-born was particularly outstanding because they seemed to understand how it is to be in a land without knowledge of the language.

Since the program began, lists of volunteers have been compiled in directory form and updated from time to time. Presently the Revised Language Bank has at least 45 languages listed for use. The book also lists the names of commercial translators who translate letters, publications, or documents for a fee, and the last page lists the names and phone numbers of the Consulates in the city of New Orleans.

The list of those who received copies of the directory covers a broad range of services and agencies who might be called upon to assist someone who needs a translator. They include:

Communications: Newspapers, TV and radio stations; magazine publishers.

Government Offices: Police Department; City Hall; State and City Civil Defense; Public Library; City Office of International Relations; U.S. Department of Agriculture; State Tourist Commission; U.S. Ambassador to OAS.

Medical: Hospitals; State Health Department; Visiting Nurses; Clinics; Suicide Prevention Center; Louisiana Hospital Association; Medical School Library; Louisiana Association for Mental Health; and private physicians.

Travel: Airline counters at airports; Continental Trailways Terminal; Greyhound Bus Terminal; Union Passenger Terminal; Hotels; Hotel-Motel Association.

Welfare and Social Agencies: Public Welfare Department; Community Action Centers; Travelers Aid; American Red Cross; various social agencies; Salvation Army; YMCA and YWCA; State Department of Public Welfare.

Miscellaneous: Archdiocese Administrative Office; Labor Unions; Foreign Relations Association; International House.

A few brief accounts will serve to illustrate the usefulness of the Language Bank to the non-English speaking visitor and the community.

An aged Serbo-Croatian (Yugoslavia) patient had been unable to communicate with personnel in a local hospital. The Language Bank produced a volunteer who was able to bridge the gap, to the patient's joy and the hospital staff's relief.

The Jewish Family Service could not translate two nurses' certificates written in Rumanian. The Language Bank provided the translator.

A local girl dated an Iranian officer in training at Keesler Field in Mississippi. When he was called home, he sent his address but she couldn't read it. Language Bank provided a Persian translator but does not know how the romance turned out.

Finally, a Chinese volunteer spent two nights helping interpret when a Chinese vessel was in a fiery collision on the river and sank.

Los Angeles, California

International visitors traveling to the Los Angeles area have an opportunity to visit with an American family for an afternoon or an evening. This in-person chance to become better acquainted with our country and its citizens is made possible through participation in a program offered by Los Angeles At Home, Inc. Started in 1962, the organization matches foreign visitors with a host family based on information concerning occupation and interests supplied by both. The

program's success is attested to by the over 1,000 participating host families and the approximately 2,000 visitors they entertain during the year.

Donn Gift is the man behind the program. He started the organization twelve years ago and, with the help of his family, is still running it from his home in Los Angeles where there is someone to answer the phone 24 hours-a-day, seven-days-a-week. The program is available to any foreign visitor—all it takes is a phone call and a few brief questions on interest, occupation, number of people in the party, home city, country and language ability. Most of Los Angeles At Home's visitors are directed to the program by the airlines, bus companies, steamship lines, information printed in foreign journals and guidebooks, by the United States Travel Service, hotels, motels, the Southern California Visitors' Council's information office in downtown Los Angeles, and simply by word of mouth.

Mr. Gift has compiled his large list of volunteer families through talks he gives to various organizations such as the Kiwanis, the Rotary, women's clubs, church groups and others. He claims that his host families are his best resource since they are constantly referring friends who have been a part of a home visit and want to become a part of the program. Each new volunteer host submits information similar to that requested of the visitor—this information is then cross-filed for language ability, occupation and outside interests so that a visitor can be easily matched. Los Angeles At Home is still growing—Donn Gift hopes that by next year he can open an office in downtown Los Angeles so that the program can be more convenient for the visitor and that there will be room to grow in the future.

Dallas, Texas

International visitors arriving at Dallas' Love Field are being provided with some helpful services thanks to a foreign visitors information desk which has been operating seven days a week from nine a.m. to five p.m. since February 1972. The program, completely run and staffed by volunteers, is part of the extensive program provided by the Dallas Committee for Foreign Visitors. The information desk was opened to help acquaint the foreign traveler with the people and resources of the area. Specifically, the desk provides visitors with information on where to go, what to see, and how to get there, whether the visitor will be in the Dallas area for only a few hours during a lay-over or for a number of days. They are ready to answer questions on housing and secure reservations for the traveler who has no place to stay and no idea of what is available at different price ranges. The staff also provides maps of the area and explains the bus and taxi system along with giving an idea of what standard fares might be. If emergencies occur, the

staff at the desk will direct the people to the airport management where they can find help for medical, dental and other needs. A language bank which has been in operation for 3 years can also help when problems arise with translations. This facility consists of a list of volunteers who speak various languages and can be called upon for assistance. Since there is no foreign currency exchange in the airport, the volunteers have helped out visitors with no American currency by providing transportation to a nearby bank—or to their hotel where they can exchange some currency on an emergency basis until the banks open.

This program has utilized the expertise and manpower of not only the Dallas Committee for Foreign Visitors but also the research capabilities of Southern Methodist University and the cooperation of the management of the airport (who supply the space and desk free of charge) and the city of Dallas (who provide the phone service).

New Office in Dallas

With the need and success of the Love Field operation a documented fact—over 1,000 visitors were helped in 1972—the project is being expanded. The Dallas Committee for Foreign Visitors has been granted rent-free space at the new World Trade Center in downtown Dallas in which to open an information desk. The new operation is scheduled to begin serving visitors in early 1974 with information services similar to those being offered at the airport.

New Regional Airport

With the opening of the new Dallas-Ft. Worth Regional Airport, Love Field will soon begin phasing out its passenger service. To provide services at this new facility an entirely new organization was formed—the Dallas-Ft. Worth Regional Committee for Foreign Visitors. The new group is made up of members of the Dallas Committee, the Ft. Worth Committee for Foreign Visitors, and community groups representing towns situated between the two cities. Rent-free space has been provided and a new "Consultancy for Educational and Cultural Exchange" for foreign visitors will soon be available.

This new program will be somewhat different than the information desks. Since the new airport is providing a paid staff to help both foreign and domestic tourists with transportation questions, accommodations, emergency and other visitor services, the Consultancy will direct its resources toward more program development for the international visitor. The language bank facilities will still be available when there is need for translation but most of the work of the volunteers will be geared toward providing extensive information on where to go and what to see that will give the foreign visitor a better feeling for what the Dallas-Ft.

Worth Region has to offer.

Members of the "ad hoc" Dallas-Ft. Worth Regional Committee for Foreign Visitors are attempting to advise visitors of the availability of the service before they leave home by advising the American embassies abroad, the airlines, United States Travel Service, and various international groups of the program.

The organizers have also been working with the various communities around the Dallas-Ft. Worth area to expand the opportunities for foreign visitors to meet Americans. One example of their success is a program that the town of Kaufman, Texas will be offering. The town will set aside one day each month for a free luncheon for any foreign visitor in the area to attend at a local church. There will also be a cattle auction that day to give the visitor some feeling for one of the important industries of the area. Members of the community will provide the food and will be available to meet the visitors. As a spokesman for the Regional group put it, "What happens after that is up to the local citizens but the possibilities for further hospitality are endless."



"Rediscover America is trying to do exactly what the theme says—get people to rediscover what their American heritage is."

America The Beautiful Fund Gives Needed Support to Community Arts Programs

The America the Beautiful Fund operates nationwide. In practically every State of the union, seed grants from America the Beautiful have started people on projects to improve the environment, rediscover cultural heritage, and in other ways improve the quality of life in their communities.

In practically all cases the seed grant and the project itself has grown as the imagination of the community has been captured and participation has widened. An excellent example of this can be seen in San Marcos, Texas. One of the first to be designated a Bicentennial Community, San Marcos' "Save the Waterfront" project began with a \$500 seed grant from America the Beautiful, and has now grown to be one of the major thrusts of the city's Bicentennial program.

A description of the projects undertaken with help from the Fund is not just an account of activity but a rich storehouse of ideas for Bicentennial projects. Because of the generous support of the New York State Arts Council, a large number of projects have been carried out in that State. In the listing that follows the communities referred to are located in New York unless otherwise indicated.

Revival of Indigenous Crafts

An increasing interest in relearning the crafts of our forebears sees a growing number of communities with their own

centers for researching and teaching these skills. In *Delhi*, whole families have learned hand spinning, weaving, making of looms, and vegetable and natural dyeing from native materials; are creating objects for their own use and for display to others; and are reviving the Delhi coverlet pattern. A crafts center in *Claverack* is gathering together local craftsmen, including the only maker of the area's once famous white oak baskets, to revive craft traditions through open workshops. Teenagers in *Busti* have produced a Pioneer Festival including planting an acre of flax, giving demonstrations of spinning, log-hewing, quilting, and joining together with community members in horseshoeing and dulcimer playing to demonstrate that although time has changed *Busti* into a suburb, its agrarian past is still alive and beautiful. A town wide festival in *Essex County* focused upon maple sugar making and included tapping the trees along Main Street, boiling, sledding, story telling, contests and songs, which were recorded for use in a magazine of local history and folklore.

The Grassroots Craftsmen of the Appalachian Mountains of *Jackson, Kentucky* are working on producing marketable arts and crafts from heritage patterns and indigenous environmental materials that are not already best sellers in the marketplace. A combination pow-wow, arts and crafts festival, and Indian Center Workshop to be held in *Lewiston* will be sponsored by the Buffalo North American Indian Cultural Center and the Tuscarora Singing Society and will feature Indian dancing, foodmaking and stone-

carving. In *Riverhead* crafts and art programs are being developed for migrant farm workers to provide an enriching life experience and to develop an alternative skill that can lead to expanded economic opportunities.

Use of Historic Landmarks

"Dead" buildings which once were saved because something once happened in them are now being saved because things are happening in them again. The oldest Unitarian Church in the country, in *Barneveld*, is being restored to its 1809 beauty and being used as a community center with crafts, drama, shops and social activities. In *Fishers* the Valentown Museum in the oldest covered shopping mall in the country has already provided educational and cultural services to the community and is now being used as a resource for the restoration of the Ganagaro Indian Site. The old Lehigh Valley Railroad Station in *Cazenovia* has been turned into a community center offering a wide range of programs and courses in art, nature, crafts, and actual work necessary to the restoration of the building. In *Woodland, California*, the county historical society is rescuing an old opera house through a series of festivals; the original "Phantom of the Opera" reopened the house and Old Timers Day brought out more than 130 people over the age of 70, including a quartet whose youngest member was 78. This event began the collection of a series of recorded reminiscences of the history of the Opera House. Younger citizens aren't neglected either—rock concerts and dances are held in the plaza.



Regional Music and Drama

Many communities are finding that much of their history and folklore can be rediscovered and enjoyed through song, drama, and dance. The American Indian club of *Rochester* is reeducating and reacquainting urban Indians who have never lived on a reservation with their own language, religion, customs, and heritage through programs and classes in the traditional dances of the area. The Shinnecock Indian Reservation at *Southampton* has undertaken a program to develop and preserve their culture through the documentation and presentation of native dances, crafts, costume making and tribal history. The *Pultneyville* community theater, continuing its tradition of presenting plays to raise funds for civic improvements, is producing a series of dramas on the religious revivals which swept the area in the 1800's. Students in *Baldwinsville* are producing original plays based on the legends and history of the area. Dance workshops for children are being conducted at the Booker T. Washington Center in *Auburn* to teach children the exciting Black history of the area. A program of church compositions by American composers from colonial times to the present to be performed by the congregations of local churches is being done in *Oneonta*. In *Essex County* workshops are being conducted to teach local residents how to collect the local folklore and folksong of the Adirondack region. Senior citizens in *Williamsville* are conducting an innovative workshop in interpretive dancing for senior citizens and a demonstration of this technique on television and in local nursing homes.

Community Media

Communities are utilizing the resources available in local television and radio stations and publications to document their cultural heritage. Students in *Alexandria Bay* are working with the local historical society in creating a photographic history of the area which will be displayed in the town. In *Ogdensburg* a group of local filmmakers is making a 16mm documentary on the historic relationship between the town and the St. Lawrence River, using the taped reminiscences of the residents as the soundtrack. At the *Kings County* hospital, a photography and video-tape workshop is being offered with works done by the patients being exhibited in the hospital and the community. In *Saugerties* a local video artist and the social studies teacher at the high school are working with the students to produce a taped profile of the town which will be shown on the local cable TV station.

Preservation of Local History and Legends

Traditions which add texture to the fabric of community life, memories and stories of the past, which are in many places in danger of being lost, are the focus of projects combining the efforts of young and old members of communities. In *Westchester County* young people are collecting the legends of the Underground Railroad from residents of the community whose lives or ancestors were connected with it and using the material as a basis for dramatic presentations to schools and community groups. The town of *Groton* is rediscovering its heritage by utilizing information culled from the headstones in a pre-revolutionary graveyard for a public presentation of their history. In *Oyster Bay* the local senior citizens are conducting an oral history project which will be the basis of community historical and cultural activities for the next four years. In *Hoosick Falls* where "there are so many legends that it is believed folklore originated in Washington and Rensselaer counties" a Tapes Tell Traditions program is combining senior citizens and young people in an oral history project.

Art and Environmental Beauty

Communities nationwide have come to the realization that the arts can help to make their towns and surrounding environments more livable and exciting places to be. At *Letchworth State Park* wintertime workshops in snow sculpture, environmental photography, and study and artistic interpretation of winter wildlife habitats have been conducted by art students from the State University at Geneseo under Park auspices to encourage year-round use of the park. A blind naturalist in *Alexandria Bay* is developing nature trails and exhibits for the blind at the Minna Anthony Common Nature Center and giving lectures on natural beauty to school and community groups.

In *Waterford* a community-wide photography and visual arts contest will dramatize the natural and historic beauties of the area and the need to save Peebles Island on the Hudson. An environmental recovery group in *Beacon* is planning a riverfront park along the Hudson, making use of old pumps, docks, and a railroad station which will become a museum. In *Oswego* a community design center will be accessible to all local residents as well as to formal civic planning groups to foster clearer communication within the town and to improve the town's environment through the use of a riverfront park. A series of projects carried out in *Scottsville*, *Mumford* and *High Falls* will retain and upgrade the rich 18th and 19th century character of the town's architecture and public spaces. In *Lexington*, *Kentucky* the Chairman of the Art Department at the University of Kentucky is working with students and public agencies on a field survey of the Ancient Earthworks of the Ohio Valley, one of the richest treasures of prehistoric earthworks in North America, to serve as a communications program emphasizing the need to preserve our environmental landmarks. In *Hoosick Falls*, the picturesque hometown of Grandma Moses, a painting and literature workshop led by professional artists involved young people in an artistic examination and presentation of their environment that gave them a sense of its aesthetic value for the first time.

Community Archeology

Very often the remains of a heritage are within a community but buried-over or hidden by modern development. In *Plattsburgh*, the Adirondack Archeology Association is having a community dig on the site of Fort Izard and other historic sites in the area and using the material gathered as a basis for year-round programs and public exhibits of the work in progress. The Museum Association in *Brewerton* is spending the summer showing young people how to excavate the historic sites surrounding the Revolutionary War fort there. In *Cold Spring on the Hudson* the oldest Catholic Church in the New York Archdiocese is being restored by the community to its original Greek Revival splendor by starting with a community dig of the ruins of the burnt-out shell of the structure.

Resident Artists

Communities are discovering unbounded resources in the persons of professional and weekend artists who live or work in the community and who have the skills to turn the community on to its cultural capabilities and heritage. In *Lake Grove*, high school students are devoting their time and talents to serve the community as an Art Squad through the support of local merchants. Betsey Damon in *Ithaca* is conducting a community arts workshop centered on the needs of community women who have had little access to arts

activities. On the *Tuscarora Reservation*, master carver, Duffy Wilson, has enabled some of the apprentices chosen to produce pieces now being collected by major museums throughout the country. In *Bloomington*, Lois Bregman, a local printmaker, is running a community etching workshop centered on local landmarks. In *Watkins Glen*, avid collectors of Americana have turned their knowledge to actively involving members of the community through exhibits in a local art and history center in documenting the diverse cultural history of the town. A local *Sidney* artist plans to execute a mural about various aspects of the natural world working with Head Start children and their parents, will encourage the children to do their work about their own lives and families, and will teach them basic skills which can be used to create murals for their own homes, schools and other environments.

