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Culture
[undated]

PRINCIPAL ACCOMPLISHMENTS OF THOMAS JEFFERSON

1. Principal authorship of the Declaration of Independence

-- Jefferson's other accomplishments reflect a personal commitment to its ideals that transcends the significance of literal authorship.

2. Work in securing the rights that would serve as a foundation for republican government

- The right to own property
- The right to education
- The right to religious freedom
(authored the Statute of Virginia)

3. Role in developing the two-party system

Jefferson's affiliation with the Democrat-Republicans and Hamilton's affiliation with the Federalists fostered organizational beginnings of the two-party process.

4. President of the U.S., 1801-1809

- Handled the first party change in the Executive Branch administration
- Negotiated Louisiana Purchase

5. Founder of the University of Virginia

6. "Renaissance Man"

Pursued interests and skills in:

- | | |
|-----------------|------------------|
| Law | Linguistics |
| Natural Science | Biblical Studies |
| Architecture | Mathematics |
| Philosophy | Meteorology |
| Writing | Agriculture |
| Diplomacy | Civil Liberties |



THE WHITE HOUSE
WASHINGTON

ACTION

May 7, 1976

MEMORANDUM FOR

THE PRESIDENT

FROM:

JIM CANNON

SUBJECT:

Proclamation request for National
Historic Preservation Week

You have been asked by the National Trust for Historic Preservation, the Advisory Council on Historic Preservation and the American Institute of Architects to issue a proclamation designating the week of May 9-15 as National Historic Preservation Week.

Although the Congress passed a resolution last year calling for the observance of this particular week in 1975, there has been no resolution passed this year.

OMB recommends against issuing a proclamation without a joint resolution of Congress and because the week has already been designated as Small Business Week.

Jack Marsh, Max Friedersdorf, Ted Marrs and I recommend that you issue a proclamation as it would be very timely in this Bicentennial year. The Counsel's Office (Lazarus) has no objection to issuance of a proclamation or a message. The attached proclamation has been cleared by the White House Editorial Office (Smith).

DECISION

Sign the proclamation at Tab A.

Approve _____

Disapprove _____

Send message

Approve _____

Disapprove _____



Office of the White House Press Secretary

THE WHITE HOUSE

NATIONAL HISTORIC PRESERVATION WEEK, 1976

BY THE PRESIDENT OF THE UNITED STATES OF AMERICA

A PROCLAMATION

In this Bicentennial year, we have many opportunities to recall that the greatness of America is founded upon appreciation of our heritage and upon knowledge of the historic events that have shaped our national identity.

One of the most important sources of our sense of national direction is our architectural heritage -- the historic sites, structures and landmarks that link us physically with our past. This great fund of cultural resources includes not only sites such as well-known battlefields and structures of national significance such as the homes of famous patriots, but also includes typical houses, office buildings, factories, and stores, and other public buildings such as post offices, courthouses, and railroad stations. Along the streets of our cities and towns and in our rural areas, these sometimes humble but historic properties remind us of the accomplishments of our predecessors and, thereby, help to provide a continuity and historical perspective that are so important to the cultural heritage of any great nation.

We are a vigorous and mobile people, often oriented more toward the future than the past. It is important for us to preserve our physical heritage in the face of progress.

So it is a pleasure to note the efforts of those in the historic preservation movement, in both the public and private sector, who have led the movement to preserve these unique and irreplaceable inheritances of the past. An invaluable contribution by them has been to demonstrate how these historic structures of all types can meet the needs of contemporary society and at the same time add to the richness of our cultural heritage.

NOW, THEREFORE, I, GERALD R. FORD, President of the United States of America, do hereby proclaim the calendar week beginning May 9, 1976, as National Historic Preservation Week. I call upon Government agencies at all levels, interested private individuals and organizations, and all concerned citizens, to mark this observance with appropriate ceremonies and activities.

IN WITNESS WHEREOF, I have hereunto set my hand this seventh day of May, in the year of our Lord nineteen hundred seventy-six, and of the Independence of the United States of America the two hundredth.

GERALD R. FORD

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file

THE WHITE HOUSE
WASHINGTON

ACTION

May 18, 1976

MEMORANDUM FOR THE PRESIDENT
FROM: JIM CANNON
SUBJECT: Annual Report

Attached for your consideration is a proposed message to the Congress transmitting the Annual Report of the National Endowment for the Arts and the National Council on the Arts for fiscal year ended June 30, 1975.

The statement by Chairman Nancy Hanks at Tab A highlights the fiscal year 1975 accomplishments of the Endowment.

OMB, Max Friedersdorf, Counsel's Office (Lazarus) and I recommend approval of the proposed message to the Congress which has been cleared by the White House Editorial Office (Smith).

RECOMMENDATION

That you sign both originals of the message at Tab B.



Chairman's Statement

In 1965 Congress "found and declared that the encouragement and support of national progress . . . in the arts, while primarily a matter of private and local initiative, is also a matter of concern to the Federal Government." Those words paved the legislative way to the creation of the National Endowment for the Arts and its advisory body, the National Council on the Arts. While this annual report properly focuses on our accomplishments in Fiscal Year 1975, the tenth anniversary offers a wider perspective for this introduction.

In its ten years, the Endowment has forged creative partnerships among state and local governments, community organizations, individual artists, producing companies, cultural institutions and the federal government. These partnerships were promoted by a wise provision in the law requiring that most Endowment grants be matched by money from other sources. Thus, federal dollars spent for the arts stimulate two or three from private citizens, businesses, and state and local governments. As a result, the arts have a broader base of support, with more Americans involved in cultural activity at all levels.

The arts flourish in America today, in part because of help from all these sources. America has artists as great as any in the world—because they have the innate talent to capitalize on widening opportunities, and because they are encouraged by the increased attention their work receives. We have cultural institutions as fine as any that exist—because private efforts created them and continue to sustain them, with modest local, state and federal help. We have a public that hungers for the arts and participates in cultural events—a far larger and more active audience than ten years ago.

Attendance and participation in cultural events are increasing all over the country. Music festivals were sold out last summer. Broadway had its best season in years, and resident theatres across the land were busy. The American Music Conference reported that three-fourths of all music retailers enjoyed substantially higher sales. Craft shows and art galleries were popular, to mention just a few indexes.

Yet this success poses a paradox: good business in the arts is "bad business." The more successful an orchestra becomes, for example, the larger its deficit grows: each concert costs more to present than ticket sales can recover. Earned income rarely covers operating costs.

That problem has existed throughout history: art often has not earned its way in the marketplace. For centuries it relied on patronage, the benevolence of a church or ruler; in the modern era it has turned to generous wealthy patrons for support: individuals, foundations and corporations continue to build the cultural resources of our nation today. In this past decade the federal and state governments have recognized and shouldered their responsibility to serve as nonauthoritarian catalysts—to help close the gap between earnings and expenses without ever dictating artistic policies.

Ironically, the arts, though not self-supporting, are a fertile economic resource. In New York, the Mayor's Committee on Cultural Policy reported that artistic and cultural activities generate over \$3 billion in expenditures and receipts annually. In Ashland, Oregon, a town of 10,000, the Oregon Shakespearean Festival provides 400 jobs and attracts 200,000 visitors. The Chicago Chamber of Commerce called the city's major cultural institutions "the most important tourist attraction we have." In Philadelphia, 50 cultural organizations serve 13 million people a year, 10 million more than attend professional sports events there. In



"It is not surprising that there is an increasing public interest in the arts," wrote a friend of the arts recently. "They enhance the quality of life, renew the senses, remind us that we are vital. We have begun to reevaluate their importance, to accept without apology their ability to quicken the mind and refresh the spirit, to regard them not as a privilege of the few but as a right of the many—the pursuit of happiness."

When Thomas Jefferson coined that last phrase, 200 years ago could he have had the arts in mind? I think so, and it is certainly fitting that the arts will play a central role in the bicentennial celebration next year. Toward this end, the Endowment awarded more than 1,000 grants in 1974 and 1975, totaling more than \$27 million, which will have direct impact on the bicentennial and lasting effect on the country.

Some examples:

- Boston's development of a city-wide network of paths to help both visitors and residents alike in the discovery of historic Boston. This is one of 80 projects that enable communities to enhance their physical environments while focusing on local heritage.
- Creation by Alvin Ailey of two major works to the music of Duke Ellington.
- Special efforts by arts agencies in 31 states to make the arts important parts of celebrations in those states.
- Cooperative commissions by groups of major symphony orchestras for the creation and performance of 16 new works by American composers.

Such projects will live long after the bicentennial year.

As we look forward to the opening of the Endowment's second decade and the nation's third century, the need is unmistakable for continued federal support of the arts.

Achieving the Endowment's Goals

The following brief review shows how the Endowment's grants and programs have worked toward achieving the Endowment's three goals:

Improved Accessibility of the Arts—to promote broad dissemination of cultural resources of the highest quality throughout the United States.

Almost half the Endowment's budget in 1975 supported projects designed to make the arts more widely available. Some projects involved taking a performing group, such as an opera company, to a city where a known audience exists. Others involved offering isolated or insulated communities (whether rural or inner-city) new opportunities of expression through folk arts or expanded horizons near home.