America the Beautiful Fund has published a paperback account of its activities. Called *Old Glory*, the 191 page book describes projects carried out in communities with pictures, charts, maps and graphs. Of special interests to Bicentennial planners is the "how-to" section and the innumerable project ideas for individuals, families, neighbors, and communities to Rediscover America. *Old Glory*, published by the Warner Paperback Library, may be ordered through your local bookstore.

America the Beautiful Fund is a private non-profit organization with an impressive record of combining small amounts of money with large inputs of community energy for cultural activities. The spirit of its activities and the response of individuals and communities is closely attuned to the goals established by the ARBC for the arts in the Bicentennial.

The Fund, which is a national organization, began a program called Rediscover America two years ago in New York at the request of the New York State Arts Council and the National Endowment for the Arts. Nanine Blökl, New York State Director of the Fund, during a recent Festival USA meeting, commented: "There was \$20 million to be spent on the arts in New York State which worked out to about \$1 for every man, woman and child. But everyone wasn't getting their dollar's worth according to the legislators. The problem was to make the arts more visible and more vital, but not by bussing in art, which had been the tradition. So we launched a program of arts in isolated communities, which we defined as rural towns, Indian reservations, migrant worker's camps, prisons, hospitals and non-urban areas that did not have substantial cultural institutions. Rediscover America is trying to do exactly what the theme says—get people to rediscover what the unique American heritage is, how to relate to it through their families, through their ethnic background, their neighbor-

hoods, cities, and States. There is a very lively hunger in people right now to define what their cultural identity is. This country was a do it yourself effort. And people can still do that."

The Fund provides seed grants and technical assistance to assist communities in developing programs ranging from the rescue and revival of the cultural heritage in crafts, drama, writing music, visual arts, and design to innovative cultural uses of historic buildings and sites, natural areas and parks. Projects are inspired, initiated and carried out by interested and energetic members of the communities. In most cases, projects have grown through the firing of community imagination and the widening of participation, and modest cash investments have had unprecedented returns. Rediscover America programs serve as cogent models for Bicentennial arts programs which extend the creative experience into the lives of all our citizens.

Bicentennial Arts Projects Seek Private Support

The involvement of the private sector, businesses, foundations, and corporations, in undertaking programs which will make 1976 a memorable event for all our citizens is critical to the success of the Bicentennial. The ARBC has developed some such programs and is aware of others. The following projects in the arts are examples of activities which present enormous potential if resources can be found.

The American Wind Symphony Orchestra, a Journey to Enrich the Joyful Spirit of Americans

In 1976, the American Wind Symphony, under the direction of Robert Austin Bou-dreau, will embark upon a cultural voyage to 76 cities along the country's inland waterways. The symphony, housed in a new Floating Arts Center, will bring to each location today's finest music and art and will serve to heighten interest in the historic beauty of our rivers.

In its 17-year history of providing free entertainment for people residing in port cities along the Mississippi, Ohio, Allegheny, and Monongahela Rivers the Orchestra has brought an enriching experience to Americans who normally have limited contact with arts activities. Teaching and performing in communities on the waterways of the United States and other countries, the Orchestra has become a floating ambassador for its resident city, Pittsburgh, and Allegheny County.

The Orchestra's 45 members are divided into three sections: Woodwind, brass and percussion, the first of its kind in the world. To highlight its unique character, the Orchestra has commissioned and per-

formed over 200 works by composers from all over the world.

The Symphony program of performance and instruction was begun in 1956 with the barest essentials: An orchestra and an old coal barge with funding from H. J. Heinz Company and Duquesne University. The new Floating Arts Center, designed by renowned architect, Louis I. Kahn, will be a year-round self-propelled vessel containing a theater, gallery, ballet area, and concert stage and will provide expanded facilities for performances and workshops. Design for the Center calls for the use of Pittsburgh glass, steel and aluminum and will reaffirm the ingenuity and initiative of the city and the nation. The odyssey of the American Wind Symphony toward an awakened commitment to the arts, a journey to enrich the joyful spirit of Americans, is a special contribution to the nation's Bicentennial. The extent of its journey will depend on the extent of financial support.

The World Theater Festival, the World's Theater Comes to the American Audience

The World Theater Festival, a composite of the finest productions, theatrical companies and artists from more than twenty nations, will tour the United States in 1975 and 1976. Alexander H. Cohen, internationally-known producer and the moving force behind the program, describes it as: "A 15-month long pageant of the best in theater art in the world today, performed by the world's greatest theatrical troupes and artists, in commemoration of the 200th anniversary of our nation's birth."

The Festival, celebrating the diversity of the American culture and the close relationship between the American culture and the world's cultures, will combine performances by major national and international repertory companies and commercial theater. New productions, revivals, musicals, dramatic readings, revues, concert and cabaret artists, will incorporate the talents of such artists as Maggie Smith, Juliet Mills, Emlyn Williams, Marcel Marceau, Yves Montand, Jaques Brel, Michael Mac Liammoir, Yevgeny Yevtushenko, Hal Holbrook, Harry Belafonte, Liza Minelli, Pearl Bailey, Marlene Dietrich, and Joel Grey. Participation is expected from such distinguished companies as: Britain's Royal Shakespeare Company, and Bristol Old Vic; Canada's Stratford Shakespeare Festival; France's Comedie Francaise, and Theater de la Cite; Italy's Piccolo Theatre, and Compagnia dei Giovani; Germany's Berliner Ensemble, Schiller Theater and Breman Theatre; Ireland's Abbey Theatre; Poland's Polish Contemporary Theater and the Cracow Stary Theatre; Greece's Greek Art Theatre, the Greek National Theatre Company; the U.S.S.R.'s Moscow Art Theatre and Leningrad Gorki Theatre; Israel's Habinmah National Theatre and Cameri Theatre;

Czechoslovakia's Czech National Theatre, and Theatre Behind the Gate; Japan's Umekawa Noh Troupe, and Kabuki Theatre; Sweden's Royal Dramatic Theatre; Spain's Nuria Espert Company; Turkey's Dormen Theatre; Austria's Vienna Burg-Theatre; Belgium's Rideau de Bruxelles; South Africa's Natal Theatre Workshop Zulu Company; and America's Arena Stage, Minnesota Theatre Company and American Conservatory Theatre.

The Festival will be opened on Broadway in October of 1975 and will subsequently tour to other theatrical centers in the United States, completely underwritten by industrial, corporate, foundation and individual guarantors. In addition to bringing to the American public the finest in theater performance, the Festival will offer an opportunity to preserve for posterity the performances of all of the participating troupes and artists. The World Theater Festival Corporation will establish a subsidiary organization to record, on film or videotape, actual festival performances. These recordings will constitute the basis of an extraordinary archive of world theater in the second half of the twentieth century. Sponsoring institutions will be linked in perpetuity with the greatest theater art of our time.

Bicentennial World Poster Contest, "USA '76: A Declaration of Interdependence"

The ARBC has developed a plan for an international poster contest, designed to stimulate interest and involvement in our upcoming 200th anniversary throughout the nation and the world, to be sponsored by the American Institute of Graphic Artists and to take place in 1974.

The contest, based upon the theme, "USA '76: A Declaration of Interdependence," would dramatize, through one of the most popular art forms of our time, a reaffirmation of the basic principles on which our nation was founded in 1776—life, liberty and the pursuit of happiness—and the more complex interrelated responsibilities that people, as part of the world community, must share with each other and their environment.

Entry would be open to everyone, everywhere. An international jury, comprised of outstanding graphic artists and design critics, would be assembled to evaluate the entries and make the awards. Works of the award winners—there could be as many as fifty—would then combine to form traveling Bicentennial exhibits throughout the U. S. and abroad and could be reproduced and sold as individual posters or in full color brochure or book form.

It is estimated that a total of \$230,000 would be required to successfully accomplish all aspects of the Bicentennial World Poster Contest program.

Festival of American Symphony Orchestras: For the American Home—the Finest in American Music

Two public broadcasting networks, the Corporation for Public Broadcasting and the Public Broadcast System, are developing, in conjunction with producer Curtis Davis and concert pianist Jerome Rose, a plan for the televised performance of the 27 major symphony orchestras of the U. S. during 1976. Television presentation of the Festival of American Orchestras will allow all Americans to experience firsthand the finest elements of our musical culture as a major Bicentennial focus.

The Festival will present American orchestras performing newly commissioned or repertoire works by American composers and will present documentary segments on the works performed as illustrations of American social and cultural history, on the artists and composers, and on the development of the symphony orchestra in America.

Each of the major orchestras will appear once within the Festival, and broadcasts will take place once a week or bi-weekly. Each presentation will feature one or more American soloists and an American work.

The Festival plan calls for the orchestra to remain autonomous in choosing works to be performed and performing artists, but calls for the establishment of a coordinative mechanism to insure that efforts and performances are not duplicated. Funding sources are being sought.

Bicentennial Festivals of the Arts: Jazz, Indian Dance Hispanic-American Culture, Drama

The ARBC is developing plans for Festivals of American Culture which will tour the nation in 1975 and 1976. Each of the Festivals will highlight a particular aspect of the pluralistic culture of the United States and will document an indigenous art form through performances and commentary. In the case of each of the Festivals—of Jazz, of American Indian Dance, and of Hispanic-American Culture—efforts will be made to insure the authenticity of performances and material presented and to promote as widespread participation on the part of the American public as possible.

The development of these festivals springs from the natural impetus of American communities to celebrate themselves and their traditions in a variety of ways. Each of the planned Festivals of American Culture will provide the opportunity for Americans as a national community to celebrate and learn about those native arts which make us unique as a nation. In a related effort, the ARBC has contracted with the American Theater Association to develop a plan to introduce Bicentennial themes and expand the reach of the Annual College Theater Festival.

The ARBC is coordinating the Festival plans with private organizations and will seek corporate sponsorship for each.

"Hamburgers, French Fries and a Coke": A Musical Revue for Children: Arts and Ecology

The ARBC has developed under contract a model program for a musical revue for children based upon a matter of national concern. The product submitted has been entitled "Hamburger, French Fries, and a Coke" and uses the arts to deal with problems of the environment.

The model program demonstrates how the arts can be brought to bear upon the pressing daily problems which our nation faces. It is both entertaining and educative. Its methods and techniques can be adapted to art programs dealing with other matters of concern—nutrition, human relations, transportation, civic education, preservation, or the energy crisis. It is a program which can be done on the community, States, regional or national level and which a group could use as a single event or a continuing program. It is a program which is directed toward our most creative and neglected audiences—children.

"Hamburger" itself is an actual Bicentennial project being undertaken by The Arts for a Revitalized Environment. It is being prepared by this organization for a na-



Native traditions will be highlighted.

tionwide tour during 1975 and 1976 and will depend upon corporations, organizations, Federal agencies, foundations and communities across the country for support. By emphasizing through the arts that the legacy of the land is of equal importance to the legacy of history, the program offers the unique opportunity for expanding the role of the arts in our daily lives through presentations relevant to pressing national issues.

Showboat Children's Theater, the Arts Where You Live

The Eugene O'Neill Memorial Theater, the New York City Center, and the South Street Seaport have launched an extensive program to bring a floating theater facility to the five boroughs of the city. The Showboat will serve as a learning and performing center for children and as a home for some 120 community and ethnic theater companies.

The Showboat is by nature mobile and will serve the City of New York, playing one-week stands at piers and bulkhead sites throughout the five boroughs. Theater will thus be brought to the people in their own neighborhoods. Negotiations are under way for similar centers in other cities to be sponsored by the O'Neill Center.

The aims of the program are to establish creative theater in its rightful place in education, to place a performing center at the service of New York's neighborhood theater companies and to provide teachers with resources for study. Broadcast and tape labs will be available, and television workshops are planned. The Showboat Theater Center will be programmed fourteen hours a day with performances for children in the morning and afternoon; workshops for teachers and special audiences in the afternoon and neighborhood theater at night.

The Showboat program, which has received Official Recognition from the ARBC, provides a model for making the arts available to the people where they live and work in water cities throughout the U.S. It is a program which exhibits great potential for interaction between smaller towns and cities and for the cooperation of locally based industry, business, organizations, and governments.

Festivals of American Folklife, What Has Made Us and What We Are

The Smithsonian Institution's annual Festival of Folklife in Washington, D.C., presents indigenous and imported crafts, skills, dances, music, lore, and traditions of the United States.

The Festival focuses upon four theme areas: Native Americans, which explores the culture and lifestyle of the American Indians, Eskimos and Aleuts; Working America, which deals with the occupational skills, crafts, and lore of the American worker; Regional Folklore, which pro-



Contributions of minority artists include "Little Sweet" by William H. Johnson.

vides a geographic perspective to product skills throughout the U.S. and features every year the diverse traditions found within one state; and Old Ways in the New World, which brings together the music, dance, crafts and customs of ethnic groups in the United States and foreign groups presenting their Old World antecedents.

A pilot touring program of the Old Ways in the New World segment of the 1973 Festival which featured Yugoslavia to Serbo-Croatian communities in several States was made possible through a transfer of funds made by the ARBC. The touring of these groups will pave the way for an extension of the research and resources of the Festival into an effective nationwide program in 1976 involving many foreign nations and communities across the country and will enable co-sponsoring community organizations to develop experience in planning and producing these innovative cultural presentations.

The annual focus of the Festival upon one of the fifty States will be expanded in 1976 to all of the States and territories. As a result of previous Festivals, interest on the State level in characteristics of the State has been stimulated, and an increasing number of States are researching their folk traditions and the contributions of ethnic groups for presentation

in State festivals. One such festival is the Texas Folklife Festival which is supported by an innovative center for the study of Texan culture, The Institute of Texan Cultures.

The folklife festival, whether on the national, regional, State, or local level, provides an excellent way for Americans to explore their roots and join together in presenting the art which they have made from their own experience. On all levels there is the unique opportunity to involve diverse groups—young and old scholars, industrial workers and managers, members of ethnic communities, and service organizations. The folklife festival is an outstanding vehicle for corporations and businesses to disperse their support among diverse interest groups.

The American Guidebook Series, The Baedeker of Brooklyn, Biloxi and Butte
The ARBC is actively seeking corporate sponsorship of a State-by-State guide to inform the Bicentennial traveller of the nation's cultural heritage inherent in its architecture, landscape and urban design, and fine and performing arts.

The inexpensive guide, written for the average traveller, will indicate the political, economic, ethnic, social and historical background of each State, the District of Columbia, and the Territories

and contain information in the categories of archeological sites, architecture, churches, cultural centers, historical sites, landscape design, museums, galleries, parks, statues, theaters, institutions of higher learning, urban design, and places of special interest. Maps and photographs will augment the text. Translation into several foreign languages will enable the foreign tourist in the U. S. to reap the full benefits of his visit.

Travel abroad has long been enriched by the Michelin and Baedeker guide series. The United States has no such comprehensive traveller's aid. While it is realized that no volume can be all-inclusive of diverse attractions and resources, it is hoped that such a series would serve to help the traveller expand what he sees when he "sees the USA," both in 1976 and in the years to come. The interests of writers, researchers, and publishers has been assured but unless "up-front" financial support is found very soon, there will not be time to produce this cultural catalogue of our time and our country.

"I Hear America Singing, The Varied Carols I Hear . . ."

The Bicentennial is a time to explore the full range and diversity of American art and to stimulate not stifle creativity. Adherence to these fundamental tenets led the Arts Advisory Panels and the Festival USA Committee to recommend that the ARBC neither designate an official work in each art form nor itself commission works to commemorate the Bicentennial. The ARBC concurred in these recommendations and adopted them as its policy.

Designation of a single work as the official song, hymn, poem, symphony, chorus, oration, etc. has been suggested many times. In the discussion it was noted that designation would not allow the people of the country to be involved in the selection. Noted too was the recommendation of the Arts Advisory Panels that "The competition of the marketplace is the best judge." The Bicentennial will be filled with occasions when diverse works by many artists could be featured and performed thus giving impetus to Art Guideline B which calls for "programs which encourage the presentation, interpretation, and reconstruction of traditional works." Finally, it was felt that "Official Designation" of any single work in any field was not appropriate at this time; that to choose, for instance, among "God Bless America," "America The Beautiful," "My Country 'Tis of Thee" or a new work would not serve to promote full expression in honor of the Bicentennial. Rather than single out one work, all forms of American art should be given the widest circulation.