Such work began during the Endowment's first year when we supported touring by music, theatre and dance companies, when plans were laid for programs in broadcasting and film, when the forerunner of the Education Program was launched, when the first efforts were made to expand museums' services and place works of art in public places. Some examples:

In 1966 Martha Graham considered moving to Europe where her company had a better chance of economic survival. Instead, an Endowment grant enabled the troupe to make its first national tour in 15 years and perform in 32 American cities, triggering a nationwide explosion of interest in dance, still our fastest growing performing art. Today the Dance Touring Program is administered cooperatively by the state arts agencies and the Endowment. The federal contribution amounts to \$3.6 million this year and each federal dollar generates between \$4 and \$5 in local matching funds. This year 94 companies toured in all 50 states and two special jurisdictions for an aggregate of more than 400 weeks.



Similarly, we promote touring by opera companies, orchestras, museum exhibits, architectural and design shows, jazz groups and theatre groups. For the second year we assisted "tour events" under the aegis of Expansion Arts. That involves bringing arts groups into urban, suburban and rural areas where access to the arts has been difficult or limited. Thus far, groups from 25 states in four regions have been brought together to exchange ideas and talent. Expansion Arts also works "in place," helping local groups encourage the creativity of local people.

Thirty-two state and regional arts agencies have, with support from the Endowment's Public Media Program, produced films which focus on local cultural traditions. Another film is being made on two hundred years of American song; a major dance series is showing on national television; an American drama series is being televised and a radio drama series is being developed by Wisconsin and Minnesota producers for national distribution. In addition, we helped develop 28 media centers in different parts of the country to serve as regional focal points for production and exhibition of film and video art.

One of the Endowment's earliest grants, for \$46,000, went to the Academy of American Poets to enable poets to work in several New York schools. The idea spread rapidly and became Artists-in-Schools. Today the Artists-in-Schools program, managed cooperatively by state arts agencies and the Endowment, reaches more than 5,000 schools in all 50 states and the five special jurisdictions (District of Columbia, Puerto Rico, Guam, American Samoa and Virgin Islands). In addition to poetry, it now involves dance, crafts, painting, sculpture, music, drama, film, folk arts, architecture and design.

The first support to museums was given in 1967; our Museum Program was organized four years later and has grown ten-fold. A major purpose here

The Endowment's Art in Public Places project, under the direction of our Visual Arts Program, has helped place paintings and sculpture in 37 states where they are enjoyed by uncounted people conducting their daily affairs.

The Federal-State Partnership Program administers bloc grants to the arts agencies of the fifty states and five special jurisdictions. The first state grants, of \$25,000, supported surveys of cultural resources; this year the bloc grant to each state was \$200,000. Substantial Endowment funds also go to the states through a variety of other programs that help local program development, strengthen community services, provide liaison among the states and serve a number of other ends.

Cultural Resources Development—to help the nation's cultural institutions best serve the public and improve their artistic and administrative standards.

In 1966 the agency's budget of \$2.5 million precluded significant support for the development of cultural institutions.

By 1975 larger appropriations enabled the Endowment to devote more than \$20 million to aid 105 orchestras, 42 opera companies, some 500 museums, 150 theatre groups of all kinds, 63 dance companies, 200 literary magazines and 70 independent presses.

The Music Program assisted performing groups of all kinds, the Museum Program aided in purchase of new works, presentation of special exhibitions, new and innovative use of permanent collections, cataloguing of their treasures, and employment of visiting experts. Endowment support was a crucial factor in the survival of more than 50 resident professional theatres around a nation that could claim barely 15 a decade ago.

The economics of commercial publishing has forced major houses to virtually ignore new talent in recent years. Many emerging writers of high promise, therefore, are first published by small circulation literary magazines and independent presses supported by the Endowment's Literature Program. This support is proving crucial to the future of American literature.

Advancement of Our Cultural Heritage—to support artists of exceptional talent in every discipline; to encourage the preservation of our diverse cultural legacies; to enhance the quality of American life through the arts.

The idea of an "American melting pot" went out of fashion with the awareness that the nation's mettle is strong because its elements are diverse, not homogeneous. Nowhere is this clearer than in the cultural realm. Our cultural heritage includes the traditions of countless immigrant and native peoples; the living traditions are as varied as George Balanchine's ballets and Aleut carvings. America's original contributions to world culture include jazz, steel beam architecture, modern dance and movies, to name just a few.

A cultural legacy involves concrete things as well as thought. Endowment programs assist physical projects; the Museum Program supports improved climate control and security; the Architecture Program works to preserve and find new uses for historic buildings and to maintain the identity of older neighborhoods; the Public Media Program supports work that preserves artistic films and captures such ephemeral performing arts as dance on film and video tape.

Advancing a legacy also depends on enabling elderly artists to pass on their skills to younger successors. This is a major focus of the Folk Arts Program, which is advancing indigenous American art forms such as Indian design, country music and narrative history.

In 1966 the Endowment made its first efforts in advancing our rich legacies by supporting the source of all cultural creativity—the individual artist. This year more than 700 individuals received fellowships which enabled them to buy time and materials to advance their careers and their art. Continually evolving forms of fellowship aid go to choreographers, sculptors, painters, craftsmen, photographers, novelists, poets, dramatists, librettists, composers, jazz, folk, and ethnic musicians, filmmakers, designers and architects.

We face a challenge here: For an artist to create what society needs, he must be given the opportunity to try. He may succeed, or he may fall short of the mark. That is the gamble of backing pure creativity.

The Endowment believes it is a gamble worth taking—and that we are, indeed, carrying out the wishes of the Congress in backing those most responsible for carrying the arts forward today—the individual artists.

The Endowment will continue to support promising individuals as they develop their talents; we will continue to support the performing groups that present them and the institutions that preserve them. We will continue to expand our own research capacity and our support of service organizations and environmental arts efforts. Because, as President Lyndon B. Johnson said when the legislation became law 10 years ago, nations of the past that left no lasting art are "just footnotes in history's textbooks." The United States, we believe, has just begun to write entire new chapters in the arts.

5/14/70
4:50 pm

ACTION MEMORANDUM

WASHINGTON

LOG NO.:

Date: May 14

Time: 330pm

FOR ACTION: Sarah Massengale
Max Friedersdorf
Ken Lazarus
Robert Hartmann

cc (for information): Jack Marsh
Jim Cavanaugh
Ed Schmults

FROM THE STAFF SECRETARY

DUE: Date: May 17

Time: 500pm

SUBJECT:

Transmittal - National Endowment for the Arts annual report

ACTION REQUESTED:

For Necessary Action

For Your Recommendations

Prepare Agenda and Brief

Draft Reply

For Your Comments

Draft Remarks

REMARKS:

Please return to Judy Johnston, Ground Floor West Wing

PLEASE ATTACH THIS COPY TO MATERIAL SUBMITTED.

If you have any questions or if you anticipate a delay in submitting the required material, please telephone the Staff Secretary immediately.

James M. Cannon
For the President



EXECUTIVE OFFICE OF THE PRESIDENT
OFFICE OF MANAGEMENT AND BUDGET
WASHINGTON, D.C. 20503

APR 21 1976

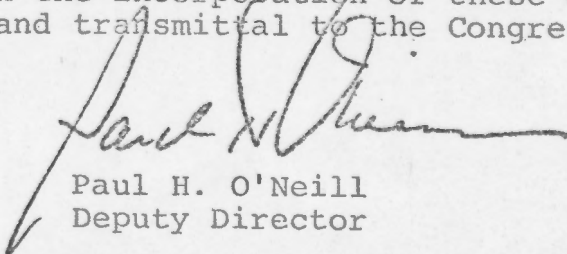
MEMORANDUM FOR JUDY JOHNSTON

Subject: Draft Annual Report of the National
Endowment for the Arts

This draft report contains the following:

- a draft Presidential transmittal letter to the Congress.
- a statement by Chairman Nancy Hanks that highlights the fiscal year 1975 accomplishments and properly takes credit for the Administration's support for the Arts via the Endowment.
- a description of the organization of the Foundation and National Council.
- a list of the current and former membership of the National Council on the Arts.
- a description of each program and a full listing of all grantees and amounts made under each program, as well as a listing of the experts rendering advice on applications.
- a listing of contributors to the Endowment.
- a listing of State art agencies and regional coordinators.
- a listing of the Endowment staff.

We have reviewed the draft and have indicated several changes, all in the Chairman's statement. Attached is a listing of specific changes. With the incorporation of these changes, we recommend approval and transmittal to the Congress.


Paul H. O'Neill
Deputy Director

Attachment



NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

April 6, 1976

The President
The White House
Washington, D.C.

Dear Mr. President:

I have the honor to submit to you the Annual Report
of the National Endowment for the Arts and the
National Council on the Arts for the Fiscal Year
ended June 30, 1975.

Respectfully,

A handwritten signature in dark ink, appearing to read "Nancy Hanks". The signature is fluid and cursive, with a long horizontal stroke at the end.

Nancy Hanks
Chairman

To the Congress

DRAFT

It is with great pleasure that I transmit to the Congress the Annual Report of the National Council on the Arts and the National Endowment for the Arts for Fiscal Year 1975.

Our bicentennial year marks the beginning of a second decade for the Arts Endowment which, under the ~~superb~~ guidance of the National Council, has made a substantial contribution to enriching the quality of life in America. This is a time for us to reflect ^{upon} our ~~nation's~~ history and to reassess our goals for the future.

The arts have always been an expression of the diversity of America's richly varied cultural experience. ~~Now~~ We are beginning to ^{appreciate} ~~realize~~ how important the arts are as resources -- to improve out cities ^{to} bring creativity into our schools ^{to} bring ^{greater} perception to ^{all, young and old.} ~~our young and older citizens.~~

This Annual Report reflects the federal government's continuing support for the arts and its concern that public ^{funds} ~~monies~~ be ^{instrumental} catalytic in generating private dollars. I am pleased with the ^{efforts} ~~effectiveness~~ of the Arts Endowment's ^{are very gratifying and} ~~efforts~~ in that regard and hope that each member of Congress will share my enthusiasm for this agency's achievements.



THE WHITE HOUSE

ACTION

WASHINGTON

May 19, 1976

Last Day: May 24

MEMORANDUM FOR

THE PRESIDENT

FROM:

JIM CANNON

SUBJECT:

S. 3031 - Bernardo de Galvez

Attached for your consideration is S. 3031, sponsored by Senator Montoya, which authorizes the erection of a statue of Bernardo de Galvez on public grounds in the District of Columbia. The statue to be erected is a gift from Spain in recognition of the contributions of Bernardo de Galvez, a Spanish infantry officer who served as the military governor of Louisiana during the Revolutionary War.

Additional information is provided in OMB's enrolled bill report at Tab A.

OMB, Max Friedersdorf, Counsel's Office (Lazarus) and I recommend approval of the enrolled bill.

RECOMMENDATION

That you sign S. 3031 at Tab B.





EXECUTIVE OFFICE OF THE PRESIDENT
OFFICE OF MANAGEMENT AND BUDGET
WASHINGTON, D.C. 20503

MAY 17 1976

MEMORANDUM FOR THE PRESIDENT

Subject: Enrolled Bill S. 3031 - Bernardo de Galvez
Sponsor - Sen. Montoya (D) New Mexico

Last Day for Action

May 24, 1976 - Monday

Purpose

Authorizes the erection of a statue of Bernardo de Galvez on public grounds in the District of Columbia.

Agency Recommendations

Office of Management and Budget	Approval
Department of the Interior	Approval
District of Columbia Government	No objection
Commission of Fine Arts	No objection
National Capital Planning Commission	No objection

Discussion

Bernardo de Galvez was a Spanish infantry officer who served as the military governor of Louisiana during the period of the American Revolutionary War. His actions kept the Mississippi River open for the delivery of American supplies to the Colonies, and his military operations against the British along the gulf coast and in western Florida were significant contributions in the defeat of Cornwallis and in preventing British control of the Carolinas and Georgia.



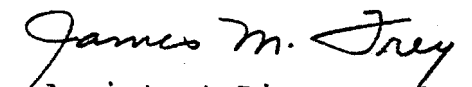
In recognition of Bernardo de Galvez' contribution to the American Revolution and to celebrate the United States' Bicentennial, the government of Spain is giving the United States a statue of de Galvez as a token of the friendship that exists between the people of the two countries.

S. 3031 directs the Secretary of the Interior to select an appropriate site for the location of the de Galvez statue on grounds now owned by the United States in the District of Columbia. Erection of the statue must begin within five years of enactment. Furthermore, the site and design of the statue must be approved by the Commission of Fine Arts and the National Capital Planning Commission. The enrolled bill stipulates that erection of the statue and landscape costs shall not be borne by the United States, although the Secretary would be responsible for necessary maintenance after completion.

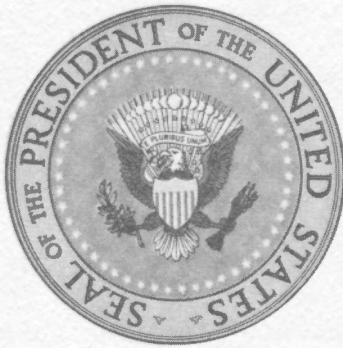
In its enrolled bill letter, Interior notes that plans for erection of the de Galvez statue are well underway:

"The National Capital Memorial Advisory Committee met in April and approved S. 3031 as an appropriate means of commemorating the contributions of de Galvez during the Revolutionary War. In order to assist the Spanish Embassy in expediting the location of a site for the statue, the Committee has discussed a number of alternative sites within the District of Columbia with a representative of the Embassy.

"Further discussions are now in progress between the Committee and the Spanish Embassy. Upon the selection of a final site the necessary construction on the site can commence when the Commission of Fine Arts and the National Capital Planning Commission have approved the site and its design."


Assistant Director for
Legislative Reference

Enclosure



Award Dinner
in honor of
Hon. Frances P. Bolton

Guest Speaker
The President of The United States
Gerald R. Ford

Sunday, June 6, 1976
Hotel Sheraton-Cleveland
Cleveland, Ohio

The National Conference of Christians and Jews

Dinner Committee

General Chairman

Charles E. Spahr

Co-Chairmen

Louis B. Seltzer

Thomas Vail

Dinner Chairman

A. M. Luntz

Steering Committee

Max M. Axelrod

Thomas L. Boardman

Nicholas A. Bucur

James M. Carney

Francis A. Coy

Gregory S. DeVine

E. Mandell de Windt

John E. Elder

Donald Gropp

Mrs. A. M. Luntz

Jack N. Mandel

Mayor Ralph J. Perk

Gov. James A. Rhodes

Karl Rudolph

Maurice Saltzman

Mrs. Ann K. Serwatka

Senator Robert Taft Jr.

William O. Walker

National Conference Officers

National Co-Chairmen

William F. May

Robert D. Murphy

Oscar S. Straus II

Nicholas V. Petrou

President

Dr. David Hyatt

Northern Ohio Region

Robert L. Beda, *Regional Director*

Lavon Brown, *Secretary*

Z. William Toth

Program

A. M. Luntz

Rocco Scotti

Invocation

Dr. Lewis Raymond

Francis A. Coy

Alton W. Whitehouse, Jr.

Mayor Ralph J. Perk

Memorial

Bishop James A. Hickey

Felix Hales

Dr. and Mrs. L. O. Baumgardner

Edmund Durkin

Thomas L. Boardman

Dr. David Hyatt

Hon. Frances P. Bolton

Thomas Vail

The President of The United States

Gerald R. Ford

Benediction

Rabbi Rudolph M. Rosenthal

Culture
[6 16 1967]

X



Honorable Frances P. Bolton winner of the National Human Relations Award of the National Conference of Christians and Jews.

Hon. Frances P. Bolton

Rarely does the Creator endow in one human spirit the wide ranging talents of humanitarian, politician, administrator and mother.

Especially, when further endowed as a prophet, pioneer, and innovator of legislation that substantially benefits education, labor, social welfare and health in our country.

Therefore, Greater Cleveland is singularly fortunate to be able to claim this great woman as its own.

So, too, is the nation.

And, especially, the poor and the sick, all of whom have benefited from her prodigious legislative work in the United States Congress.

Mrs. Frances Payne Bolton has, with her sharp, precise, limitless vision and incredible energy served our nation even further by helping change the course of our Foreign Policy.

Over her entire lifetime Frances Payne Bolton has been too busy in applying her infectious personality and boundless enthusiasm to furthering better life for all people to think about their race or religion.

Tonight Frances Payne Bolton is being deservedly honored in this Grand Ballroom of the Sheraton Cleveland Hotel. She has been honored many times before in appreciation of a multitude of accomplishments during her thirty years in Congress. Her life span covers several generations. The world has changed immeasurably, but her own values of truth, compassion and concern have not ebbed, but rather, have strengthened. Mrs. Bolton was the first woman to be appointed to a Congressional delegation to the United Nations, and she distinguished herself by her sincere effort to combat racial prejudice.

At this very moment Mrs. Bolton carries forward the legacy of public service that has been in her family for generations — which is currently expressed by her children. She is indeed an administrator, a prophet, a visionary, a humanitarian and mother of three sons and numerous grandchildren. We in her home community are very proud of her.

Fashioning this tribute to Frances Payne Bolton in my heart and mind I hold the image of one of the finest men it was my lifelong experience as a journalist to have been privileged to know.

It was Chester Bolton who many years ago introduced me to this wonderful woman — his life partner — for the first time — a wonderful woman in whose honor we are all gathered here tonight — an occasion graced by the President of the United States, Mr. Gerald R. Ford.

— L. B. S.

Louis Seltzer





National Conference of Christians and Jews

THIS IS OUR PURPOSE

Forty-eight years ago, in 1928, a group of distinguished American citizens, including such men of good will as Newton D. Baker, Charles Evans Hughes, S. Parkes Cardman, Roger W. Straus and Carlton J. H. Hayes, founded the National Conference of Christians and Jews. Its purpose is to "promote justice, amity, understanding and cooperation, among Catholics, Protestants and Jews. And further to analyze, moderate and finally eliminate intergroup prejudices, which disfigure and distort religious, business, social and political relations. The Conference goal is a social order in which the religious ideals of brotherhood and justice shall become standards of human relations."
—NCCJ By-Laws

THIS IS WHAT WE DO

NCCJ conducts a program of education that is national and at the same time follows a multiple approach at various levels to the intergroup situation in the local community. These efforts reach millions of Americans annually, by programs presented through a network of 85 regional offices working with existing institutions and organizations. The following is a list of NCCJ programs which are paid for by funds donated by the public.