New and traditional works will enrich and enliven the Bicentennial arts.

Similar concern for promoting creative expression prompted the adoption of the policy that the ARBC not commission individual art works. Noting the pre-emptive effect of an official program of commissionings and the substantial number of commissionings already underway (see Article elsewhere), a strong recommendation was made in accord with the Art Guidelines that emphasis be put on the creative artists in America and the centrality of their role in our lives. Dance and opera companies, theater and choral groups, symphonies and art centers are all urged to commission works by American artists so that the multiplicity of their expression is evident in the Bicentennial. Art Guideline A calls for "programs which encourage the development of new works in all arts media that deal with significant aspects of the American experience."

In a related action, the issue of recommending that a change in the National Anthem be made in honor of the Bicentennial was considered. Proponents of a change advocate a more singable National Anthem. During the deliberations it was noted that the National Anthem was not simply a song and that it was not a means to display singing ability. It was felt that it was inappropriate to use the Bicentennial to change the National Anthem; that when you hear the strains of the "Star-Spangled Banner," you know it is your Anthem and that you are an American; and that the historic and traditional values of the current National Anthem were of prime importance. Consequently, the ARBC declined to recommend to Congress that a change in the Anthem be made. In 1931 by Act of Congress the "Star-Spangled Banner" was designated the National Anthem.

Around the Nation in The Arts

Oklahoma City, Oklahoma.

Americans are schooled in Greek and Norse myths and are taught Arabic and Latin names for stars. Until now, few of us have ever heard the names or learned the myths and legends which come from the heritage of the native Americans. We seldom, if ever, come to appreciate that this "New World" of ours is in fact vastly rich in ancient culture.

The Kirkpatrick Planetarium at the Oklahoma Science and Arts Foundation in Oklahoma City has developed a program for the Bicentennial which will dramatically teach and display the Indian legends of the heavens. The presentations will occur during the summer months of 1976, and will be an expansion of previously done programs.

Planetariums are usually utilized for scientific lectures using the domes as a demonstration tool for projecting the sky. The Kirkpatrick Planetarium believes this is a limited field and has experimented successfully in greatly enlarging the scope of its presentations—including programs on environment, mythology and early civilizations. One of the most popular shows in the past two years has been one utilizing American Indian sky legends called "The Feather Moon."

"The Feather Moon" concept will be greatly enlarged for the Bicentennial. Kirkpatrick staff plans to write and produce a two-act "drama" designed for performance in a planetarium. Seated under a night sky, the audience will see the stars, constellations, meteor showers,

comets and eclipses and hear the legends which go with them. Live actors will be used as well as audio tapes, slides, film and other equipment.

The legends will be dramatized with authenticity and in the same spirit they were told hundreds of years ago. Animals such as the "Little Fisher" and the Coyote who wanted to dance with the stars, will tell their own stories—as well as the small creatures who are part of an Indian story of how the stars came to be.

While the notion of dramatizing legends and folklore is not new, certainly the uniqueness of portraying legends dealing with the sky is original and a facet of American culture which, for the most part, has been ignored.

Nebraska.

The Nebraska Bicentennial Commission and the Nebraska Arts Council are planning a project to place twelve specially commissioned pieces of sculpture at rest stops along Interstate 80.

The program will provide Nebraskans and their more than six million annual visitors access to the arts outside museum walls. In the rest stop setting, where the closest thing to sculpture is usually a porcelain drinking fountain, travellers will be able to relax and enjoy both the natural beauty of the area and the creativity of the artist.

The sculptors may use conventional materials, such as stone or metal; or materials directly related to the land itself, such as formed earth structures, bodies of water or fountains, landscaped arrangements of trees or grasses; or characteristic forms and materials of Nebraska's agricultural heritage, such as farm machinery, irrigation equipment; or

materials depicting the technology of the highway itself.

The plan calls for the commissioning of twelve artists in residence who will live cities along the Interstate during the creation of their work. During their residencies, the artists will be encouraged to meet with local townspeople and participate in activities with schools and colleges in the area. Artists will be selected on the basis of their willingness to participate in such a program and the submission of designs and ideas that will enhance the natural character of each location.

A significant part of the program will be the stimulation of an effective partnership between businesses, city and State governments, and the academic and professional communities. The Lincoln Chamber of Commerce and the Chambers of Commerce of cities near the rest stops selected, Nebraska corporations and businesses with commitments to art with leadership from the local Business Committee on the Arts, the University of Nebraska and the Sheldon Memorial Art Gallery in Lincoln, the State of Nebraska Department of Roads, the Department of Economic Development, the Federal Highway Department, and the Omaha Riverfront Development Committee are cooperating with the Bicentennial Commission and the Arts Council to carry out the program.

Miami, Florida.

The musical community of Miami, Florida, is planning a monumental Festival honoring the 100th birthday of American composer Charles Ives. From October 1974 through May 1975, the music of Charles Ives will be taken to virtually every music constituency in the Metropolitan Miami area. Instead of gathering a limited public at a few places for several all-Ives concerts, some of his more than 170 works will be included on the regular programs of 20 participating organizations during the 1974-75 music season.

All visiting artists and ensembles on the various concert series are being invited to include at least one Ives selection on their Miami programs. Any works in the repertory not offered on the several series will be performed at special convocations by professional musicians on the faculties of the University of Miami, the Miami Dade Junior Colleges, and Barry College. Special concerts and convocations will be devoted to the World Premieres of previously unpublished Ives' works. There will also be a number of public lectures by distinguished musicians and musicologists who are authorities on Ives and his music.

The Festival is a non-profit, tax-exempt project to provide a fitting tribute to one of America's foremost cultural figures. Ives was a successful businessman who composed without concern for publication, performance or public acceptance

in his lifetime. His first public recognition came in 1946, 20 years after he had ceased to compose, when he was elected to the National Institute of Arts and Letters. The following year, 1947, Ives' "Third Symphony" had its first performance and was awarded the Pulitzer Prize. Charles Ives composed symphonies, orchestral suites, chamber music, choral works and many songs. His instrumental works abound with patriotic titles and sub-titles: "1776 Overture"; "Elegy to our Forefathers"; "The Concord Sonata"; "Variations on America"; and "My Native Land." He also found inspiration in such commonplace subjects as "The Circus Band," "The Camp Meeting," "Some Southpaw Pitching," "An Election," "The Gong on the Hook and Ladder," and "Three Places in New England."

Leading musical figures who have joined the Centennial Festival Committee include Leonard Bernstein, John Cage, Aaron Copland, Frederick Fennell, Eugene Ormandy, Leopold Stokowski and Virgil Thomson.

Middletown, Pennsylvania.

Millions of Americans every year go to museums, but how many get to see a museum in the making? The innovative creators of an 18th century living history farm located in Ridley Creek State Park, Pennsylvania are welcoming visitors who come to watch the making of a museum but who instead pitch in and help.

Dr. Jay Anderson, coordinator of the American Studies graduate program at Pennsylvania State University and Director of the project, said "Right now we draw 1,000 on a weekend for our 'museum in the making.' It's a bit like Sawyer's whitewash fence. They come out of curiosity and stay to dig or scrape paint or sew. . . . I think when the museum is made we'll all feel sort of sorry."

Focus on American Opera: Central Opera Service Undertakes Bicentennial Information Program

The Central Opera Service (COS), located at Lincoln Center in New York City, is operating a Bicentennial Information Program (BIP) to enable opera companies and opera workshops to coordinate their plans for 1976. COS/BIP hopes this will avoid scheduling premieres on the same date, using the same subject matter for opera commissions or planning revivals of the same early American opera. A sampling from their first report indicates considerable activity and advance planning for the Bicentennial.

New York City Opera, Julius Rudel, Gen. Dir., New York, NY
HENDERSON, THE RAIN KING, Leon Kirchner; after Saul Bellow's novel; com-

mission New York City Opera; premiere New York City Opera, 1976

Visitors to the farm can watch archeologists digging up the broken pots, pans and other utensils thrown away by families who have lived on the farm since 1680, help stone masons and carpenters restore the original farm house, spring house, smoke house, and barn, assist farmers in clearing the land and planting fields and orchards, experiment in the 18th century kitchen on colonial recipes.

When completed, the farm will still provide ample opportunity for participation. Visitors will be able to help the twelve members of the "family" who will actually live in the original farm buildings with such chores as forging tools, raising and harvesting crops, weaving fabric and making clothes, preserving food for winter, raising and slaughtering livestock, salting and smoking meat, spinning yarn, churning butter, repairing the farm buildings, building furniture, feeding the animals, and preparing the daily meals. In addition, visitors will be able to join in on story-telling sessions, fiddle and bagpipe playing and singing. The variety of things to see will change from day to day and from season to season, and Monday's visitor may have very different things to relate than Thursday's.

The museum will present an accurate picture of life on a working farm in 1776. "If you come to this place, you'll see what someone would have seen on an 18th century farm in Southeastern Pennsylvania—complete with dirt, mosquitos, mud, and tired people," Dr. Anderson commented.

The project, which was undertaken by the Bishop Mill Historical Society and made possible by sizeable grants from the Pennsylvania Bicentennial Commission and Delaware County, will probably never lose its zealous participants. There will always be enough to do—as there always was on a farm in 1776.

Lyric Opera of Chicago, Carol Fox, Mgr., Chicago, Illinois

title to be announced, Krzystof Penderecki; American subject matter; commission Lyric Opera of Chicago; premiere same, 1976

Seattle Opera Association, Inc., Glynn Ross, Gen. Dir., Seattle, Washington
THE PARIAS, Leonard Kastle; lib: same; on early whaling era in U.S.; premiere Seattle Opera, summer 1976

Dallas Civic Opera, Lawrence Kelly, Gen. Mgr., Dallas, Texas
EL CAPITAN, John Phillip Sousa; premiere New York City, 1896; first production by major American company; Dallas, 1976, with new orchestration commissioned by same

Goldovsky Opera Theatre & Institute,



Ford's Theater recently revived John Philip Sousa's "El Capitan."

Boris Goldovsky, Art Dir., New York touring company
EMILY DICKINSON, Jan Meyerowitz; libr: Dorothy Gardner after her book "Eastward of Eden;" premiere Wayne State University, Detroit, Michigan, 1951; first pfs. by professional company, New England tour, 1976

Kansas City Lyric Theater, Russell Patterson, Gen. Dir., Kansas City, Missouri
THE SWEET BYE AND BYE, Jack Beeson; libr: Kenward Elmslie; set in Atlantic City and New York City in late '20's; premiere Juilliard School, New York City, 1957

Pittsburgh Opera, Inc., Richard Karp, Gen. & Mus. Dir., Pittsburgh, Pa.
THE CRUCIBLE, Robert Ward; libr: Bernard Stambler; on Salem witch hunt; premiere N.Y. City Opera, 1961; pfs. by above, 1976

San Diego Opera, Walter Herbert, Gen. Dir., San Diego, Calif.
THE UNFORGIVEN, Alva Henderson; after Alan LeMay's book on the conflict of Indians and settlers in Texas, 1895; commission under consideration; tentative premiere, San Diego, 1976

After Dinner Opera Company/New Old American Company, Beth Flusser, Mgr., New York, New York
THE DISAPPOINTMENT, Andrew Barton; first American opera (1767); spoof on search for Blackbeard's treasure in America; includes first known appearance of "Yankee Doodle;" previously rehearsed but no performance recorded; premiere New Old American Opera Company in historical restorations in N.Y. City (South Street Seaport and others)

Central City Opera House Association, Robert F. Lotito, Exec. Mgr., Central City,

Colorado
THE BALLAD OF BABY DOE, Douglas Moore; libr: John Latouche; on historical events and people, silver mining in Colorado; commissioned and premiered Central City Opera House, 1956; revival by same, 1976

Hawaii Bicentennial Commission, Honolulu, Hawaii
 title to be announced; original Hawaiian opera

Mobile Opera Guild, James Yestadt, Gen. Dir., Mobile, Alabama
SUSANNAH, Carlisle Floyd; libr: same; Susannah and the Elders set in Tennessee mountain valley; premiere Florida State University, Tallahassee, 1955; perf. March 1976

New England Regional Opera, J. Richard Marshall, Gen. Mgr., Middleboro, Massachusetts

THEY NOBLY DAR'D, MacFeeley; libr: Pullen & Sullivan; on start of American Revolution in Lexington; premiere in Lexington, 1960's; rewriting commissioned by above for performances in summer 1976

Shreveport Symphony, John Shenaut, Mus. Dir., Shreveport, La.
 title to be announced, Elie Siegmeister; on Louisiana history and traditions; commission Shreveport Symphony, which also commissioned the same composer to write a symphonic work and a ballet for premiere in 1976

Tucson Opera Company, John Sullivan, Art. Dir., Tucson, Arizona
THE BALLAD OF BABY DOE, Douglas Moore; libr: John Latouche, on historical events and people, silver mining in Colorado; premiere Central City, Colorado, 1956

Colgate University Theater, Atlee Sproul, Dir., Dana Arts Center, Hamilton, New York
 title to be announced, Dexter Morrill; libr: Atlee Sproul; after Garland's "Main Travelled Roads;" set during Reconstruction; premiere Colgate University, 1976

Willamette University Opera Theatre, Julio Viamonte, Dir., School of Music, Salem, Oregon
THE DEVIL AND DANIEL WEBSTER, Douglas Moore; after Stephen Vincent Benet's folk drama; premiere N.Y. City, 1939; performance at Willamette and other schools, March 1976

According to responses to the COS questionnaire, the following opera companies are planning to commission new operas for premiere during the Bicentennial year; however, no definite commitments have been announced.
San Francisco Opera—Opera Association of New Mexico—Opera Guild of Greater Miami—Minnesota Opera Company—New York City Opera



George Lang, Chairman, Festival USA.

Questions and answers about Festival USA

George Lang was appointed to the ARBC in 1969. As the first Chairman of the Medals and Coins Committee, he was greatly responsible for the more than \$3 million profits raised in the first year that has been given in grants to state and local projects. For the past several years he has served as the Chairman of the Festival USA Committee, dealing with the arts, travel and hospitality. Mr. Lang came to the U.S. from Hungary in 1946. The head of his own international food and marketing consulting firm, he specializes in the development of new concepts and special marketing programs for hotels, restaurants, airlines, shipping lines, etc. Previously he was Corporate Vice-President for Restaurant Associates Industries, Inc. A violinist and a chef in his youth, he has authored several cookbooks and contributed to the Encyclopaedia Britannica.

Q. What is your concept of what the Bicentennial should be and how does the Festival USA program fit into this?

A. The Bicentennial means something different to each American. There are, however, certain concerns that we all share: improving the quality of life for everyone, the involvement in every community of sharing experiences and resources, the desire to make our institutions reflect the needs and desires of every citizen. The Bicentennial offers us the opportunity to re-examine what has made us, to evaluate what we are, and to move toward what we want to be.

Basically, Festival USA involves the arts, travel, hospitality, athletics, exhibits, fairs and festivals. Ideas and feelings are as manifold about these categories as there are people in this country. It is my opinion

that Festival USA should not concentrate on any one area, group, or type of program, rather it should involve all expressions and activities. It should be joyous and at the same time face realities. It ought to be pleasurable as well as productive, but it should always be people-oriented. It is our hope that all Americans will not be intolerant of their fellow citizens who happen to have a different idea of how to celebrate our 200th Anniversary.

Q. Does the Festival USA program plan to involve the average American or just "the greats"?

A. Each program we are working on has as its focus the activities and needs of Americans in their normal daily lives, what they see on the street where they live, the places to which they travel, the way in which they travel, the things that they do in their spare time. For example, in the travel and hospitality area we are putting together a directory of low-cost accommodations and an action plan for the development of a nationwide network of these types of facilities. This ambitious project will make it more possible for young people and families to avoid the high cost of travel and to find a comfortable and clean place to stay that is in reach of modest budgets.

In the arts, we have a quiet extraordinary pilot program going in three communities to develop techniques and resources for dramatizing the cultural heritage of the community. By that I mean that the evidence of our growth as a culture in the smaller towns across our nation is just as important as the artifacts and exhibits of major museums. Things like the architecture on main street, tools which we make for utility and beauty, and the decorative arts in our homes. Material gathered in this project will be used for a handbook for communities to use in exploring their own cultural characteristics. Also, we hope to be able to set up a resource bank of experts to assist communities in developing their programs.

The giants, the leaders in the arts have an extremely important role too. A Rockefeller Report in the mid-sixties stated that 90% of the population does not attend even one cultural event in a year, so we have asked the great artists and great companies to reach out to these people during the Bicentennial. Look at the programs of the Seattle Opera where they will involve high school students in production and performance. This is a superlative example of getting people involved with one of the finest U.S. opera companies. It is a good model for others to follow.

Q. What is the thrust of the Bicentennial arts program?

A. Our major goal is two-fold—to bring the arts to the people and the people to the arts. For example, in the program

which I just described we try to emphasize the arts as evidenced in the community. We are also aware that the most recent census statistics report that sixty percent of all Americans define themselves as ethnic. The Bicentennial arts must express the pluralism of our culture. We are trying with what limited resources we have at our disposal (and you must realize that we have almost no grant making capabilities) to provide individuals, groups, organizations, etc. with information which will be helpful to them in planning their own arts activities. Examples of this are the imminent publications of an inventory of painting and sculpture by Afro-American artists and a handbook for community use in planning local folklife festivals.

Q. A year ago, President Nixon invited all of the nations of the world to come visit America for the Bicentennial and asked Americans to open their doors to visitors. What is Festival USA doing to help Americans prepare for the influx of visitors and the increased number of Americans traveling to see their own country?

A. Such an invitation would be a disaster if preparation is not made by communities to provide services that these travelers must have. Many of the problems that travelers, both international and domestic, face in trying to see this country can be defined at the national level—however, the solutions must come at the local level. Therefore, it has been the work of Festival USA to provide a perspective of the needs and to outline ways and provide resources for communities to develop housing, transportation and information services. We will be publishing, for example, a handbook defining areas that need some work and giving suggestions on projects that individuals and groups can undertake to make the trip easier and more pleasurable. These include formation of neighborhood information centers, menus in restaurant windows translated into several languages by students, emergency health care, exchange of monies, maps which will inform the visitor as he walks through town, use of buses, etc.

Everybody is interested in having visitors come to their town but they have to be sure that the visitor is well taken care of. These are real problems which must be solved. You won't get much credit for doing them. They won't get you in the limelight but they must be done or the Bicentennial won't be very pleasant for the visitor, or for that matter, the resident. These projects are all viable if each citizen in each community does his share.

Q. Can Festival USA accomplish its goals alone?

A. If the Bicentennial is to be really a nationwide experience, it must be supported by government agencies, corporations, organizations and individuals. For

a long time, no one was thinking about the Bicentennial in terms of cogent programs because, perhaps, it seemed distant. However, everyone must be conscious that the time is running out. Federal agencies, such as the Smithsonian, the Endowments, the U.S. Travel Service, etc., have developed some things which mirror both our goals and theirs. Other organizations and institutions are just beginning to ask themselves, what can they do? Some organizations reflect in their work the goals set up by this Commission but have been doing these types of things for a long time. Corporations represent a major resource for worthwhile programs and are often eager for program ideas. Basically, we try to coordinate programs and resources and stimulate types of activities which will make Festival USA more than a collection of bureaucratic type projects usually emanating from Washington commissions.

Q. Do you have any further comments which you'd like to make on your role in Festival USA?

A. Festival USA with very little money has initiated many programs. It has given its support to others. It has asked experts for advice and set goals and priorities. Funding is always a problem. But if you begin to worry and take apart a program because you are not going to get money or this or that group will be against it, then nothing will happen. We worry about what should happen, whether it costs money or not, whether it is going to cost fewer dollars or not, we should not be concerned. We would have no reason to exist if we give up our—not right, but duty—in this direction. On the other hand, we are not interested in receiving truck loads of inspiring phrases, pregnant plans, and not much more. If worthy programs are going to be realities they must first be substantiated by facts, figures, budgets and doable timing and approved by the national organization. Of course, not even all these will find needed monies. But if we dream two hundred dreams, maybe we'll end up with a few realities.



It is the people that we celebrate—all the people, we the people.

ARBC Takes Action: Projects Recognized—Policies Set

Official Actions

I. Projects Accorded Official Recognition

PHOTOGRAPHY CONTEST: Sponsored by Time-Life Books. Focuses on theme of "A Declaration of Interdependence." Entries were to be submitted by July 4, 1973. June 18, 1971.

MOUNT RUSHMORE NATIONAL MONUMENT: Sponsored by South Dakota ARBC. Additional facilities and ceremonies at Mt. Rushmore site by 1976. December 10, 1971.

SHOWBOAT CHILDREN'S THEATER: Sponsored by the Eugene O'Neill Memorial Theater Center. Model program for establishment of innovative, highly mobile Children's Theater Center for New York City which will additionally provide a home for over 120 community and ethnic theater groups in the five boroughs of New York City. September 8, 1972.

NATIONAL SQUARE DANCE CONVENTION: Sponsored by California Square Dance Council. 25th National Square Dance Convention to be held June 24-26, 1976, in Anaheim, California. Trail dances to be held across the nation prior to Convention. Emphasis on square dancing as unique American dance form. September 8, 1972.

OPERATION SAIL '76: Sponsored by Operation Sail '76, Inc. An international program for 1976 involving 20 foreign nations and almost all, if not all, the remaining 30 tall sailing vessels left in the world today. The project will include a race from Spain to Bermuda and visits to selected United States ports. April 23, 1973.

SISTER CITY PROGRAM: Sponsored by the Town Affiliation Association. Sister Cities Bicentennial Program aims at more than doubling the number of U.S. and foreign cities engaged in the Sister City Program by 1976, will establish a special Bicentennial committee which will continue the development of people-to-people contact and social, cultural and technical exchange, will provide assistance to Sister Cities wishing to become active in Bicentennial programs. July 9, 1973.

NINETY-NINES BICENTENNIAL PROGRAM: Sponsored by the Ninety-Nines, Women's Flying Organization. Their Bicentennial Star Program consists of five parts: An International Forest of Friendship (tree planting at airports); international airport marking program; airport clean-up; international delivery of the President's Invitation to the World Message; and women pilots' Heritage Museum. July 9, 1973.



We, as a people, share a common legacy and purpose with the people of the world.

PUEBLO CIVIC SYMPHONY ASSOCIATION BICENTENNIAL PROGRAM: Sponsored by the Pueblo Civic Symphony Association. A model program for Bicentennial participation by smaller symphony orchestras with special focuses on state, regional and Pan American culture and widespread community involvement. October 31, 1973.

SEATTLE OPERA ASSOCIATION: BICENTENNIAL PROGRAM: Sponsored by the Seattle Opera Association. Marked expansion of regular programming involving broad community participation including high school students in performance and production of new works and unusually large number of American operas. October 31, 1973.

II. Projects Awarded Official Letter of Encouragement

FESTIVAL OF AMERICAN SYMPHONY ORCHESTRAS: Planned by the Public Broadcast System (PBS) and the Corporation for Public Broadcasting (CPB). Televised series will present the major American Symphony Orchestras performing works by American composers and will document the American musical heritage. September 14, 1973.

SOUND AND LIGHT AT THE U.S. CAPITOL: Planned by the U.S. Capitol Historical Society. Multi-media exposition will focus upon the historical development of the Capitol and its present significance to the American people. In addition, a film will be developed to be used at the National Visitors Center. September 14, 1973.

III. ARBC Policy Resolutions for Festival USA

TRAVEL AND HOSPITALITY PRIORITIES IN THE UNITED STATES: Resolved by the ARBC. Use of low cost, easily available accommodations, home hospitality, housing, encouragement of domestic foreign travel, use of international signs and symbols, reduced fares, development of foreign language capability, standards for Bicentennial tours, and health care for all visitors during the Bicentennial Era. September 8, 1972.

BICENTENNIAL ARTS PRIORITIES: Resolved by the ARBC. Strong emphasis should be placed on Bicentennial activities which secure firm footing for arts in the daily life of the people to involve the largest number of people consistent with the particular art form. Special encour-

agement is to be provided to admission free events, to those activities expressing the pluralistic nature of American society, and those which point toward new directions in relationships between the arts and the American community. December 8, 1972.

FULL USE OF AMERICAN ARTS: Resolved by the ARBC. Citing the need to encourage full expression, the presentation of the diversity of American artistic achievement and the need to stimulate not stifle creativity. The ARBC declined to adopt any single work as the official work, or to itself commission Bicentennial works or to recommend change in the National Anthem. October 31, 1973.

ARBC Moves on Programs in Arts, Travel and Hospitality

Festival USA: Current ARBC Projects

AMERICAN FOLK ART COMPANY: Feasibility study of performing troupe completed under contract with Division of Performing Arts, Smithsonian Institution. Festival Committee recommended further work to set up and video tape a model company which could be activated for the Bicentennial.

FESTIVAL OF AMERICAN FOLKLIFE: ARBC grant to Smithsonian's Annual Festival enabled introduction of new theme "Old Ways in a New World" involving international participation. Pilot touring of foreign groups allowed ethnic groups to compare their traditions with those of the "Mother Country" and tested techniques for 1976 nationwide touring.

FOLK FESTIVAL HANDBOOK: First draft complete for handbook describing how to set up and run a folk festival. Evaluation and publication pending.

BICENTENNIAL ARTS GRANTS: ARBC grant to National Endowment for the Arts enabled funding for Bicentennial programs in general categories of touring and expansion arts. Announcement of individual grants pending.

FESTIVALS OF THE ARTS: Under contract, plans are being developed for Festivals of American Indian Dance, Jazz, and Hispanic-American Culture. Corporate support will be sought for the festivals which will be nationwide events. Each plan will identify major participants, subject content, financial and organizational requirements.

INVENTORY OF PAINTING AND SCULPTURE BY AFRO-AMERICAN ARTISTS: This preliminary listing of works and artists has been received. Manuscript review and publication pending.

INVENTORY OF BLACK PHOTOGRAPHERS 1849-1940: Preliminary listing of photographers and their work being

developed under contract.

FACILITIES SURVEY: Questionnaire prepared for mailing nationwide to managers of facilities capable of housing audiences of 400 or more. Listing will provide standard set of data on each facility and will assist groups in planning tours in every state.

NATIONWIDE CIRCUIT: Contracts are being let to identify the procedures, organizational needs, and services to be provided by a central mechanism for coordinating the touring arts in the Bicentennial.

FESTIVAL OF COLLEGE DRAMA: Plans are being developed under contract to give a Bicentennial focus to the Annual College Theater Festival.

ART TASK FORCE: Pilot work is in progress in three towns to stimulate the community to rediscover its own individual cultural heritage. The experiences and projects of each community will be compiled into a handbook to show other communities how to use their own resources and techniques in similar efforts. Handbook to be published and widely distributed. The three pilot communities are Galveston, Texas; Quincy, Illinois; and Tacoma, Washington.

VISITOR SERVICES HANDBOOK: Handbook describing projects to facilitate the visitor's stay is in final drafting stages. Manuscript review and publication pending.

LOW-COST ACCOMMODATIONS: Under contract, the survey of low-cost accommodations now underway. Material for plan to establish nationwide network being gathered. Handbook describing how to set up a low-cost accommodation is being compiled. Early 1974 publication date set.

HOME HOSPITALITY: Public opinion survey of attitudes toward providing and using home hospitality in 1976 is now

complete. Data analysis and final contract report pending.

Resources for Bicentennial Planners

Resources

A few of the sources for information and services which are helpful in developing a Bicentennial arts, travel or hospitality program are:

Tourism in the USA

Destination USA, the report of the National Tourism Resources Review Commission (June 1973) presents an overview of the tourism industry in the U.S. Available from: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402 (\$1.75)

The Travelling Public

A statistical analysis of the travelling public, a census of transportation is presented in the *National Travel Survey*, 1972. Superintendent of Documents, Government Printing Office, Washington, D.C. 20402 (1972 Survey TC72-N3)

Travelling Exhibits Service

The Smithsonian Institution Travelling Exhibits Service has available rental exhibits in the areas of Painting and Sculpture, Prints and Drawings, Decorative Arts, Design, Architecture, History, Children's Art and Toys, Natural History and Photography. For information contact: Smithsonian Institution, Travelling Exhibits Service, Washington, D.C. 20560

Touring Performance Service

The Smithsonian Institution Touring Performance makes available to cultural and educational institutions performing artists in several fields for one-day, three-day, or five-day Encounters and Residencies. For information contact: Touring Performance Service, Division of Performing Arts, Smithsonian Institution, Washington, D.C. 20560

History of Jazz

The Smithsonian Institution has recently issued a comprehensive history of jazz, including a six record set and a 48 page book of history, discography, and photographs. Available from: Classic Jazz, P.O. Box 14196, Washington, D.C. 20044 (\$20.00 plus \$1.50 for postage & handling)

Ethnic Art Slide Library

Slides available at minimal cost on the works of Mexican-American, Black, and American Indian artists. For catalogue and information, contact: Ethnic American Art Slide Library, The College of Arts and Sciences, The University of South Alabama, Mobile, Alabama 36688

Folklore Information

Listings of 1973 Folk Music Events, and of archives and collections, record companies and recordings of folk music and folklore. For listings contact: Archive of Folk Song, Music Division, Library of Congress, Washington, D.C. 20540

Media Handbook for the Arts

Describes use of community media resources in arts programs. Available from: Mid-American Arts Alliance, Systems Building, Suite 233, 3835 Holdrege, Lincoln, Nebraska 68503 (\$1.00)

Government Publications

A variety of publications on many subjects done by Federal agencies are available through the Government Printing Office. For listings of current publications, write to: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402

Medical Insurance for International Visitors

American International Underwriters is now offering short-term medical insurance for the international visitor. The insurance may be taken out either abroad or in this country. For further information contact: American International Underwriters, 1511 K Street, N.W., Washington, D.C. 20005

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ATTACHMENT
5

COMMUNITY CULTURAL HERITAGE

MANDATE: *"It is the people that we celebrate--not the institutions, not the deeds, not the events, however compelling; not the technological achievement, however striking; not the leaders or the giants, however worthy. These are found in other aspects of Bicentennial planning. Festival USA is firmly focused on people, all the people; we the people."*

*Preliminary Edition
Festival USA*

"...strong emphasis should be put on Bicentennial activities which point to new directions in the relationship between American arts and the American community...specifically programs which extend the creative experience into the daily lives of all of our people."

ARBA Art Guidelines

OBJECTIVE: To stimulate communities to discover and utilize the evidence of our cultural heritage found within their own community.

BACKGROUND: This project is geared toward the visual arts. The major museums, repositories of the most celebrated testimonies to our past, plan major exhibits for 1976. Because of the duty they owe their own community and because of difficulties in security and deterioration, it is highly doubtful that there will be any extensive touring of these objects usually associated with our history and development.

Communities across the nation, especially those removed from major urban areas, were waiting--waiting for exhibits which would never come, which would speak to the great events and personages which, while reflective of momentous events in our history, nonetheless gave little attention to the effect of those events on people and towns throughout the land.



Yet each community undeniably has a past; each town has within it the objects and traces that bear indelible witness to the growth and culture of our nation as it evolved there; each community has its own character imprinted with the distinctive contributions of the generations that have lived and worked and passed away there.

But the communities seemed to feel that unless they had a portrait of George Washington, what they had was not interesting or important--that it did not tell the story.

PROGRAM: We have completed under contract a Pilot Program in three communities utilizing task forces of five professional artists in assisting the communities in developing techniques for the rediscovery and dramatization of evidences of their cultural heritage. The Task Forces, comprised of a decorative arts historian, an architectural historian, a photographer, a graphic artist and a community coordinator, worked in Quincy, Illinois; Galveston, Texas and Tacoma, Washington.