IN THE AREA OF RELIGION, NCCJ works with 300,000 churches and synagogues in the United States. The emphasis is on the religious basis of the brotherhood of man without compromise of conscience or each group's distinctive and important differences.

IN THE AREA OF EDUCATION, NCCJ assists public, private and parochial school systems, colleges and universities, with workshops, institutes, conferences, films, books and service specialists. Thousands of teachers and millions of students are influenced each year by these direct methods.

IN OUR COMMUNITIES, NCCJ works with 3,000 women's groups, 1,800 service clubs and 1,500 youth groups and with hundreds of fraternal, labor, veteran and farm groups in educating Americans to a program of good will.

IN BUSINESS AND INDUSTRY, the NCCJ program of films, speakers, panels and printed materials reaches business, industrial groups and labor unions.

IN THE AREA OF MASS MEDIA, millions of Americans are reached and educated through the cooperation of newspapers, television, radio, motion pictures, advertising, magazines, books, pamphlets and speakers. Brotherhood Week is being observed in more than 10,000 communities and cities sponsored annually by the National Conference.

NORTHERN OHIO REGION

A leader in the Conference family, and one of the earliest offices, the Northern Ohio Regional Office of the NCCJ was opened in 1933. This office serves all of Ohio south to Columbus. Local chapters directed from regional headquarters serve Cleveland, Canton, Akron, Toledo and Ashtabula.

Led by inspired lay people, this office has developed projects of national importance such as the annual graduate workshops at Kent State University on Moral and Spiritual Values, the John Carroll University Human Relations Workshop and the International Youth Forum on Ethnic Heritage.

Inter-religious Dialogues, Police Community Workshops, Rearing Children of Goodwill programs and Race and Religion Conference are carried on a regular basis. The weekly radio program "Religion for Everyman" is a sensational success as are the Elementary School American Heritage Workshops, the Tri-Generation Heritage Conferences; Religious Exchange Programs and New Citizens Heritage Institutes.

Viable and innovative, the regional office is meeting the demands of today's society.

Civic Committee

Adler, Richard H.
Adler, Thomas W.
Armstrong, A. S.
Aumiller, Gilbert
Axelrod, Max M.
Bailey, Joseph T.
Baker, R. T.
Barry, William E.
Bartlett, Edward T., II
Bedol, Alan P.
Berger, Robert O., Jr.
Bingham, Robert E.
Bishop, Warner
Blair, Claude M.
Boardman, Tom
Bolton, Kenyon
Bond, Douglas D., M.D.
Bonds, Dr. Alfred B., Jr.
Bremkamp, Richard
Brennan, Edward C.
Briggs, Dr. Paul W.
Brokaw, Paul
Brown, Willard W.
Bruner, Mrs. Clark E.
Bubna, Frank E.
Bucur, Nicholas A.
Burmester, Harry F.
Bustamante, John H.
Button, Edward N.
Carney, James M.
Cash, C. A.
Celebrezze, Mrs. Anne M.
Celebrezze, Hon. Anthony J.
Celeste, Frank P.
Cermak, Albina R.
Clements, Mrs. Robert M.
Coakley, Joseph C.
Cole, Joseph E.
Coleman, Frederick M.
Colket, Meredith B., Jr.
Colombi, Mrs. Christopher A.
Cook, Mrs. Anda
Cooper, W. Paul
Cope, Betty
Corning, Robert V.
Corso, Gaspare A.
Cox, Frederick K.
Coy, Francis A.
Crawford, Fred C.
Crayton, Mrs. Frederick D.
Crosby, Fred M.
Day, Mrs. Arthur H.
Decatur, Robert A.
DeLancey, William J.
de Windt, E. Mandell
Dobos, Frank
Dobrea, George
Dunlap, James E.

Dunlop, R. Craig
Dwyer, John J.
Eaton, Mrs. Cyrus S.
Eells, Howard P., Jr.
Eells, William H.
Ehrhardt, Mayor Lester C.
Eisner, Max J.
Elder, John E.
Elie, Obie
Elliott, C. W.
Ellison, Dr. Nolen
Evans, Raymond F.
Feldman, Raymond V.
Fisher, Frank B.
Forbes, James C.
Freidman, Allen, Sr.
Frost, Harrison C.
Gallagher, John E.
Garber, Suggs I.
Gardner, Bertram E.
Gelbach, John A.
Gerlach, Jean
Ginn, William D.
Goldstein, Samuel
Gooding, Kenneth B.
Goulder, George V.
Grabner, George
Green, Judge Ben C.
Green, Calvin E.
Griffiths, Mrs. David
Grogan, Donald T.
Gropp, Donald,
Guren, Myron
Guren, Sheldon B.
Hadden, John A.
Halle, Chisholm
Hand, Lloyd N., Sr.
Hanna, Jay
Harris, Charles H.
Harrison, H. Stuart
Hartzmark, Joseph
Hartzmark, Lee
Hauserman, Ben M.
Heffern, Gordon E.
Hodge, James C.
Holmes, Allen C.
Hoover, Miss Carol F.
Hugel, Charles
Hughes, James A.
Hughes, Robert E.
Humphrey, Gilbert W.
Ingalls, David S., Sr.
Ireland, James D.

Jackson, Judge Leo A.
Jackson, Judge Perry B.
Jacobs, Rev. Donald

Jones, William M.
Joseph, Frank, Jr.
Joseph, Frank E.
Kangesser, David G.
Karch, George F.
Kastin, Isadore
Katcher, Richard
Keller, Joseph H.
Kellogg, John W.
Kelly, Paul K.
Kenan, Sister M.
Klauer, Ray
Kline, Hayden B.
Knudsen, Semon E.
Kuras, James D.
Laffer, Mrs. William G.
Leahy, David F.
Livingston, Dr. Alfred M.
Lowe, Allen J.
Lucas, Charles P., Sr.
Luntz, A. M.
Luntz, Ted
Madison, Robert P.
Mahan, Dr. Harold D.
Mandel, Jack N.
Mandel, Morton L.
Mapes, E. J.
Martin, Dr. Bernard
Mausser, Daniel L.
Mettler, Ruben F.
Modell, Art
Moffitt, Jack
Muller, Max
Munn, Carl R.
Myers, David N.
Nance, James J.
Neumark, Leo W.
O'Connor, Michael J.
O'Malley, Pat J.
Pace, Stan C.
Parker, Patrick
Patton, Thomas F.
Peckinpaugh, Day
Perk, Mayor Ralph J.
Pike, Kermit J.
Pinkney, Arnold R.
Pokorny, Mrs. Jerome
Polk, Mrs. Anita L.
Polk, Franklin A.
Presser, Jackie
Pritchard D. James
Putnam, Mrs. John B.
Qua, George F.
Quayle, T. J.
Rankin, Alfred M.
Rasmussen, Robert M.
Ratner, Albert B.
Ratner, Max
Raymond, Dr. Lewis

Reavis, John W.
Reynolds, A. William
Rogers, William J.
Rose, H. Chapman
Rosenthal, Rabbi Rudolph M.
Rudolph, Karl H.
Rybka, Edward
Saltzman, Maurice
Schaffer, Louis L.
Schinnerer, Mark C.
Schmitt, Mrs. Ralph S.
Schnell, Carlton B.
Schweitzer, Arthur H.
Sedgwick, Ellery, Jr.
Seltzer, Louis B.
Serwatka, Mrs. Ann K.
Shafran, Nathan
Shaw, Curtis
Shepard, Horace A.
Silber, Joseph
Silverstein, Dr. Abe
Smith, Curtis Lee
Smith, Everett Ware
Smith, Rolland F.
Stanton, Hon. J. William
Stefanski, Ben S., Sr.
Stern, Nelson
Stillman, Judge Saul
Stoddart, Richard S.
Stokes, Hon. Louis
Stokes, Dr. Rembert
Stone, Harry H.
Stone, Irving I.
Strawbridge, Herbert E.
Struchen, J Maurice
Swetland, David W.
Taft, Senator Robert, Jr.
Taft, William W.
Taw, Dudley
Toepfer, Louis
Toner, Hon. John J.
Tookman, Berge G.
Treadway, Lyman
Treuhaft, William C.
Vail, Tom
Vanik, Hon. Charles
Voinovich, George
Waldo, Ralph E.
Walker, William O.
Wall, John R.
Walter, Paul W.
Weaver, Dr. Paul
Weil, Mrs. Helen K.
Weir, M. Brock
Westropp, Thomas C.
Whitehouse, Alton W., Jr.
Widman, Richard G.
Williams, Birkett L.
Williams, Lewis C.
Wilmot, Richard
Winn, Willis J.



*file
Culture*

THE WHITE HOUSE
WASHINGTON

June 10, 1976

MEMORANDUM TO: ROBERT T. HARTMANN
FROM: JIM CANNON *J.C.*
SUBJECT: Draft Dedication Speech for the Air
and Space Museum

Here is a copy of the draft produced by staff members of the National Science Foundation and the Domestic Council for the dedication of the National Air and Space Museum. I thought it may be of some help to you as you approach the Bicentennial series.

Attachment



THE WHITE HOUSE

WASHINGTON

June 9, 1976

MEMORANDUM FOR: JIM CANNON
FROM: GLENN SCHLEEDE
SUBJECT: Draft Dedication Speech for the Air
and Space Museum.

I am not at all happy with what we have to offer so far but it may be a start.