Some of the results of the programs have been:

- * Libraries which were the scenes of "American Renaissance" Festivals involving everyone from senior citizens to children in programs focusing on town history, literature, railroads, crafts, art, architecture, and music are now complaining that they are too quiet;
- * Cookbooks on the ethnic cookery of the locales which were predicted "not to sell more than ten copies" have already sold hundreds of copies and have been picked up for reissue and expansion by the Chamber of Commerce;
- * Programs on the architecture of town buildings which related the architectural style of the building to its classic counterpart and which emphasized the role of the design in the history of the town have inspired historic reclamation projects on the part of townspeople to save their buildings;

- * Exhibitions of the works of local artists in town businesses have served to initiate town-wide gallery programs in banks, stores and offices;
- * Exhibits developed in the programs are now being used by community members to turn other communities on to the priceless cultural treasures to be found in their towns.

The three communities chosen for the contracts were selected with the assistance of State Arts Counsels and range in size, cultural background and relative distance from major cultural centers. It was considered important to choose communities off of the east coast and to achieve geographic dispersion among other areas of the country. Resultantly, findings of the three pilot efforts are generalizable to communities of a broad range in size and cultural influences and will be applicable for towns in all areas of the country.

Materials submitted by the three task forces, including complete reports, posters, slides, architectural tour books, and other support material, will be combined in a packet of information which will include the three case studies (reports) cross-indexed to achieve ultimate useability as a manual, and illustrative support material. If a thoughtful reappraisal and appreciation of our cultural legacy is to be a nationwide Bicentennial activity, if all our citizens are to have the opportunity to participate in the commemoration, and if our diverse cultural legacy is to be viewed by visitors in 1976, each community must be provided with the tools that will enable it to take a new look at itself.

The body of volunteers in each community--the industry workmen who manned exhibits of the contributions of local industry to the town's growth, the senior citizens showing off their craft skills, the school children researching and depicting in pictures the history of their town and others--who made the programs come alive and who continue to demonstrate its value, were catalyzed by the vitality and expertise of the professional artists. Thus, while the packet/manual is of prime importance as a resource tool, an undoubted stimulus to a successful community cultural heritage program on a nationwide scale is making some professional expertise available to the communities. To this end, the next step in program development is the establishment of a "talent roster" of professionals who could respond to the specific community need.





THE FOLK ARTS

MANDATE: *"That we, as a people, are in part unique and have our own inimitable individual expressions is indisputable. That we, as a people, are in part universal, sharing a common legacy and purpose with the people of the world is undeniable."*

Preliminary Edition, Festival USA

OBJECTIVE: To encourage communities across the nation to celebrate the pluralism of our culture and our ties to all other nations.

BACKGROUND: Folk art in the United States derives from two divergent traditions--first, the clinging to the customs and culture of a nation whose peoples immigrated here; second, the new expressions of people in a new land. It is imported and indigenous. It is the traditions which we as a people have drawn on and the traditions which we as a people have created. We are a nation rich in the resource of people and rich in the artistic traditions which are a part of the lives of our people.

A Rockefeller study done in the 1960's states that 90% of our citizens do not attend one cultural event in a year. It is doubtful that this statistic has significantly improved in the last decade. However, another figure presents an interesting perspective on this problem. The 1970 census yielded the result that 60% of all Americans define themselves as "of ethnic origin." It would thus seem that to talk about arts programs for the Bicentennial that extend the creative experience into the daily lives of all our citizens, is to talk about the development of programs which emphasize the pluralistic roots of our culture. No area can address this as can the area of folk culture.

A nationwide expansion of folk festivals would:

1. Respond to the current high level "ethnic" self-identification.
2. Increase participation of our citizens nationwide in cultural activities.



3. Stimulate individual communities to discover and display their own indigenous traditions.
4. Promote understanding and enjoyment of the diverse songs, dances, designs, crafts, games and foods of our "unmelted pot."

Moreover, folk festivals are a key means of spreading international participation throughout the country. Aside from the historical and philosophical attractions of such a program, the comparative low-cost of touring a group of folk performers is a major stimulus and particularly opens avenues for high-quality participation by foreign countries with small budgets.

There are, however, problems which can be summed up in the phrase "authenticity of presentation." Folk art is the antithesis of professionalism--it is the object of utility and beauty which a person makes, it is the dance done at weddings, it is the song sung on the front porch of a house on a dirt road. Unlike the symphony, the opera, the ballet, and the theater, the folk arts do not benefit from a high professional polish. Once given careful staging and gloss, they immediately lose their unique character. But because they are the arts "at home," they are popular; and because they are popular, the folk arts are highly susceptible to being over produced, exploited, and commercialized.

This problem is compounded by the fact that there are no programs currently operated on a national scale by agencies or by arts organizations which actively insure the authenticity of folk performance through funding or coordination.

The Smithsonian Institution, (which annually since 1967 presents the Festival of American Folklife in Washington, D.C.) although irreproachable in its scholarship, documentation, and sensitive presentations, does not currently have the funding or capacity to oversee programs on a national scale. The universities which do have folk departments have neither the funding nor the networks to provide assistance. Consequently, most folk enterprises are regional or local at best, they are often hit or miss and do not have the benefit of the funding or consultation necessary to insure a quality program.



A 1972 Library of Congress Survey of Folk Festivals identified 425 such events. Experts put the figure closer to 600, yet few feature the contributions of a specific ethnic group and the range in quality is enormous. It is safe to conclude then from this cursory view of the folk scene, that the interest is high; but technical assistance is lacking. There is no reason to assume that such advice would not fall on fertile ground.

Legislation has been introduced in Congress to create an American Folklife Center. However, hearings have not been scheduled to date on this Bill and by the time they are completed, action is taken, and monies appropriated, the time will have passed to adequately plan and coordinate efforts for the Bicentennial. As Senator Abourezk noted when introducing the Legislation:

"Our Government has given almost no attention to this most vital area. We have established two magnificent Endowments, the National Endowment for the Arts and the Endowment for the Humanities, and funded them most liberally. They have done a great deal for the arts in this country. Yet virtually none of their millions has been spent on folk culture. Nor has any other institution provided even a faintly adequate program in this area. This must be remedied.

"...in many departments of Government there have been sporadic attempts to institute programs in the field of folklore. There has, unfortunately, been little coordination among these programs and little input from those who are most knowledgeable in the field."

PROGRAM: Our approach to the area of folk culture has been to coordinate the efforts of many groups, to encourage and support when possible authenticated and sensitive presentations, to provide communities and groups planning Bicentennial activities with the resources to achieve a quality program, and to help disperse quality folklife programs to other areas of the country.

The focal event for the Bicentennial folk arts program will be the 1976 American Folklife Festival sponsored by the Smithsonian Institution's Performing Arts Division in cooperation with the National Park Service.

Since 1967, during fourth of July week in Washington presentation of the crafts, skills, dances, music, lore and auxiliary traditions have been organized mainly around three themes:



Native Americans - explores the culture and unique lifestyle of the American Indians, Eskimos, and Aleuts.

Working America - deals with the occupational skills, crafts, and lore of the American workers.

Regional Folklore - provides a geographic perspective to the product skills throughout America and features the diverse traditions found within one State.

Plans call for the Festival to be greatly expanded by 1976 in duration, content and outreach. A two month-long event, the folk culture of each state will be featured for two weeks. The Smithsonian will assist those states who need it to inventory the folk traditions and culture of their area. The cost to each state for the inventory is between \$8,000-\$10,000. Roughly 12 states have been featured in past Festivals and invariably participation has led to the establishment of sound folk festivals within the state. Thus, the participation of the states in the Festival should be viewed not only as a show case but also as a catalyst to greater folk activity at home--an increase in quantity and quality. It remains to be seen whether all states will participate as usual, interest is running high but funding is not.

During the 1973 Festival a new theme was introduced: "Old Ways In A New World." Aimed at full operation by 1976, the ARBC gave a grant to the Smithsonian to assist with this pilot effort.

"Old Ways In A New World" brings together groups from United States ethnic communities with groups from the Mother Country. In 1973, Yugoslavia was the participating country and its dancers, singers, and craftsmen performed with groups from the Serbo-Croatian communities in the United States. Following the Festival, the Yugoslavians toured to Serbo-Croatian communities in five states where the "old" and "new" of the same tradition was enthusiastically received.

This was a highly successful pilot effort and has served to address some of the unique problems involved in touring groups of ethnic performers to their counterpart American communities and in twin presentations of "new" and "Old World" traditions. Such a program has the dual benefit of providing a channel for foreign folk groups to tour and of providing a happy recognition and appreciation of the ethnic traditions abounding in hitherto homogenized American communities. For 1974, with continuing and increased support by the ARBA, the Smithsonian will be able to



expand the pilot effort to more communities and to involve local ethnic groups, local and State Bicentennial groups, and community and State Arts Councils in the presentations. Such a coalition will build a firm foundation of cooperation among these diverse groups, and stimulate local involvement of ethnic and folk groups in art programs. For 1976, the Smithsonian is preparing to tour international folk groups to many parts of the United States and to involve communities nationwide in an excellent program of ethnic performance. The interest of foreign governments in this program is high. While some subsidies for touring may have to be found, the immediate need is for locating and organizing the ethnic communities in the United States into a nationwide network. Regrettably, we know more about the migratory patterns of the Rocky Mountain rodent than we do about the people who immigrated to and settled this country.

While the Smithsonian's community level efforts are primarily geared toward the ethnic presentation with the international tie, we are also concerned with stimulating all communities to plan and present their own folk festivals. Clearly, the foreign tours will not reach every one and clearly there are rich American folk traditions. While the Bicentennial can serve as a catalyst to discover the folk traditions in an area, once done the folk festival can well become an annual event in the community.

Under contract, we are developing a Folk Festival Handbook that would outline both the organizational problems and techniques in setting up a festival and resources for developing a quality program. The first draft of the Handbook has been received. Preliminary evaluation indicates that additional work is needed before it can be published. When published, however, it should serve as a stimulus and a tool in improving and setting up Folk Festivals.

The Handbook is admittedly the first step in the process. As indicated above, there are many pitfalls in an authentic presentation and while there are experienced people throughout the country to assist communities, there is currently no single place to turn for guidance and no source of funding. Thus to augment the Handbook we propose to establish a talent bank of experts with proficiency in the varied aspects of folk programming. Such an effort would also stimulate and complement the Smithsonian's states and ethnic programs.





FESTIVALS OF THE ARTS:

*Festival of Jazz
International Festival of Women in the Arts*

MANDATE: *"Special emphasis should be given to those activities which express the pluralistic nature of American society...and which encourage the presentation, interpretation and reconstruction of traditional works illustrating those distinctively American contributions to the world's cultures which reflect the American Revolutionary spirit."*

ARBA Art Guidelines

OBJECTIVE: To stimulate and promote a complete and honest presentation of the cultural contributions of all groups in our society by giving needed impetus to those art forms and achievements for which planning is being neglected.

BACKGROUND: It is unarguable that the Bicentennial is an occasion when the rich and diverse artistic expressions of our culture should be on display both for our visitors from abroad and for our own citizens. It is a fact, however, that the current state of Bicentennial art activities provide ample opportunities to celebrate some of our art forms while neglecting others.

Institutions exist to organize and plan certain types of events. Some art forms are comparatively well documented and have natural and established outlets. A quick review will show that the American opera and symphonic achievements will be presented; that the traditional works of our painters will be on display and that funding mechanisms are directed toward underwriting the new and traditional works of established groups in the fields of dance, literature, painting, and sculpture.

We do not say that this funding is adequate, the arts simply are underfunded in this country. We do say, however, that it is only in recent years that America has begun to experience a renaissance of awareness of the great diversity of its own culture, that concern for the presentation of some distinctly American art forms is only just beginning to burgeon to become institutionalized and that if a fair and full presentation of our culture is to be part of the Bicentennial, special emphasis and special attention needs to be given to the contributions of some of these groups.

PROGRAM: We have identified at least two areas that are reflective of this need. The first is Jazz. From its roots in Africa, deriving from gospel music, the blues, rag-time and dixie-land music through the big band era into the innovations of today, jazz is a uniquely American art form, internationally recognized as a revolutionary contribution to the arts. Record sales show it to be one of the most popular musical forms and the giants of jazz--Scott Joplin, Billie Holiday, Duke Ellington, Miles Davis and others--are revered and enjoyed by Americans young and old, in every part of our nation. Its influence on other forms of music, both here and in other countries, is immense. Yet, popular though this form may be, most Americans know little of the development of the music or of the social influences that have shaped its progress.

A Bicentennial celebration without a major jazz program is almost a contradiction in terms at least so far as the arts are concerned. Yet, the chances of the development of such a nationwide program appeared slim and for some good reasons. Jazz has no national institution to organize and plan such a program; there are no traditional funding sources adequate to the task. To some it isn't even an art.

Yet it seemed possible too that if a plan were detailed and costed out, a private sponsor could be found for a Festival of Jazz that would move across the nation following the path taken by the development of jazz--from New Orleans, to Kansas City, to Chicago, etc. The indelible sound of jazz in each stage of its evolution would be performed by leading jazz musicians. In each "jazz city" there would be a series of community concerts, artists in the schools, lectures and workshops. The events in each city would culminate in a major concert highlighting one segment of its historic development and would be televised nationally and internationally. Complementary activities would be devised so that communities across the nation could follow along with this movable feast of American music.

The second area is the contribution of women to the arts. 1975 has been proclaimed International Women's Year. As countries throughout the world develop appropriate programs in response to this United Nations declaration, the Women's Coalition on the Bicentennial has proposed that 1975 be a focal period to organize an International Festival of Women in the Arts to be staged in the United States.

It is undoubtedly true that only in recent years has the role of the woman artist and her contributions to the



cultures of the world received much attention. Historically, women artists have been relegated to a second-class position. Many painters have been forced to exhibit and sell their work under male pseudonyms. Women artists have informed us that traditional arts institutions, notably the gallery system, have been largely discriminatory and exclusionary, refusing to either recognize or support the legitimate efforts of serious professional artists. Few women are found in symphony orchestras. While women have long been active in dance, opera, film, literature and theater, it is only the super-star whose name we know.

The Women's Coalition has thus proposed an International Festival of Women in the Arts which would tour the nation in 1976. The Festival would consist of performances, exhibitions, workshops, artist-in-the-schools, symposia, lectures, etc. aimed at examining the historic and contemporary role of the women artist. The Festival would offer a significant channel for foreign participation, it would help insure that women artists were 'discovered' and that their work became an integral part of the Bicentennial activities in 1976.

If these festivals are to be part of the Bicentennial celebration, they cannot be left to chance. Most communities lack both the research capabilities and the resources to undertake individual programs in this area. There are no national institutions or nationwide networks in these fields who are pressing for or organizing such programs. There are, however, a wealth of smaller groups whose capabilities can be combined much in the fashion of the Women's Coalition on the Bicentennial.

Thus, in each of the two areas, the ARBA has contracted for the development of a plan which would identify program components, resources and participants, and organizational, financial and administrative needs.

It is hoped that the ARBA can then find private sector support to organize and implement these programs.



FESTIVAL
USA

SEMIANNUAL
REPORT
JULY 4, 1973



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A letter from the Chairman of Festival USA

A paradox of our country is that, while we are a nation of thoughtful individuals, we are also a nation of doers. In forming our nation, we assumed the responsibility of creating a New World of opportunity.

The path of our growth as a nation has been often unclearly marked but characterized by a singular vitality. The Bicentennial is yet another milestone in this path. What it offers us, as a nation, is the opportunity to reexamine what has made us, to evaluate what we are, and to move toward what we want to be. We are not bounded by sea, or mountain, or sky--but only by the scope of our vision and the scope of our vision is as vast and diverse as are the Americans who define it.

The Bicentennial means something different to each American, and presents a different challenge to each American. There are, however, certain concerns which we all share--the improvement of the quality of life for all of our citizens, the involvement in every community of sharing experiences and resources, the desire to make our institutions reflect the needs and desires of every citizen.

The purpose of this booklet is to tell you about the development of Festival USA programs in the first six months of 1973. First of all, this report contains descriptions of major projects in the arts, travel and hospitality currently directed or modestly supported by the American Revolution Bicentennial Commission. Each project shares certain common characteristics:

- Each is of national-regional significance.
- Each can be operational during or before 1976.
- Each can make a significant contribution to Bicentennial goals.
- Each has continuing value past the Bicentennial goals.
- Each gives special consideration to the pluralism that has made us what we are.

Also included are summaries of national programs sponsored by Government agencies and private groups. Some of these projects have been accorded Official Recognition by the Commission. In addition, there is a section giving a sample of Festival USA activities in the States.

All these projects will, we hope, indicate a pattern which communities and groups throughout the United States will be able to adapt to their own needs, resources, and interests.

We are not a nation of sitters; we are a nation of doers. The challenge the Bicentennial presents is the challenge of doing. The opportunity which Festival USA presents is to share this doing with others.

Sincerely,

George Lang
Chairman, Festival USA

The Bicentennial Commission and its advisory panels have cited the following goals in the arts as central to the Bicentennial effort.

Howard TAUBMAN:

The arts are things that are expressions, visual or sound or performed – but they are expressions that communicate with other human beings.

... we are trying to state a vision, an approach to the Bicentennial observance through the arts.

So if we can hammer out something where the arts serve the people and the people are served by the art, have the art available to them we will accomplish something.

The Bicentennial should produce some kind of fresh dedications, some new revelations, perhaps old things and perhaps leadership in new formulations, new developments.

Glynn ROSS:

... whatever is done could have a potential of carrying on. Continuity.

... the festival should be ongoing beyond '76. Are we in agreement that basically the ARBC which has the R in it that we are going to have a revolutionary theme? Can we use that?

GUIDELINES FOR THE BICENTENNIAL ARTS PROGRAM

- I. TITLE: Arts in America – What Happened and What's Happening
- II. SUBTITLE: The Revolutionary Spirit of the Arts and How It Affects and Serves the American Community
- III. GENERAL OPENING STATEMENT:
The American Revolution altered the course of world history because it generated a new concept of government based on self-determination in the political process. The intention of the Revolution was to guarantee the primacy of individual initiative in American life. In 1976 we will gather, as a nation, to celebrate the 200th anniversary of that intention. It is appropriate that this celebration should commemorate the Revolution by emphasizing and renewing its original purposes in terms of contemporary life. The celebration should not concentrate on the events of the past but rather on the motive spirit of those events, a motive born of a need to improve the condition of the American people.

The traditions and forces embodied in the spirit of the American Revolution, viewed in their entirety, pervade much of what is best in American art. The refusal to be restricted, confined, or bound to past traditions, however august, is clearly evident in America's music, its dances, its film, its energetic theater forms and its visual arts, its architecture and its literature. Nor are American art forms at their best narrowly chauvinistic since they reflect the amalgamation and synthesis of an almost infinite variety of cultural influences. The American Revolution Bicentennial Arts Advisory Panels recommend that this spirit should be clarified, illuminated and extended during the Bicentennial celebration.
- IV. GENERAL GOALS:
The Arts Advisory Panels believe that strong emphasis should be put on Bicentennial activities which involve the largest number of people consistent with the particular art form, special encouragement should be given to provide admission-free events, to those activities which express the pluralistic nature of American society and those which point toward new directions in the relationship between American arts and the American community.

Patrick HENRY:

If the art is great and it is universal it should have appeal everywhere. All kinds of public facilities are available if someone looks at it imaginatively.

KINDS OF ARTS PROGRAMS APPROPRIATE TO BICENTENNIAL YEAR:

The Bicentennial Arts Advisory Panels suggest the Bicentennial Commission put strong emphasis on the following kinds of programs:

- A. Programs which encourage the development of new works in all arts media that deal with significant aspects of the American experience.
- B. Programs which encourage the presentation, interpretation and reconstruction of traditional works illustrating those distinctively American contributions to the world's cultures which reflect the American Revolutionary Spirit.
- C. Programs which stimulate a significant change in the American approach to the arts experience, specifically programs which extend the creative experience into the daily lives of all of our people.
- D. Programs which encourage the use of arts as a means of increasing understanding among various segments of American society.
- E. Programs which take advantage of existing facilities and innovative means to make new performances and exhibition areas available for the arts in communities across the country.
- F. Programs which place maximum artistic control over arts activities in the hands of artists themselves.
- G. Programs which demonstrate new or neglected uses of the arts and point to unique ways in which the artists' skills and insights can better serve the life of the nation.
- H. Programs which provide for community participation and involvement at every level from planning through execution.
- I. Programs which provide for the preservation and creative use of our architectural heritage.

Vincent PRICE:

Start with something and explore the things that are really revolutionary in American art that have led us from one place to another.

I think you could get a group of performers, actors, readers, concert performers, platform performers, to go on a circuit that would cover so much more than any production you could take.

C. Bernard JACKSON:

I think we need to then begin to try to describe ways for the benefit of those communities, describe for them how they are making use of the arts in the present time and how they might make better use of those arts, how they might make those arts more relevant to their lives.

I think one of the real dilemmas in America is that it has not ever been clearly identified what the role and use of the arts in America might be or should be. It has been more clearly identified in other cultures. In European and African and Asian cultures the role of the arts is much clearer.

James WINES:

This is the American Revolution, this country is internationally recognized as a revolutionary country, the arts of this country are admired not for their traditional values but for their revolutionary values primarily. Arts and revolution, meaning taking all those significant arts, past and present, and put a focus on them. For instance, jazz. That was a revolutionary art recognized as a worldwide revolution in music probably the most significant of the 20th century.

FESTIVAL USA: AMERICAN FOLKLIFE FESTIVAL

"This is the Festival of the common man.
This is the Festival of the democratic art.
This is the art that the American people
have made out of their experience. All of
the people, black and white and brown and
red. With all the languages and all of the
cultures of the world coming here to make
a new country with a new hope. In some
ways, it seems sometimes that we are about
to lose this hope and this dream, and then...
we realize our strength. We realize how
beautiful we are. Black is beautiful and
white is beautiful and Appalachia is beau-
tiful and even old tired Washington some-
times is beautiful when American people
gather to sing and fall in love with each
other again...."

Alan Lomax
Folklorist

America was put together late in history by diverse peoples from Europe, Africa, Asia and the Americans who contributed not only their energy and material possession but also their customs and traditions, language and lore. Since 1967 the Performing Arts Division of the Smithsonian Institution has presented an Annual Festival of American Folklife to celebrate the multiplicity and diversity which continues to characterize our culture.

Presentation of the crafts, skills, dances, music, lore and auxiliary traditions have been organized mainly around three themes:

Native Americans - explores the culture and unique lifestyle of the American Indians, Eskimos, and Aleuts.

Working America - deals with the occupational skills, crafts, and lore of the American workers.

Regional Folklore - provides a geographic perspective to the product skills throughout America and features the diverse traditions found within one State.

This year the ARBC gave a grant to the Smithsonian Institution to permit the conduct of several pilot projects in 1973 in preparation for an expanded Festival in 1976.

A new theme "Old Ways in a New World" will be introduced to reflect America as a nation of immigrants and will research the traditional ways of cultural groups throughout the world. The music, dance, crafts and customs of ethnic groups in the United States will be brought together with their Old World antecedents (Yugoslavia in 1973) in a series of celebrations presented in cooperation with participating countries. Post-Festival touring of these groups will pave the way for an extension of the research and resources of the Festival into an effective nationwide program in 1976 involving many foreign nations and communities across the country. The touring will not only allow for testing presentational techniques but also stimulate cosponsoring community organizations to develop experience in planning and producing these innovative cultural presentations. States are encouraged to begin now to identify, locate, and inventory those folk traditions which characterize their State and to prepare to feature those skills and customs in 1976.

For further information contact:

Performing Arts Division
Smithsonian Institution
Washington, D. C. 20560

FESTIVAL USA: AMERICAN MULTI-ETHNIC FOLKART COMPANY

"The creators of a genuine folk art are themselves members of the folk. They share its interests, tastes, preoccupations and standards. Like the makers of proverbs, their work represents the wisdom of many and the wit of one."

Joseph Wood Krutch
Author

Most of the countries of the world are able to share aspects of their cultural heritage with the people of other nations through tours of their folkloric companies who perform native dance and song. Not so the United States which has no company to demonstrate the artistic expressions of its diverse cultural heritage. Such a national company drawing on the folk arts of every strain of our population would be a singular and fitting project for the Bicentennial. The ARBC has, therefore, contracted to test the feasibility of forming and touring such a company. If it proves possible, it is hoped that the Multi-Ethnic Folk Art Company would tour the United States in 1975 and 1976 and be available for international tour after 1976.

The project is under the direction of the
American Revolution Bicentennial Commission.

FESTIVAL USA: ART TASK FORCE

"The growing enthusiasm among our people for the arts is an expression of deeply rooted American aspirations -- a modern rededication, so to speak, to fundamental American attitudes. In the earliest beginnings of the Republic, a concern for the arts and the cultural aspects of human living characterized its life. What has survived of that time to this day, from public buildings to the tools of commerce and craft, demonstrates that our ancestors believed utility and beauty were companions. Moreover, the founding fathers - a group unique in the grandeur and the reach of their political vision - were men acutely aware that a dynamic society cannot rest content with merely material accomplishment. Their dream of a new society in a new world included beauty widely enjoyed as well as wealth widely shared."

President Dwight D. Eisenhower

The Commission is aware that major and well-known artifacts of our cultural legacy are firmly situated in the repositories of this nation's cultural centers and that it is unlikely that such artifacts will be permitted to travel the nation in 1976. However, it is axiomatic that the growth and development of this nation has left its stamp in the cultural legacy to be found within every community. Although these objects and traces are less well-known, they are just as reflective of our growth, just as evocative of our development and just as telling about our character and achievements. Therefore, if a thoughtful reappraisal and appreciation of our cultural legacy is to be a nationwide Bicentennial activity, if all our citizens are to have the opportunity to participate actively during this commemorative period, and if our cultural legacy in its myriad forms is to be on view for our visitors in 1976, appropriate means must be found which will serve to engender such an examination and awareness within the resources of each community.

The ARBC has, therefore, contracted with several States Arts Councils for the conduct of an experimental program in a community in their State. In the pilot program, a task force of several artists (an architectural historian, a decorative arts historian, a graphic artist, a photographer, and a coordinator) will work with the community to identify those evidences of artistic expression and cultural heritage within the community, to dramatize those evidences through their own skills and

through those facilities and resources available in the community and to encourage community participation in all stages of selected activities. Each Art Task Force will then submit a report of its activities. By selecting communities which are removed from major cultural centers and which are of varying size and cultural heritage, it is expected that the results of the pilot projects can serve to stimulate many other communities and generate art activities across the nation. The three designated communities are: Galveston, Texas; Quincy, Illinois; and Tacoma, Washington.

The project is under the direction of the American Revolution Bicentennial Commission.

FESTIVAL USA: BICENTENNIAL ARTS GRANTS

"This national awareness of the vital role of the arts has come not from some edict from Washington or any of the State capitols. It has come, rather, from the interest of people in all of the arts, not just the traditional established forms. It has come from the involvement of people participating in cultural activities and not merely being observers. It has come from a recognition that the description of 'art' as a painting hanging on a museum wall or a performance of music or drama or dance on a stage is inadequate to say the least. It has come from an understanding that as we move toward our third century, the 'pursuit of happiness' which was given equal billing in the Declaration as an inalienable right along with Life and Liberty, has been neglected."

Nancy Hanks
Chairman, National Council
on the Arts

The Bicentennial Commission has transferred \$200,000 from non-appropriated revenues to the National Endowment for the Arts for the administration of Bicentennial Arts Matching Grants. The grants will stimulate a creative response to the Bicentennial through the arts and are to be made in accordance with the NEA's regular procedures and ARBC Art Guidelines. Initially grants will be made to foster projects submitted in the following areas:

Dance Production Grants.— Grants to professional dance companies to expand and diversify their repertory by restaging of existing works or choreographing new works by American artists. New works and new productions for the Bicentennial can have a permanent effect on American dance, which is already respected throughout the world, as well as provide excitement for the Bicentennial period. These works will be a significant addition to our cultural heritage for the Bicentennial and for future generations.

Professional Theatre Touring Grants.- Grants will be made enabling professional theatre companies to prepare for regional tours in response to demands from communities all over the country currently without access to professional American theatre. Adequate lead time is essential to insure community involvement, as these tours will include workshops, special student performances, etcetera. Each touring group may reach communities in as many as seven States; thus, this program fully operative by 1975-1976 should blanket the country.

Expansion Arts Pilot Touring Grants.- Grants to community organizations to sponsor residency performances and workshops of two or more expansion arts groups (professionally directed, community-based, minority/ethnic orientation). This is a pilot effort aimed at testing significant regional activity of this type by 1975-76. Matching funds for this project will be sought from one or more private corporations. It is expected that there will be heavy involvement of youth and a high level of local participation.

Expansion Arts Neighborhood Arts Services Grants.- To assist service organizations which aid a variety of community cultural activities through equipment loans, publicity, sponsorship of activities, fund-raising, etcetera. These groups will be essential in assisting community and local arts groups to prepare for the Bicentennial celebration through the assistance and the coordination services which they can provide. Grants will help to encourage this development in cities and regions all over the country in preparation for the Bicentennial.

It should be noted that these monies supplement the regular grant programs of the Endowment. The National Endowment for the Arts and the individual State Arts Councils are sensitive to the challenges and opportunities which the Bicentennial affords and the regular programs of the Endowment are being expanded in fiscal year 1974 to better serve the celebration of the Bicentennial through the arts.

For further information contact:

National Endowment for the Arts
806 15th Street, N.W.
Washington, D. C. 20506

FESTIVAL USA: FACILITIES SURVEY

"The point is that artists and their art should meet the people where they live and where they work."

*Leo Perlis
Director, Community Services
AFL-CIO*

In order to stimulate programs which take advantage of existing facilities and to promote widespread involvement of people and the arts, the Commission is preparing a functional inventory of facilities seating more than 400 persons. Included will be such facilities as auditoriums, theaters, arenas, stadiums, libraries, museums, concert halls, convention halls, exhibit centers and enclosed shopping malls. A description of the basic characteristics of each facility will be gathered for entry into a directory. Computerization of the directory will be explored and it is planned that this directory information will be made available to organizations, both domestic and international, which wish to plan touring programs for the Bicentennial and need information on locations and characteristics of facilities that can be used for performances and special events.

The project is under the direction of the
American Revolution Bicentennial Commission.

"If you have to ask what jazz is, you'll never know."

Louis Armstrong
Musician

Americans celebrate themselves and their likes and traditions in a variety of festivals which take place annually in communities around the country - there are Cherry Blossom Festivals, Strawberry Festivals, Cotton Festivals, and Soybean Festivals. There are festivals of American crafts and folklore, classical music and modern dance, native and adopted traditions. As part of this American festive spirit, the Commission has undertaken a series of plans for festivals of American culture to tour the United States during the Bicentennial Era.

Plans are being developed for the following areas:

Jazz - by jazz musician Billy Taylor, founder of Jazzmobile.

Indian Dance - by the Institute of American Indian Arts.

Hispanic-American Culture - by the Museum of New Mexico

Each festival will dramatize the history and development of an indigenous art form through performances and commentary. In each case, efforts will be made to insure the authenticity of performances and material presented and to promote as wide-spread participation as possible. The plans for the festivals will be evaluated and coordinated with private organizations to facilitate implementation and seek appropriate sponsorship. Expansion of this concept is being evaluated.

The project is under the direction of the American Revolution Bicentennial Commission.

"This is the time not only for reaching outward, but for reaching inward, for discovering and appreciating parts of our own land and people and heritage which we may not have known before."

President Richard M. Nixon

Through Festival USA we seek to celebrate the diversity of our culture. Yet it is undoubtedly true that some aspects of our culture and heritage have been the subject of study for years, while others are less well known. To lend some assistance to the search for examples of pluralistic expression, the ARBC is compiling a series of inventory listings in the minority arts area. Currently under contract are inventories of:

Painting and Sculpture by Black Artists
Classical Music by Black Composers
Plan for an Inventory of American Indian Art

The Inventories on Painting and Music by Black Artists will include the artists name, a brief biography and a listing of his work by title and location. If the work is reproduced in slides, records, publications or reprints, notation will be made of the source of such reproduction. The plan for an Inventory of Indian Art will be developed to facilitate the compilation of an inventory with classifications for culture groups, tribes, date and art form. The plan will include a listing of major sources, existing listings and repositories of such art.