. TAB A is a draft speech produced by Guy Stever's staff. It may be alright as a starting point. We have asked specifically that the speech include a number of specific technological developments which now affect the every-day lives of many citizens. With a couple of exceptions these examples haven't been included.

. TAB B is an outline for a different approach to the speech proposed by another member of Stever's staff. Included with it is some draft language that does include examples of past progress as well as some problems yet to be resolved.

. TAB C is a list of possible "new initiatives" being explored by the Ramo-Baker committees. In my judgment, none of these is ready for public discussion now.

Bob Orben has called about the proposed speech. He heard that we were working on it but was not aware that we had been asked to do so by Jack Marsh. He is anxious to have our input as soon as possible.

Attachments.



6/7/76

DEDICATION OF NATIONAL AIR AND SPACE MUSEUM
JULY 1, 1976

Mr. Chief Justice, Secretary Ripley, Bishop Sprague, Mr. Collins,
Distinguished Guests, and my Fellow Americans:

This is a proud day for all of us. We are here to dedicate a magnificent new home of American history -- a place where a vital part of the American heritage can be viewed by all our citizens and visitors to this Nation's capitol.

The National Air and Space Museum will be a new source of pride and inspiration for all Americans. Confined within its massive marble walls and high vaulted ceilings are the realization of men and women whose spirits and imagination could never be confined. Poised as if captured in flight are the great crafts of flight that have given wings to man and allowed him to achieve new heights and probed new frontiers.

This museum is a major addition to the Smithsonian Institution, that remarkable home of so many of our Nation's treasures and one of our finest institutions of education and research. In many ways this new museum represents the Smithsonian's longstanding interest in aerospace development, an interest which dates back to the founding of the Institution. It was Joseph Henry, the first Secretary of the Smithsonian, who convinced President Lincoln to support Thaddeus Lowe in his proposal to use balloons for military observation during the Civil War. And in 1912 the Smithsonian Regents, among them Alexander Graham Bell, began petitioning Congress for



an aeronautical research and policy center, which led in 1915 to the creation of NASA's forerunner, the National Advisory Committee for Aeronautics.

Like most of the Smithsonian museums, the National Air and Space Museum exhibits an inspiring array of American accomplishments. They are accomplishments in which this country has excelled and will continue to excel. They are accomplishments which, so dramatically displayed here, bring to mind important pages of American history. Those pages contain too many lessons of history we tend to forget and need to be reminded of now and again -- lessons of courage, perseverance, and fortitude, lessons of determination, imagination, and faith. We find these here in the story of the Wright brothers at Kitty Hawk and in the saga of Lindberg's Spirit of St. Louis. We see them in the lives of Billy Mitchell, Amelia Earhart, and Robert Goddard. And they shine through all the milestone missions of Gemini, Mercury, and Apollo, the landmark flights of Shepard and Glenn, the tragedy of Grissom, White, and Chaffee, the triumph of Armstrong, Aldrin, and Collins, and the work of the unsung heroes of Houston Mission Control. These events and these men and women comprise an important part of our heritage -- one that should speak to us of qualities and characteristics we must maintain to remain a great people and a great Nation.

Among the ideas I hope this museum will project is the belief that America's frontiers are still wide open. And here I speak not only of the frontiers of air and space, but of all those frontiers of human advancement that can only be limited by a failure of human imagination, courage, and will. We cannot afford such a failure and I do not think we will see it.



It is important that we remain a frontier people in our thinking and our attitudes. As the great American historian Frederick Jackson Turner emphasized, it was the concept of the frontier that molded the American character and idea. The frontier provided the belief in unlimited opportunity, in self-sufficiency and in new promise. Those beliefs are still strong in America.

Turner also saw "that coarseness and strength, that dominant individualism, that buoyancy and exuberance which comes from freedom" as traits of the frontier. Those traits are still strong in America -- and we should cherish and nourish them.

The museum we dedicate today with its bold projections into the future as well as its display of history, demonstrate that we remain a frontier people. It shows our continuing desire to explore, to express our freedom through discovery and creativity, to probe new frontiers.

But where are those frontiers today? There are many who try to tell us they do not exist -- that we are at a dead end in our physical horizons and in human advancement. They are wrong. They lack vision, they lack imagination, and above all, they lack the facts. And as Thoreau reminded us, long before this age of space and science and technology, "The frontiers are not east or west, north or south, but wherever man fronts a fact." Today we have many facts that indicate our new frontier.

There are the facts that tell us we have a growing nation and world that must be properly fed and clothed and sheltered, and whose people must be given the opportunity to live in dignity and peace.

There are the facts that tell us we must develop new resources and technologies to provide the energy and materials to meet those requirements.

There are also the facts that tell us we must carry out these obligations and these difficult tasks in ways befitting our new role as caretakers of this precious planet. And this is a role our observations from space and the increasing sensitivity of our science here on Earth have made us increasingly aware of.

Those are the facts of challenge -- the signposts that point to our new frontiers. There are also the facts of opportunity, and those that indicate we are moving successfully into the new frontiers. Let me mention a few.

If one of the great problems of the world that must be dealt with effectively over the coming decades is the balancing of population and food supply, surely we are making progress on this front. In the matter of reducing population growth rates there have been noticeable successes. As of this year more than two-thirds of the world's people are living in countries with positive programs for family planning and control of excess fertility. This is a historic and a hopeful development. Some nations have already reached or are approaching zero population growth. Others are moving in that direction. Between 1965 and 1975, world birth rates dropped significantly, and for the first time in many years declined faster than death rates. Infant mortality is also dropping dramatically around the world. In our own country we are doing well along all these lines, and the average newborn American can expect to live to the age of 71 -- twice the life span of our colonial forebears and well above the world average of 59 years.

But all this does not preclude a probable doubling of world population sometime in the early part of the next century. And this means we have

the job of more than doubling the world's food supply by that time.

Again there are hopeful signs. The world's agricultural communities, with major assistance from this country's farmers and outstanding agricultural experts, are moving ahead on many fronts in the battle against hunger and malnutrition.

They are successfully developing ways

- to bring more land into production,
- to increase yeilds,
- to improve the nutritional content of food,
- to develop and introduce new crops,
- to breed varieties of plants resistant to pests and weather problems,
- to devise better systems of fertilization and irrigation,
- to improve livestock, and
- to create nutritious foods from much of what nature provides that man overlooks or wastes.

If one surveys all that is going on in the agricultural sciences the picture is encouraging, and we are increasing our Federal support of agricultural research to make it more encouraging. We shall continue to use America's agricultural abundance, knowledge, and skills to increase food trade and aid, and to help improve the ability of nations around the world to feed their own people and feed them well.

Many of the Smithsonian Institution's exhibits, including this Air and Space Museum, relate to the ingenuity and productivity of American industry and technology, and this is another frontier along which we are progressing. But progress here does not come easy. While America still

leads the world in the development and trade of high technology, the competition is growing keener.

It may be of particular significance, as we dedicate this National Air and Space Museum with its proud reminder of America's success in commercial aviation, to speak of our new challenge in this field. Along with agricultural products and computers, aircraft has been a major export item of this country. Our airplanes are flown by almost every airline in the world. By value, the United States has provided over 90 percent of the free world commercial aircraft in service. And the aviation and airlines industries in this country comprise a leading source of employment. But it was quite noticeable at a recent major European air show that the United States did not have a single new commercial aircraft design to sell, and the rivalry for this market is heating up. Clearly this is a growing challenge to America, and one we should be increasingly aware of as we review our past aviation success in this museum.

Along our industrial frontiers in general there are many good signs relating to productivity, employment, and the development of new products and resources. In addition, industry is responding well to its latest challenges in meeting the new needs of the consumer and in carrying on industrial production in ways compatible with our new environmental demands. The history of American industry and technology, as displayed throughout the Smithsonian, is one of ingenuity and innovation in meeting a variety of demands. Today research and development throughout industry and in our university and government laboratories are responding with some remarkable advances. Among other things, these include ways

-- to expand our resource base through technologies that would

- allow us to make substitute use of some of the Earth's most abundant materials -- silica for copper in communications, ceramics for steel in transportation, and cellulose for petroleum in a variety of chemical-based products;
- to use renewable resources to conserve energy and make products that are biodegradable and have little or no impact on the environment;
 - to use industrial processes that reduce waste, take greater advantage of recycling opportunities, and help alleviate air and water pollution; and
 - to produce goods and services that are safer, more economical, and will improve the quality of our lives.

All this is taking place in industrial research and development today. As you well know, much of it is happening because of Federal support of research and because of the new knowledge in the science that basic research can reveal. It is for this reason that I proposed substantial increases in 1977 budget supporting basic research and urged the Congress approve such increases. It is also for this reason and other important reasons that I pursued the return of an Office of Science and Technology Policy, with its director as Science Adviser, to the White House. Now that this has been accomplished, we can look forward to a more timely and effective relationship between science and government, and to a more comprehensive outlook on how science and technology relate to the Nation's affairs brought directly to the President's attention.

I know that this is of great concern to the Smithsonian Institution which is heavily engaged in scientific research, is one of the world's



major disseminators of scientific information, and over the years has sponsored more than 2,000 scientific expeditions throughout the world.

Among the many areas of scientific and technological interest that will be of principal concern in the years ahead will continue to be energy and environment. These are two of our most important frontiers of the future, and I believe we are making significant progress on both.