All inventories will identify those areas where primary research needs to be done in order to compile a truly comprehensive listing.

Other areas are currently under evaluation to ascertain the need for additional contract work. Already available materials are being gathered. Various means will be assessed to insure wide spread availability of the material and thus inclusion of minority art works in Bicentennial programs.

The project is under the direction of the American Revolution Bicentennial Commission.

The Bicentennial Commission... The Commission is pleased to announce...

Local Bicentennial Activities... The Commission is pleased to announce...

Expansion of existing facilities... The Commission is pleased to announce...

Establishment of special symbol signs... The Commission is pleased to announce...

"I am waiting for a rebirth of wonder. I am waiting for someone to really discover America."

Lawrence Ferlinghetti
Poet

Participation in each state and key urban areas... The Commission is pleased to announce...

This is the time not only for reaching out... but for reaching inward...

President Richard M. Nixon

Through Festival USA we seek to celebrate... the Bicentennial of the United States...

The Inventory of Painting and Works by Black Artists... will include the artist's name, a brief biography...

All inventories will identify those works... which are currently held in public or private collections...

The project is under the direction of the... American Revolution Bicentennial Commission.

The Bicentennial Commission and its Advisory Panels have cited the following goals in travel and hospitality as central to the Bicentennial effort.

Designation of underutilized facilities such as church buildings, schools, college dormitories and other public buildings as temporary accommodations for travellers during peak periods of local Bicentennial activity.

Extension of the concept, capacity and quantity of the type of low cost accommodations such as Y's and hostels.

Expansion of camping facilities especially in and near urban areas, historic sites and centers of Bicentennial activity.

Installation of international roadsigns on all major roadways in the United States by 1976.

Installation of special symbol signs, preferably uniform, on major roadways and in populated areas to indicate the location of special public facilities such as telephones, restrooms, campsites, youth hostels, hotels, restaurants, railroad stations, bus and air terminals, hospitals, etc.

Institution of basic utility foreign language training courses by and/or for commercial and public service organizations whose employees are likely to have daily contact with foreign visitors.

Establishment in each State and key urban areas of centralized information and referral centers. Additional components of this project can include use of a toll-free telephone number and foreign language capability.

Issuance of special invitations and initiation now of exchange programs with another chapter of a national organization, a foreign affiliate, a sister city, an adopted country, etc.

A campaign to encourage organizations in the United States with foreign and domestic affiliations to extend a special invitation to their counterparts in other lands and to make special efforts to facilitate the travel of their special visitors throughout the United States.

Encouragement of international and domestic, commercial, common carriers to offer reduced passenger rates to specific destinations in the United States in connection with Bicentennial activities.

The development of standards and criteria for Bicentennial tours sufficient to accommodate both foreign and domestic tourists, and to include provisions for financial stability, i.e., bonding.

The issuance to all U. S. travellers and to foreign visitors before entering the U. S., a medical information and identify card with notation of vital medical data such as blood type, allergic reactivity, current immunization record, use of medicines and current medical history.

FESTIVAL USA: HOME HOSPITALITY

"This is the time to open our hearts and our homes and our communities.... Let America be known throughout the world as the 'Land of the Open Door.'"

President Richard M. Nixon

The opportunities to get to know each other are nowhere more personalized and immediate than in a nationwide home hospitality program. In its Report to the President, the Commission stated that Festival USA "evokes the spirit of hospitality and movement which has characterized American development... it invites Americans to share experiences with each other and with their visitors.... Villages, towns, cities, States, organizations and families will be encouraged to open their doors to each other and visitors." To assess the potential of an expanded nationwide hospitality effort, and to ascertain the need before aligning resources, a national public opinion survey is being conducted to study the attitudes and preferences toward providing home hospitality to fellow citizens and foreign visitors. In approximately six months, the results of the survey will be available and form the basis for determinations of the character, organization and scope of the effort needed to respond to public interest in home hospitality in 1976.

The project is under the direction of the American Revolution Bicentennial Commission.

FESTIVAL USA: LOW COST ACCOMMODATIONS

"The Creator made the world, come and see it."

Pima Indian Prayer

The United States, with one of the most mobile populations in the world has nonetheless lagged behind its foreign counterparts in the development of a functional network of low cost accommodations. To stimulate the development of such a network by 1976 the ARBC has contracted for a plan outlining options and recommendations to expand and improve the network. The work will include a survey of existing accommodations and a description of the basic characteristics of each will be gathered from the sponsors. The plan will also identify areas where low cost accommodations are needed and the problems and resources incident to the establishment of a nationwide network. Additionally, handbook type material will be prepared which will describe for local sponsors the general methods, problems and potential solutions in setting up a low cost accommodation in their area.

The project is under the direction of the American Revolution Bicentennial Commission

"Person-to-person communication is more important than ever before in building toward a better, safer, more just world order. The door to your future is in your communities, in your cities, and in the relationships societies develop with the world."

John Richardson, Jr.
Assistant Secretary of State
for Educational and Cultural
Affairs

Beginning communication is often the difficult first step in establishing a meaningful dialogue. The ARBC has contracted for the preparation of a pamphlet which can be distributed not only to individuals but also to communities who wish to host Bicentennial travellers. The pamphlet will suggest various means to bridge the gap and maximize the pleasure and effectiveness between host family and visitors.

The project is under the direction of the
American Revolution Bicentennial Commission.

"The prospect of interstate travel in the United States by the domestic and the foreign visitor poses considerable problems for the movement and accommodation of people."

Resolution 10-72
American Revolution
Bicentennial Commission

While the needs and services for visitors vary considerably, it is nonetheless true that a refreshing and rewarding trip is in part dependent on the attention given by a community to easing a visitor's stay in unfamiliar surroundings. To help communities become more aware of these areas of concern to a visitor and to improve their existing efforts, the ARBC is preparing a Visitor Services Handbook to be used by the community in preparing to receive the increased number of travellers expected with the Bicentennial. The Handbook will identify areas of concern and suggest possible programs and actions. Attention will be given to the special needs of the international traveller, the handicapped, and families with children. Information, emergency services, and currency exchange are some of the topics to be covered. It is basic to the Handbook that good visitor services not only make the traveller's stay a pleasant one but also prevent disruption of the daily life of the resident.

The project is under the direction of the
American Revolution Bicentennial Commission.

The purpose of the program is to provide a national forum for the exchange of ideas and information among artists and art lovers from all parts of the country. The program will be conducted in a series of regional festivals throughout the country, with a national festival in Washington, D.C. in 1964.

The program is being conducted under the direction of the American Revolution Bicentennial Commission, which is a joint effort of the Federal Government and the States.

While the needs and services for visitors vary considerably, it is essential that a relationship and rewarding trip be in part dependent on the attention given by a community to assist a visitor's stay. It is the responsibility of the community to provide the necessary services and facilities to make the visitor's stay as comfortable and enjoyable as possible. The program is designed to provide a national forum for the exchange of ideas and information among artists and art lovers from all parts of the country, with a national festival in Washington, D.C. in 1964.

The project is under the direction of the American Revolution Bicentennial Commission.

The National Festival of the Arts of the Bicentennial Institute is a part of the Bicentennial Program, which is conducting a series of regional festivals throughout the country, with a national festival in Washington, D.C. in 1964. The program is designed to provide a national forum for the exchange of ideas and information among artists and art lovers from all parts of the country, with a national festival in Washington, D.C. in 1964.

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"I look forward to an America which will not be afraid of grace and beauty.... I look forward to an America which will steadily raise the standards of artistic accomplishment and which will steadily enlarge cultural opportunities for all of our citizens. And I look forward to an America which commands respect throughout the world not only for its strength but for its civilization as well."

President John Fitzgerald Kennedy

FESTIVAL USA: BICENTENNIAL INVENTORY OF AMERICAN PAINTING

"The United States prepares in this decade to celebrate the Bicentennial anniversary of its establishment as a nation. The occasion invites review and evaluation of the national achievement to comprehend the full pattern and texture of American art is not easy. After long years of neglect, American art has at last come into its own. Yet it is essentially only the art of the older Eastern centers of population that has been critically explored.... But American art is the product of the whole nation, and it survives all across the continent."

*Brochure on Bicentennial
Inventory of American Painting*

The National Collection of Fine Arts of the Smithsonian Institution, as part of its Bicentennial program, is conducting a nationwide search for the paintings produced by American artists before 1914. With a goal of establishing a comprehensive inventory-directory, the Smithsonian is enlisting the aid of volunteers across the country to ferret out and describe the little known, hidden away examples of American Painting. At this time, several paintings by major artists have been discovered along with scores of works by hitherto lesser known artists. Historical societies, clubs, and patriotic and service groups are among the organizations that have sponsored the search for paintings in their communities.

For further information contact:

Bicentennial Inventory of American Paintings
National Collection of the Arts
Smithsonian Institution
Washington, D. C. 20560

FESTIVAL USA: CRAFTS INVENTORY

"Our country has a rich folk tradition and a wide diversity of peoples and races. Yet, I have been disturbed to discover that almost nowhere outside the United States, and at very few places within this country, can one have the benefit of viewing or purchasing authentic American artifacts and handcrafts so illustrative of American ingenuity."

Senator Charles McC. Mathias, Jr.

In early American communities, the spindle, woodcarving and the loom were as much a part of the colonial existence as where the hand-hewn plow and the village meeting house. In similar fashion, the beadwork and basketry of the Indian were an integral part of his daily life. The craft industry of today is important as a surviving expression of our heritage. Demand for handmade items is increasing as people travel more and recognize the cultural value of crafts. The Bicentennial will create greater demands and thus offers an opportune time to stimulate the growth of the craft industry. While there is indeed excellent work being produced these efforts are largely local or at best regional. Before a program of national impact can be devised, craft enterprises currently existing must be identified. The Inter-Agency Crafts Committee has undertaken to conduct such a survey which will then serve as a basis to insure that citizens across the country have the opportunity to see and appreciate the continuing traditions of American craftsmen.

For further information contact:

Mr. William Seymour
Chairman, Interagency Craft Committee
Farmers Cooperative Service
Department of Agriculture
500 12th Street, S. W., Room 550
Washington, D. C. 20250

FESTIVAL USA: THE LIFE BICENTENNIAL PHOTOGRAPHY CONTEST

"With all beings and all things we shall be as relatives."

Sioux Indian

Time-Life Books is sponsoring a photography contest with the theme: "A Declaration of Interdependence." Pictures submitted reflect any or all of the following themes:

Americans dependence on one another.

Relationships within families, with neighbors, friends, strangers or between races and countries.

Our dependence on the environment.

Love of the land, or of our history.

Sharing with and caring for each other.

Photographs for Bicentennial award will be chosen by a panel of distinguished judges from entries in color and black and white by amateur and professional photographers. Winning photographs will be published in Photography Year/1974. It is also hoped that the photographs can be incorporated into an exhibit which will tour the United States and foreign countries. The deadline for entries was July 4, 1973. The Life Bicentennial Photography Contest has been accorded Official Recognition by the American Revolution Bicentennial Commission.

For further information contact:

The Life Bicentennial Photography Contest
P. O. Box 645, Radio City Music Station
New York, New York 10019

FESTIVAL USA: MOUNT RUSHMORE

"A monument's dimensions should be determined by the importance to civilization of the events commemorated. We are not here trying to carve an epic, portray a moonlight scene or write a sonnet;... but rather (we are dealing with) the constructive and the dramatic moments or crises in our amazing history. Hence, let us place there, carved high, as close to heaven as we can, the words of our leaders, their faces, to show posterity what manner of men they were."

Gutzon Borglum
Sculptor

The Mount Rushmore National Monument is planning special ceremonies and events for 1976. It is presently undergoing expansion of its visitors facilities to serve the expected influx of American and foreign Bicentennial visitors.

The monument has broad appeal. The number of visitors--from all walks of life, of all ages, and all States and many foreign nations--has increased steadily on the average of 10% per year since 1942. Visitation in 1972 totaled over 2 1/4 million people.

The governors of five Old West Trail States, North and South Dakota, Nebraska, Wyoming and Montana, have jointly endorsed its designation as a Bicentennial Primary Focal Point. The National Park Service, the Legislature of South Dakota, the South Dakota Department of Highways and numerous travel-oriented organizations have pledged to support its designation. Mount Rushmore is one of the most photographed monuments in America today. It is recognized as a high achievement in artistic engineering. The monument has been in existence for thirty years. It symbolizes the founding, expansion, preservation and unification of the American republic. Mount Rushmore has been accorded Official Recognition by the American Revolution Bicentennial Commission.

For further information contact:

Director
South Dakota American Revolution
Bicentennial Commission
State Capitol
Pierre, South Dakota 57501

FESTIVAL USA: NATIONAL SQUARE DANCE CONVENTION

"Square Dancing is a most contagious sort of fun and relaxation. It holds something for everyone. The dance comes sweeping off the American plain... friendship set to music. It catches the very essence of what is good and wholesome in our American way of life.... Few things could be more thematic or characteristic of America than the dance that is truly an American dance."

Ken Parker
General Chairman
National Square Dance Convention

The 25th Annual National Square Dance Convention will be held on June 24-26, 1976 in Anaheim, California. Demonstration groups and delegations from other nations will be welcomed as will observers and participants from all parts of the United States. As a prelude to the Convention, a series of dances will be held along the trail as those enroute stop to enjoy this uniquely American activity with the estimated 30 million Americans from every State who today enjoy Square Dancing as a recreational activity. Through exhibits, pageants, films, and performance, the National Convention in 1976 will emphasize Square Dancing as an indigenous example of our cultural heritage. The National Square Dance Convention has been accorded Official Recognition by the American Revolution Bicentennial Commission.

For further information contact:

Ken Parker
426 Phillips Way
Vista, California 92083

FESTIVAL USA: THE NINETY-NINES

"The Ninety-Nines will 'bring many parts of the world with them'; they will strengthen friendship and understanding; they will lift our spirits high in 'ceiling unlimited' for peace and good will."

Hubert H. Humphrey
Vice President - 1967

The Ninety-Nines are a nonprofit association of women pilots from all over the world. On July 24, 1973, the 99's will launch their Bicentennial program through a Flyaway with the theme "In the Spirit of '76 - Let It Begin With Me." Members will take off from Amelia Earhardt's birthplace, Atchison, Kansas, to the 50 State capitals and several foreign countries. In Atchison they will also dedicate an International Forest of Friendship with seedlings from the 50 States, the territories and foreign countries. In each State capital airport, they will begin to install international airmarking signs and initiate a tree-planting program. This effort will mark the beginning of an extensive clean-up and beautification program focused initially on airports and their adjacent areas. The 99's international members will generate interest in their own countries to "See the USA" and participate in Bicentennial activities. By 1976, the Ninety-Nines also plan to establish a permanent international air museum to house memorabilia associated with the continuing contributions of women to aviation. The Ninety-Nines Bicentennial Program has been accorded Official Recognition by the American Revolution Bicentennial Commission.

For further information contact:

Fay Gillis Wells
Washington News Bureau
Suite 601
1725 K Street, N.W.
Washington, D. C. 20006

FESTIVAL USA: OPERATION SAIL '76

"We believe that the men who man these tall ships reaffirm all those human qualities which have made and will continue to make this nation great: Character, professionalism, adventure, discipline and courage. There is a brotherhood among men who sail the seas...."

Henry R. Geyelin
Chairman, Operation Sail '76

An international regatta comprised of sailing ships from 20 nations and almost all of the remaining 30 tall-masted sailing vessels left in the world today will sail from Spain to Bermuda in 1976. They will then sail in company to New York City where major activities are planned. It is expected that some of the ships will subsequently visit other nearby United States ports where they will be open for inspection. Tours of West Coast ports are being studied. The major fleet festivities will be held during Fourth of July week in New York City. The expected 4,000 cadets will parade from Battery Park to City Hall. They will participate in athletic events and competitions and it is hoped that ethnic groups in New York and other cities will entertain the men in their homes. The ships will be open to the public and additional cultural activities are being planned to celebrate the courage and resourcefulness of the men who have long sailed the seas in ships. Operation Sail '76 has been accorded Official Recognition by the American Revolution Bicentennial Commission.