In energy we face a period of transition over the coming decades that will be truly historic. No previous civilization has ever anticipated and planned a shift of its major energy sources as we are doing today. And what makes it most difficult and complex is that we are attempting to do this with a minimum of disruption to our economy and social system so heavily dependent on a large and steady supply of energy.

In making the transition from dependence on oil and gas to coal and nuclear power and eventually to solar energy and perhaps fusion, we seem sometimes to face more political than technological obstacles. The news from the energy research front, however, is good. There are a number of energy alternatives that show great promise and if we pursue them our energy future could be bright.

But we should not delude ourselves into believing that this will occur without a national effort in energy conservation, a national consensus on an energy plan, and a national commitment to continuing energy research and development. As President, I will continue to pursue all three and urge the Congress and the public to support such a combination of efforts.

The problems of energy and environment are, of course, inseparable. And often there are battle lines drawn between the two. But if we are willing to trade research for rhetoric and development for endless debate,

and if we are willing to accept some compromise in our pursuit of needed energy and a liveable environment, we can achieve both. Here again more advances into the frontiers of knowledge may provide the key to success.

A most remarkable thing is that it is our journey into space and our look back upon the Earth from spaceship and satellite that has increased our awareness of this planet's precious environment. And today our Earth-orbiting satellites play an important role in our observations and research on the atmosphere, on our weather and climate, on the oceans and on land. This role and the other roles of satellites in our global communications are well covered in the museum we dedicate today.

There is one further aspect of the National Air and Space Museum -- a symbolic one -- that I would like to pursue in concluding my thoughts for this occasion. To me there are two contrasting ideas involved in man's quest for flight and his exploration of space. One relates to his desire to be free, to explore, to experiment, to create. In the past our great discoveries, inventions, ideas, and works of art came from men and women -- individuals -- who were free to think and work in this manner. It is important that we preserve a way of life and a government in America that allow this kind of freedom -- that do not shackle its innovation and ingenuity either in its individuals or its industry. We can do this by supporting the sciences and arts so that our most talented and skilled individuals can make their best contributions to society. And we can do it by keeping government regulation at a minimum so that industrial innovation and ingenuity are not stifled by reams of senseless red tape. Creativity and productivity thrive on freedom. This country was founded on this belief and we should never forget it.

The other idea I associated with flight is the necessity of cooperation -- of teamwork. It is well known how many men and women on the ground it takes to support those few in the air or in space. Our national society and our entire world today operate on the same principle. As a Nation, we need to work together, to stand together, and to pull together for a better society. As a leader in the international community, we need to understand others, to be firm but friendly in trying to resolve our differences with others, and assist others who need our help if we are all to enjoy peace and the blessings of a better world. These are among the most important requirements for the successful flight of "Spaceship Earth."

In conclusion, let me congratulate all who have worked so long and so hard to create this National Air and Space Museum. Your accomplishments -- and those of the great men and women whose lives and work and dreams can be relived in these great halls -- will inspire the millions who come here. And I know they will serve as inspiration to all of us as we strive to bring a new vitality, a new vision, and a new greatness to America as she enters her third century.



TAB B

Science and Technology

(B)

Points for emphasis:

o Science has primarily a long-range impact upon the individual and society.

o The extent of the knowledge base underlying major discoveries is often underestimated; these discoveries depend upon a host of previous workers and wide variety of knowledge gained over an extended period.

o The U.S. has had a special talent for translating science results into commercial products and for adapting inventions to fit a variety of new applications.

o Major infusions of R&D support have largely been in response to crises, national emergencies, war or the threat of war or technological threats such as Sputnik.

o Recent history has seen the development of a more anticipatory mode of support for science in addition to responding to crises and a much greater support for research and technology development in the civil sector.

o The U.S., now part of an interdependent world community, uses science and technology to address international as well as national concerns-- information regarding cures for diseases, ability to grow food and predict natural hazards including violent weather should not be restricted by national boundaries.

o Scale of many problems facing scientists is global and requires global cooperation in collection of data and its analysis.

In one lifetime we have seen a technological revolution --

from the telephone to radio and television

from the adding machine to the computer

from the fragile flying machine to the supersonic transport

from the threat a variety of infectious diseases to relative

freedom from this threat

from being earth-bound to walking on the moon

with this revolution there have also been new problems created --

industrial and population growth has created the threat of

environmental pollution

thermo-nuclear weaponry has raised the threat of mass

destruction

affluence has led to lifestyles that are wasteful of resources

What lies ahead?

Scientists will continue to probe the boundaries of our existing knowledge.

It is vital that this process continue and expand -- the problems of our society and the world, some of which have grown out of the technological revolution we have experienced -- require more fundamental new knowledge in addition to the will to seek their solution.

Some examples: --

our desire for clean air requires greater knowledge about

atmospheric processes and techniques for economic

non-polluting combustion systems

our desire to seek relief from the threat of cancer,
heart and lung disease, diabetes and such debilitating
diseases as arthritis leads us to seek new knowledge of
human body processes and the long-term effects of
environmental factors

our desire for safe and non-polluting new energy supplies
calls for engineering and scientific knowledge about
atomic processes, electricity and magnetism beyond
our present already great understanding of these areas

Let us make a declaration at this time

- to keep the lamp of new knowledge burning brightly and
- to use our knowledge to improve the human condition



TAB C

(C)

New Initiatives

The Ramo and Baker Committees have explored a number of areas, of which the following topics appear promising as possible initiatives:

- o Food and nutrition -- while much has been said on this subject, endorsement of the parts of the Wampler bill that have to do with increased support for a broader-based research program would be worthwhile and is strongly endorsed by the committees.
- o Ocean development -- this area received considerable verbal attention in the mid-to-late '60's with the result that many false expectations were raised. The oceans still remain a largely unexplored frontier, of great economic and strategic significance with both research and technology development tasks that need to be pursued.
- o Natural hazards warning -- earthquake prediction appears to be technically achievable and derivation of an operational capability should be possible within a target period, say 10 years, with only a modest investment and with attention to the broader social aspects that such a capability implies. Beyond earthquakes, severe natural hazards of several other types (forest fires, severe storms, floods) can be targets of a more intensive Federal effort at both warning and alleviation of these threats.
- o The application of science & technology to improve the process of government. One of the more significant growing institutions in the US today is government, particularly in the state and local level. Cities, and states face an increasing array of complex problems and decisions some of which have been recently shifted from the Federal level in the process of revenue sharing or other distributions of decision-making responsibility. Both Federal and local government have lagged in the application of technology in improving the productivity and the efficiency of service delivery and development of analytical base for decision-making. Experimental programs have demonstrated cost savings in the operations of cities and future projections suggest savings on the order of tens of millions of dollars each year.
- o Industrial productivity growth in the US has traditionally enabled U.S. products to compete favorably on the international market place despite high labor costs. The ability to innovate and quickly take advantage of new technology and new ideas has been an additional source of strength for the U.S. system. Increasingly the U.S. is confronting foreign industry--government cooperation in high technology products which may result in loss of markets and erosion of the favorable export balance in critical areas. It has been proposed that there be a four-pronged approach to address this issue:

(1) Direct government investment in R&D supportive of industrial processes.

(2) The use of government incentives to produce a market for goods and service of an innovative character.

(3) Establishment of a governmental office to analyze the innovative competitive character of U.S. industry and to define prospective actions.

(4) Identification of explicit policies to encourage small entrepreneurs in R&D intensive industry.

o Regulation is recognized as an essential governmental function but the practice of this function has caused considerable unnecessary disruption in industry and commerce. Regulations that deal with health and safety matters are particularly in need of a strong scientific and technological base in order to achieve regulatory objectives that protect the individual and society. A more vigorous approach to the identification of needed research and the continuous review of regulation seems appropriate.

o The U.S. is becoming a service and information oriented society with increasing numbers of a labor force devoted to these fields. New technology has created an unparalleled expansion in both the technical means to process, distribute and transfer data as well as an expanded base for the production of information. It is timely to constitute an assessment of implications of these trends for Federal policies and actions in the future.

o Basic research provides the foundation for future technology development and it has become largely a governmental function to provide necessary support. A reaffirmation of the basis for this governmental support role and a clear statement regarding the role of mission agencies in support of basic research would be highly desirable to bring some balance to the pressures for "relevance" for all mission research support.



THE WHITE HOUSE
WASHINGTON

h/k
DECISION

October 11, 1976

MEMORANDUM FOR THE PRESIDENT

FROM: JIM CANNON *JC*
SUBJECT: Initiative in the Arts

On September 14 you discussed with the Vice President his proposal for a Presidential Initiative for the Arts (Tabs A - F).

The Vice President recommended full funding of a proposed cultural challenge grant program, which would be created by then-pending H.R. 12838. This bill, the Art, Humanities and Cultural Affairs Act of 1976, was passed, and you signed it last Friday.

The Issues

The issue now is whether you should announce an Arts Initiative at the dinner you and Mrs. Ford are giving for Martha Graham on the evening of Thursday, October 14.

Background

The Arts, Humanities and Cultural Affairs Act of 1976 authorizes:

\$12 million in FY 77
\$18 million in FY 78
and "such sums as may be necessary," thereafter.

These federal funds must be matched at least 3-1 by non-federal funds for the arts.