For further information contact:

Operation Sail '76
16 Fulton Street
New York, New York 10038

FESTIVAL USA: SHOWBOAT

"Theater for Children - Today's Failure. Theater for children, in America, draws little respect - an American phenomenon. The work, by and large, is poor. Our most gifted playwrights do not write for our most gifted audiences: Children."

David Hays
Director, SHOWBOAT

Showboat is a model program for the establishment of a multi-faceted, innovative Children's Theater Center dedicated to taking the richness of cultural expression into neighborhoods and communities. A Showboat, itself reflective of a great chapter of Americana, will serve as the vehicle to once again take theater to people on their home ground. Showboat's first area of operation will be New York City where it will play one week stands at piers and bulkhead sites throughout the five boroughs. The theater will be programmed fourteen hours a day with performances for children in the morning and early afternoon, and workshops for teachers and special audiences after school. In the evening Showboat will be a home for the 120 community and ethnic theater groups in the 5 boroughs of New York City.

Showboat will provide:

1. A floating theater for the presentation of the finest children's entertainment.
2. A young people's theater workshop.
3. Performance space for community theater groups in all of the performing arts.
4. A focal point for community involvement in the arts.
5. A center with facilities for film and television workshops, production and screening.

6. A center for teachers - for resources for their own training in creative theater as used in all classroom study.
7. A focus for creative environmental awareness and an impetus to revitalize and reclaim our waterfront areas.

Showboat offers a unique opportunity to step forward concerning our waterfronts, our sense of community and a long-neglected aspect of our children's education and joy. Showboat is a national model for water cities through the USA. Expansion to other cities is being explored. Showboat has been accorded Official Recognition by the American Revolution Bicentennial Commission.

For further information contact:

SHOWBOAT
Eugene O'Neill Memorial Theater Center
Suite 1012
1860 Broadway
New York, New York 10023

FESTIVAL USA: SISTER CITIES

"I am convinced that town twinning is an exceptionally valuable means of international cooperation since it brings into contact, between countries, not only local leaders but also whole populations."

Kurt Waldheim
Secretary General
The United Nations

The Town Affiliation Association (Sister Cities) is a private, nonprofit national organization responsible for the coordination of existing 420 U. S. cities and their affiliated Sister Cities in 61 other countries. One of their Bicentennial goals is to increase the number of U. S. Sister City affiliations throughout the world with the goal of 1776 combined U. S. and foreign affiliations at the beginning of 1976 and a goal of 1976 combined affiliations by the end of 1976. The Town Affiliation Association membership plans to create a Bicentennial Cooperation Committee and to assist U. S. Sister Cities Committees in the implementation of International Bicentennial projects. The plan of action has been developed to be both national and international in scope and the program is designed to become operable in 1973 and multiply through 1976 and beyond. Sister Cities has prepared for use by its affiliates a handbook describing a wide variety of projects which will enhance understanding among the participants and stimulate involvement in the Bicentennial. It is developing a program of technical assistance to spur the implementation of these community efforts. The Sister Cities program aims to increase cultural knowledge and encourage involvement of the world community in the Bicentennial. The Sister Cities Bicentennial Program has been accorded Official Recognition by the American Revolution Bicentennial Commission.

For further information contact:

Town Affiliation Association, Inc.
1612 K Street, N.W.
Washington, D. C. 20006

It is not as a result of a...
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For further information contact:
Town Alliance Association, Inc.
1613 K Street, N.W.
Washington, D. C. 20005

Tourism and Exhibits

A touring...
Centers of American Culture, 1975-1976...
by the...
reflected...
Mini-exhibitions...
historical...

San Francisco - The Palace of the Legion of Honor
San Diego - The Fine Arts Gallery

"The Creative American..."

San Francisco - The Palace of the Legion of Honor

San Diego - The Fine Arts Gallery

Los Angeles - The Los Angeles Music Center

1976

"America is fifty states. America is big cities, small cities, and small towns. It is all the homes and all the hopes of 200 million people. That is why we want this celebration ...to go directly to the people and derive its strength from the people."

President Richard M. Nixon

Touring Art Exhibit

A touring art exhibit entitled, "The Creative Americans: Two Centuries of American Culture, 1776-1976," is being planned by the Bicentennial Commission of California. The show will reflect the heterogeneous composition of the American people. Mini-exhibitions in a bazaar-like atmosphere will illustrate historical and modern aspects of American culture including:

- American Indian art forms
- Pioneering and contemporary crafts
- Homes
- Hobbies
- Portraiture in painting and photography
- Mechanical technology
- Mass media including movies, television and advertising

"The Creative Americans" will be presented in three urban areas:

San Francisco - M. H. de Young Memorial Museum
the Palace of the Legion of Honor

San Diego - The Fine Arts Gallery

Los Angeles - Los Angeles County Museum of Art

The exhibit will show during the spring, summer, and fall of 1976.

Western States Music Tournament

Beginning in 1974 the Champion High School Bands participating in the annual Western States Music Tournament will be asked to choose selections which symbolize an event in the history of their State relating to the theme "The Spirit of '76."

FESTIVAL USA: COLORADO

Symphony Support

The Colorado Bicentennial Commission has endorsed and pledged support to symphony orchestras within the State for various Bicentennial programs.

The Pueblo Civic Symphony Association annually sponsors a Mozart Festival which will be expanded from 1973 to 1976 to include such activities as an American Indian music and dance program, touring exhibits from major museums, the commissioning of a Centennial play, the commissioning of a Bicentennial opera, and the touring of a Broadway production.

The Colorado Springs Symphony Orchestra is laying plans for a special Centennial-Bicentennial music festival, a cultural arts program to be held in conjunction with the Air Force vs. Army football game in 1975, the building of a center to house performing arts activities, and other major expositions.

The Denver Symphony Orchestra has proposed a two-concert program, developed around the theme of "America-The Bicentennial" and "Colorado-The Centennial." The purpose of these concerts would be to bring attention to the forthcoming anniversaries in 1976, and add an impetus and stimulus for similar planning across the State. The first concert is planned to take place at Red Rocks Amphitheatre in August 1973, and the second in September or October 1973, in Denver. As a result of the passage of eight capital improvement bond issues in September 1972, spearheaded by Denver Mayor William H. McNichols, Jr., a new Performing Arts Center will be constructed. It is contemplated that an event of international significance will be staged at this facility to coincide with the Centennial-Bicentennial celebration.

The Central City Opera House Association has plans to commission an official Colorado-Centennial-Bicentennial opera to be staged in the historic Teller Opera House to usher in the Centennial-Bicentennial year and the development of a cultural performing arts program which will expand current seasonal activities to year-round series of events.

Athletics

The Colorado Commission is presently studying plans for construction of a national Ski Museum and Hall of Fame in Steamboat Springs.

The Colorado Commission is acting as coordinator for numerous sports activities planned in the State during the Bicentennial Era. These events will center upon a Centennial-Bicentennial theme and be a focal point for visitors from other States and countries--a basketball game between U.S.A. and USSR Olympic teams, International Speedboat Championship Races, International Charriada Races, Women's Boating Conference, and others.

FESTIVAL USA: DISTRICT OF COLUMBIA

National Visitor Center

To aid in handling the influx of American and foreign visitors, the National Park Service of the United States Department of the Interior has undertaken an extensive plan to renovate historic Union Station and to create a National Visitor Center for the Bicentennial.

The facility will provide a focal point where visitors to our Nation's Capital can receive information on nationwide activities. It will house exhibits on the Capital, directories of activities taking place, film showings, informational signs, and theme displays. Printed material in several languages describing activities and attractions will be available at the Center. Multilingual guides will be on hand to advise individuals and groups and to answer questions concerning comfort, communication, food, and housing.

The visitor will be provided with information which will both orient him and enable him to evaluate the experience of his visit. The Center will assist the visitor in acquiring a better understanding of the nation by helping him plan his visits of monuments, public buildings, museums, parks, historic homes, and the cultural, scenic, and recreational parts of our country as a meaningful travel experience. The Center will encourage the visitor, whether native or foreign, whether an individual or part of a group, to discover all of America during its Bicentennial and will remain thereafter as a permanent service center to the tourist.

Charles Ives Centennial Festival

A Charles Ives Centennial Festival, presented by the City of Miami, is being supported by the Florida Bicentennial Commission. The Festival honoring one of America's great composers will begin on October 20, 1974, and will continue until May 1975 with potential for touring thereafter. It is planned that all of Ives' more than 170 works will be performed during the 1974-75 season. The Festival will benefit from the talents of such musical luminaries as Leonard Bernstein, Eugene Ormandy, Pierre Boulez, and Aaron Copland who have agreed to serve on the Ives Festival Committee.

This Festival will be unique in that the music of Ives will be taken to virtually every music constituency in the Metropolitan Miami region. Instead of gathering a limited public at a few places for several all-Ives concerts, some of his more than 170 works will be included on the regular programs of all 20 participating organizations throughout the 1974-1975 music season.

All visiting artists and ensembles on the various concert series are being invited to include at least one selection by Ives on their program here. Any works in the repertory not offered on the several series will be performed at special convocations by professional musicians on the faculties of the University of Miami, the Miami Dade Junior Colleges, and Barry College. All of those performances will be free to the public.

Special concerts and convocations will be devoted to the World Premieres of previously unpublished Ives' works. There will also be a number of public lectures by distinguished musicians and musicologists who are authorities on Ives and his music.

A number of these events will be broadcast over South Florida on radio and TV, and at least one national telecast is projected over National Educational Television. The Voice of America plans a series of broadcasts of Festival programs, and most of the programs will be taped for distribution to United States Information Service Libraries around the world.

Tourism

The Oklahoma Commission is undertaking a comprehensive program in travel and hospitality. It is supporting Northwestern State College at Tahequah's program of training professionals for the tourist industry. It is exploring a program to package reduced-price transportation, accommodation, and dining opportunities during Bicentennial years. In addition, the Oklahoma Commission and the Pennsylvania Commission are developing plans for a "sister state" program which will enable Bicentennial travellers to experience both one of the original Thirteen Colonies and a younger western State.

Cultural Heritage

The Oklahoma Commission is planning numerous programs to emphasize the diversity of the State's cultural heritage. Plans in this area include:

A Hispano-American Cultural Meeting House in Oklahoma City to help bridge gaps between Spanish-and English-speaking peoples.

A Hispano-American Cultural Festival Center in Frederick, an area where many Spanish-American citizens make their homes.

Multi-media presentations at the Kirkpatrick Planetarium in Oklahoma City dramatizing Indian legends.

A "Chuckwagon Theater" to travel the American cattle trails and tell their story.

An Afro-American Cultural Center to house events of nationwide importance.

A Plains Indian Cultural Center for southwestern Oklahoma.

Massive improvements for the Tahlequah-Tsa-La-Gi area relating to Cherokee Indian heritage and culture preservation and exhibit.

FESTIVAL USA: WASHINGTON

Cultural Heritage

The Bicentennial Commission of the State of Washington has endorsed two major undertakings in the area of American folklife. These are the plans for a program in traditional folklife to be presented at Expo '74 in Spokane in conjunction with the Smithsonian Institution's Festival of American Folklife and the Northwest Regional Folklife Festival, an annual event at the Seattle Center. Extensive research is being done to locate ethnic communities, religious groups, foods, crafts, music and dance traditions indigenous to the Northwest.

Opera Festival

The Seattle Opera Association has received Commission endorsement of their plans for a major festival of music. The Festival will utilize the talents of community and professional performers. It will focus, in 1973 upon children in a production of "Noah's Flood"; in 1973, upon high school and college students in a production of Leonard Bernstein's "Mass"; in 1975 a pilot program will be instituted for an annual Wagner Festival; in 1976 the Festival will expand upon these three areas and add an American component for which a new work will be premiered. A Park of the Performing Arts is being planned in conjunction with the Festival.

Museum Grants

The Washington Commission has made grants to ten community museums for Bicentennial exhibits. As part of each exhibit, the museums will prepare a list of local historic sites which will be made available to visitors. The grants will serve to generate a variegated series of activities focusing on the American Revolution and American cultural heritage. The following museums are participating: The Whatcom Museum of History and Art, Bellingham; Museum of History and Industry, Seattle; Jefferson County Historical Museum, Port Townsend; Clark County Historical Museum, Vancouver; Yakima Valley Museum and Historical Association, Yakima; Walla Walla Valley Pioneer and Historical Society, Walla Walla; State Capitol Museum, Olympia; Cheney Cowles Memorial Museum, Spokane; Franklin County Historical Society, Pasco; and Willis Carey Historical Museum, Cashmere.

FESTIVAL USA: ILLINOIS

Children's Theater

The Children's Theater of Evanston has been endorsed by the Illinois Bicentennial Commission. The theater is developing a program for a production to tour Illinois schools during the Bicentennial years. The play, tentatively entitled "Yankee Doodle was a Travelling Man", will emphasize the importance of movement and settlement in American life.

Opera Commissioning

The Illinois Commission has endorsed the plan of the Lyric Opera of Chicago to commission composer Krzysztof Penderecki to create a new opera for production in 1976. Penderecki, one of the outstanding composers of the contemporary music world, will create the new work as part of the commemoration of the Bicentennial.

FESTIVAL USA: OHIO

Folklife Research Survey

The Ohio Bicentennial Commission is launching, in cooperation with the Ohio Arts Council, a pilot project in folklife research. The Folklife Survey will be conducted by students of Ohio's primary and secondary schools. Selected teachers will devote one unit of study to folklore during which their students will contact parents, grandparents, relatives, older members of the community, local historians and individuals who practice traditional crafts or skills. The students will collect rhymes, stories, games, superstitions, songs, and other items of traditional lore. The intent, of course, is not so much to amass a central collection of folk material, but to encourage the children to conduct an active search for the roots of their own community experience.

FESTIVAL USA: MISSISSIPPI

Folk Voices

The Mississippi Bicentennial Commission has undertaken a program creating a touring folk-life performance. The program, which will consist of a series of three concerts, will emphasize the cultural heritage of the State and incorporate performing material from various groups. The program will tour the State during the Bicentennial Era and will serve as a pattern for the creation of similar activities in communities.

FESTIVAL USA: NEW JERSEY

Liberty Park Visitor Center

The New Jersey Bicentennial Commission is formulating plans for the development of a visitor center overlooking the Statue of Liberty. The center, called Liberty Park, will contain facilities for historical exhibits, visitor services and cultural activities. It will serve as a focal point for American travellers and international visitors.

FESTIVAL USA: TEXAS

Folklorico

The Texas Bicentennial Commission is supporting the establishment of a performing troupe to stage productions illustrating the diverse cultural composition of the State. Through performances in music and dance, the Folklorico will emphasize the 26 ethnic backgrounds found in the State. The production, which will depict the history and accomplishments of Texas will be ready to tour the State by 1976. It is expected to be a lasting contribution to Texas' cultural heritage.

FESTIVAL USA: GEORGE ROGERS CLARK TRAIL

Five States, Illinois, Ohio, Indiana, Kentucky and Missouri, are engaging in a cooperative effort to develop the George Rogers Clark Trail. The historical trail, along the original route of George Rogers Clark's successful 1778-1779 campaign to secure the Old Northwest during the Revolutionary War, will be a major Bicentennial attraction, serving both travelling Americans and their international visitors. Facilities included in planning for the trail include bike paths, hiking trails, automobile routes, historic markers, restorations, and visitor centers. The concept of the trail includes potential for expansion to a larger historic and recreational network.

FESTIVAL USA: COMMITTEE AND ADVISORY PANEL MEMBERSHIP

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Howard Taubman

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Arthur Minnich, Senior Program Advisor

Secretary of Commerce - Frederick Dent
Alternate: William Nelson, Director, Trade Fairs and
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Secretary of the Smithsonian Institution - S. Dillon Ripley
Alternate: John Slocum, Special Assistant for
Bicentennial Planning

Chairman, Federal Council on the Arts and Humanities -
S. Dillon Ripley, Secretary of the Smithsonian Institution
Alternate: Michael Straight, Deputy Director, National
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United States Information Agency - Mildred Marcy, Advisor,
Office of Policy and Plans

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