The Vice President recommends that the cultural challenge grants program be funded in full at \$12 million for FY 77, \$18 million for FY 78 and \$20 million for FY 79.



In summary, full funding according to the Vice President's recommendations would mean total additional Federal funds over three years of \$50 million. With 3 to 1 matching, this would generate \$50 million of non-Federal money, for a total of \$200 million in new money for the Arts for these three years.

Jim Lynn, in the attached memorandum, recommends disapproval of the Arts Initiative and disapproval of multi-year funding. His comments are at Tab G.

OPTIONS

Option I: In accordance with the Vice President's recommendation, announce the expanded initiative in a challenge grants program.

Pros:

- Indicates expanded Presidential support for the arts.
- Provides for this Presidential initiative to improve the quality of life in the third century.

Cons:

- Provides for an increase above the appropriation level (but within current authorization levels), when other increased funds have been opposed (Labor-HEW veto).
- May result in a similar request from the Humanities Endowment.

Option II: Disapprove the Arts Initiative and continue regular support at the FY 1977 appropriated level.

Pros:

- Provides support for the Arts Endowment within currently budgeted totals.
- Maintains the Administration's position against additional spending.

Cons:

- Will result in disappointment in the cultural community who are aware of the Vice President's and the Arts Endowment's efforts to fund this activity.

STAFF COMMENTS AND RECOMMENDATIONS

Buchen: No objection to Option I

Friedersdorf: Approval of Option I

Lynn: Recommends disapproval of the initiative and is against multi-year funding. If you approve funding all three years at the specified levels, Lynn recommends funding under existing authority rather than the new authority of H.R. 18238. (Tab G)

RECOMMENDATION

I recommend that you approve the full, three-year funding of the Arts initiative, as the Vice President recommended. It is possible to use either the existing or the new authority.

I also recommend that you announce the initiative at the October 14 dinner.

DECISION

_____ Approve Option I (Full funding under new authority) (Friedersdorf, Cannon)

_____ Approve Option II (Disapprove initiative; continue FY 77 appropriations level) (OMB)

Do you wish to announce this at the October 14 dinner?

_____ Yes

_____ No

THE PRESIDENT HAS SEEN...



THE VICE PRESIDENT
WASHINGTON

September 14, 1976

MEMORANDUM FOR THE PRESIDENT

FROM: THE VICE PRESIDENT *Walt*

SUBJECT: Presidential Initiative in the Arts

I recommend that you announce a new, substantive initiative in the arts, namely, full funding of the Cultural Challenge Grant Program, which will raise the level and broaden the base of ongoing financial support for the arts from non-Federal sources.

This Program is authorized by the Arts, Humanities and Cultural Affairs Act of 1976, scheduled for final approval by Congress this month. (See TAB A)

The financial needs of the arts are well documented. Because of insufficient funds, resources are underutilized and important opportunities are being lost.

By championing this Program, you would reassert your strong support for the arts, and your recognition of their significant contributions to the quality of American life and their growing importance to the American people. Such action would be consistent with your past record, thus building an evermore effective "public-private sector partnership" in support of the arts. (See TAB B)

Your leadership in this area has important political advantage, since the arts have already been introduced into the campaign and could well be raised in the debates. (See TAB C)

The Arts Endowment is prepared to assist in all implementing details. (See TABS D, E, and F)



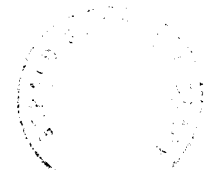
The Cultural Challenge Grant Program

The Arts, Humanities and Cultural Affairs Act of 1976, reauthorizing the National Endowment for the Arts, provides for a new Cultural Challenge Grant Program intended to increase ongoing financial support of the arts by public and private sources. The Bill authorized \$12 million for this Program in FY '77, \$18 million in FY '78, and "such sums as may be necessary," thereafter. Assuming \$20 million in FY '79, the three year total would be \$50 million, which must be matched at least three-to-one by non-Federal funds for the arts. Federal funds are in addition to regular Endowment program moneys, and it is intended that non-Federal matching funds also be new moneys. Thus, the Cultural Challenge Grant Program holds out the prospect of \$200 million in new funds for cultural institutions over three years--a bicentennial gift from the American people to themselves.

In its simplest terms, the Cultural Challenge Grant Program provides cultural institutions with "leverage money" to be used to elicit additional funding from new sources or increased funding from established sources. Cultural Challenge Grants are intended as one-time grants that can be used for up to three years. They will be awarded on the basis of long-range integrated program, audience and cultural development plans submitted by the institutions. On the basis of past experience with challenge grants in other areas and with fund-raising efforts in general, at least 75% of this new or increased giving can be expected to continue beyond the challenge grant period, thus placing the institution involved on a higher plateau of regular philanthropic support.

The President's Record on the Arts

In response to recent inquiries from the President's staff, the National Endowment for the Arts has tabulated a few milestones in the President's record evidencing his position as one of consistently strong public and private advocacy for Federal assistance to the arts:

- 1969 At the dedication ceremonies for the Calder stabile in Grand Rapids, Congressman Ford stated that "Art gives quality to life in our community. It speaks to us of the fundamental truth of human existence--that man is a being with noble aspiration and high ideals....To take metal and shape it into a form that speaks from one man's soul to the soul of others, this is a great achievement."
- 1970 Speaking on the floor of the House in support of the authorizing legislation for the National Foundation on the Arts and the Humanities, he singled out the work of the Arts Endowment as a "good illustration of what can be done by the city, local leaders and the Federal Government working together" and as an example "of what we should do in the future." His support of the arts at that time is perhaps best illustrated by his willingness to speak out in favor of authorizing the legislation at its full amount rather than to give in to the pressures to reduce the recommended amount.
- 1973 The Washington Post and other newspapers throughout the country had editorial praise for the stand Congressman Ford took in supporting the arts and humanities at a time when many other Federal programs were being cut back. The bill he so vigorously championed more than doubled the authorization for the arts for the following three years.
- 

- 1974 One of his early actions as President was to participate in the celebration of the tenth anniversary of the creation of the National Council of the Arts. At that time he noted with pride and enthusiasm that Federal support for the arts had increased many-fold during his period of leadership in the Congress (appropriation FY '69-\$7.7 million; FY '74-\$60.8 million) and promised still greater support in the future.
- 1975-1976 As President, he requested from the Congress increases in the Endowment for the Arts' budget for both Fiscal Years 1976 (+9%) and 1977 (+6%). These increases are particularly notable because they came during a period of heightened concern about inflation and excessive government spending. Faced with these concerns, his decision to request increases for the arts is convincing testimony to his interest in and support for the arts.

Two basic principles have consistently guided the President's support of the arts in the past: (1) his first-hand knowledge of the meaning cultural resources can have for a community, its economy and its people; and (2) his recognition of the multiplier effect of modest amounts of Federal funds used to promote non-Federal support for an activity.

Addressing the first of these principles in 1973, he credited the arts--specifically the stabile by Calder in Grand Rapids, but also including the city's other artistic institutions--with helping "to regenerate a city."

With respect to the second principle, as President, his administration urged the Congress in testimony presented this year to substantially increase the multiplier effect of Federal funds by authorizing the Arts Endowment to establish a "challenge" program. Such a program will use Federal funds to stimulate non-Federal support of the arts on a ratio of at least one Federal dollar to three non-Federal dollars. Recognizing the soundness of this approach, the Congress has included a \$12 million challenge grant program for the Arts Endowment in its authorizing legislation for FY '77 and \$18 million for FY '78.

The President's record on the arts is a solid one, and reflects both strong support and knowledgeable appreciation.

Relationship to the Presidential Campaign

The arts have already been introduced into the campaign. Both parties have arts planks in their platforms. Carter has been interviewed for significant articles about the arts, and the White House press office is receiving a markedly increased number of inquiries about the President's positions on various matters related to the arts.

This is not surprising, since the arts have achieved considerable prominence as a matter of general public concern. The actively interested and vocal arts public has grown substantially throughout the country. Governors, mayors and other state and local public leaders have paid far more attention to the arts over the past three to five years.

Carter has given the arts some priority in his campaign, including plans to appoint an arts task force. His press statements reveal a sensitivity to the desire of the arts community for increased Federal funding, but relatively little knowledge of what the Federal government is now doing. By way of example,, he has said that the Federal Government has done little for the arts since John F. Kennedy and that Federal arts spending is overly concentrated on the few rather than the many-- both matters of judgment, of course, but hardly borne out of the facts.

The Cultural Challenge Grant initiative would enable the President to maintain his lead with respect to the arts, through action totally consistent with his past record.

Program Feasibility

In anticipation of legislation establishing a Cultural Challenge Grant Program, the Arts Endowment has explored the feasibility of successfully implementing such an effort as early as FY '77 and prepared the essential foundations for doing so. More specifically:

1. The National Council on the Arts has reviewed draft guidelines for a Cultural Challenge Grant Program and a final version has been prepared. Plans are ready for the Program's administration in conjunction with the Endowment's on-going activities.
2. The idea of the Program and the methods for its implementation have been discussed with a broad cross-section of cultural leaders, including all Endowment Program Panels that will be concerned with it. These persons have offered a number of worthwhile suggestions and indicated their support for the program and their willingness to work to help ensure its success.
3. The possibility of launching the Program in FY '77 is now under discussion with directors and key board members of a number of cultural institutions. Thus far, their consistent view is that successful local challenge grant campaigns could be prepared and executed in 1977, even though the hour is rather late.
4. Recent meetings with a significant number of chief executive officers of the country's largest corporations indicate (a) their strong approval of the challenge grant approach, (b) their readiness to join with leaders in the arts, foundations, unions, civic associations, and all levels of government in a concerted national campaign to encourage more widespread financial support of cultural activities, and (c) their willingness to provide special corporate financial support for a challenge grant campaign in addition to their current corporate support of the arts.
5. The Advertising Council has shown favorable interest in a national advertising effort for the arts and is expected to approve such action on September 9.
6. An international management consulting firm is now preparing, pro bono, an organizational plan for a national private sector campaign to bring about more widespread financial support of cultural activities, to operate in conjunction with the Cultural Challenge Grant Program.

Program Feasibility

7. On the basis of their history of support for the arts, a number of national leaders in the foundation, union, civic association, and intergovernmental communities could be mobilized in behalf of a new Cultural Challenge Grant Program.

Related Action

A Cultural Challenge Grant Program initiative would also afford the President an opportunity to launch a government-wide program to ensure that artists and the arts are more effectively employed as a resource and better served in the context of all government activities. A Statement of Policy on Vocations and the Arts, which originated in a "Tuesday at the White House" meeting, has already been endorsed by the National Council on the Arts. (Copy follows). Both HEW and Labor have agreed in principle to its endorsement.

HEW Secretary Matthews is preparing to issue a policy statement recommending more effective use of and service to the arts in all HEW programs. Both Labor's CETA programs and Commerce' Economic Development programs have been productively used in behalf of the arts during the past year. The Arts Endowment is prepared to work with other Federal departments and agencies in this area.

JULY 1976

THE WHITE HOUSE
Washington

A STATEMENT OF POLICY ON VOCATIONS AND THE ARTS

I must study politics
and war, that my sons
may have the liberty
to study mathematics
and philosophy, geography
natural history, and
naval architecture,
navigation, commerce,
and agriculture, in order
to give their children
a right to study painting,
poetry, music, architecture,
statuary, tapestry,
and porcelain.

John Adams

The arts have a vital part in all aspects of American life. People throughout the country are joining in the creation and appreciation of the various performing, literary, and visual arts more extensively than ever before, thus expanding the range of individual opportunity and enriching the quality of life for all. We welcome the possibility of cultural achievements in the nation's Third Century that will prove as dramatic as its past triumphs in technology and science.

The arts are a national priority and all sectors of American society should become more aware of our expanding cultural resources, in order to serve and use them more effectively. Greater opportunities should be made available for artists of talent to perfect themselves, and the arts brought more effectively to the enrichment of all talents.

4. provide greater recognition and opportunity for gifted young performing, literary, and visual artists;
5. create more extensive vocational and avocational opportunities for persons skilled in the arts, both in traditional forms of employment for artists and in new forms that will bring persons creative in the arts into other fields;
6. give more attention to the arts in government manpower programs, systematically cultivating the development of new private sector job opportunities for persons with creative abilities in the arts;
7. utilize the arts more effectively and imaginatively in fulfilling the missions of all departments and agencies of the federal government;
8. improve information about the employment of artists and employment opportunities in and related to the arts;
9. encourage the development and exposure of quality performing, literary, and visual arts programs and institutions that are accessible to more people in both rural and urban neighborhoods and communities; and

Contributions from persons with varied creative abilities that are expressed through or informed by the arts should be sought and welcomed in all our practical pursuits. We must enable the arts of the many cultures represented in America to make their proper contributions, by employing them more fully, not only in their own special forms and institutions--dance, music, painting, sculpture, theatre, photography, literature, museums of history, science and art, and more--but as an integral part of many other aspects of American life.

In light of these considerations, it is important that priority be given and effective steps be taken by all levels of government and the private sector to:

1. Cultivate public awareness of what the arts can contribute and of how they can be well used, thus increasing our desire and capacity to draw upon them;
2. strengthen and expand education in and for the arts at all levels, both to encourage and prepare the professional artist and to increase understanding and appreciation among all our people of the arts and what they can add to human fulfillment;
3. offer more effective counseling and career guidance to persons with talents in the arts whose contributions can better relate the arts to other areas of endeavor;

10. increase opportunities for the refinement and presentation of the folk arts and crafts of both rural and urban America.

Providing a Proper Occasion

A good platform could be provided if the First Lady were to have a luncheon for (a) all past and present members of the National Council on the Arts, (b) selected other major cultural leaders, (c) elected heads of principal organizations of state and local public officials, (d) selected other intergovernmental leaders, (e) selected corporate chief executive officers, (f) selected foundation, union, and civic association heads, (g) principal arts leaders from the Congress, and (h) Cabinet officers and independent agency heads having the greatest potential involvement with the arts.

The President would appear at the luncheon to speak on his new initiatives for the arts.

In advance of such an occasion, the Arts Endowment would arrange for the essential widespread positive response to the President's action.



EXECUTIVE OFFICE OF THE PRESIDENT
OFFICE OF MANAGEMENT AND BUDGET
WASHINGTON, D.C. 20503

OCT 6 1976

MEMORANDUM FOR JAMES E. CONNOR

FROM: JAMES F. LYNN

SUBJECT: Presidential Initiatives in the Arts

Comments

You requested my comments and recommendations on a Presidential initiative in the Arts. We have some serious reservations about this initiative, as the Vice President envisions it.

This new program, contained in the recently enacted Arts, Humanities, and Cultural Affairs Act of 1976, is a separate authorization, which the Administration and the National Foundation on the Arts and the Humanities are on record as opposing as duplicative. In fact, the Arts Endowment had already engaged in challenge grant activity before this legislation appeared.

Programmatically, the challenge grant is one that requires the generation of three private dollars for every Federal dollar provided. We believe this idea is a sound way of generating increased private support for cultural institutions that are in financial jeopardy. We support this concept entirely.

However, as with several other newly authorized, separate activities contained in the Arts, Humanities, and Cultural Affairs Act of 1976, this program epitomizes the penchant of the Congress to legislate separate, distinct programs for which there is already existing authority. We believe that announcing support for this separate authority would provide an implicit signal to the Congress that, despite our publicly stated objections, we are willing to provide full support for these types of setasides.

With this as background, I would like to propose the following range of options:

Option 1: Disallow the Endowment's requests and continue regular support at the FY 1977 appropriated level.

Pros:

- o Provides support for the Endowment within currently budgeted totals.
- o Maintains the Administration's position against additional spending.

Con:

- o Will result in disappointment in the cultural community who are aware of the Endowment's efforts to fund this activity.

Option 2: Provide for the request and announce the expanded initiative in a challenge grant program, but under the broadly stated program authority of the Endowment, and request appropriations to accomplish it.

Pros:

- o Provides for this Presidential initiative to improve the quality of life in the third century.
- o Indicates to the Congress the Administration's unwillingness to do so under separate categorical authority.

Cons:

- o Provides for an increase above the appropriation level (but within current authorization levels), when other increased funds have been opposed (Labor-HEW veto).
- o Will likely result in a similar request from the Humanities Endowment.

Option 3: Provide for the Endowment's request within the new challenge grant authority.

Pros:

- o Indicates expanded Presidential support for the Arts.
- o Responds to new challenge grant authority.

Cons:

- o Signals a lack of resolve to the Congress in resisting support for categorical setasides.
- o will likely result in a similar request from the Humanities Endowment.
- o Is an increase in Federal spending.

Recommendation:

I would recommend that this initiative not be undertaken, so as to remain consistent with our policy of holding down spending. However, if it is going to be done, I strongly urge that it be done within the Endowment's general program, rather than by funding the special, categorical program created by the Congress. The President can still take credit for the initiative: in fact, since it does not use the new categorical program, it demonstrates that the initiative is based on his legislation.

In addition, it seems unnecessary to commit to future year funding. By starting the initiative now, but only committing to seek funding for FY 1977, options can be kept open so that meeting the target of a balanced budget in 1979 would not be compromised.



THE WHITE HOUSE

WASHINGTON

October 12, 1976
976 OCT 12 PM 5 17

ADMINISTRATIVELY CONFIDENTIAL

MEMORANDUM FOR:

JIM CANNON

FROM:

JIM CONNOR *JEC*

SUBJECT:

Initiative in the Arts

Confirming verbal advices to Alan Moore earlier today, the President reviewed your memorandum of October 11 and approved the following option:

Option 1 - In accordance with the Vice President's recommendation, announce the expanded initiative in a challenge grants program.

The President also indicated that he wished to announce this decision at the October 14 dinner.

Please follow-up with appropriate action.

cc: Dick Cheney



101215

file

THE WHITE HOUSE
WASHINGTON

October 7, 1976

MEMORANDUM FOR: ALAN MOORE
FROM: TRUDY FRY
SUBJECT: Presidential Initiatives in the Arts

After our discussion, I showed Jim Connor the results received so far in the staffing of the Vice President's memorandum to the President on the above subject.

He believes that the best way to handle this subject is for the Domestic Council to put together a package covering the Vice President's memorandum with staffing comments and the President's Policy on the Arts Statement (which you are presently staffing).

In order for you to do this, I am attaching the staffing comments received by us:

Max Friedersdorf - Recommends approval.

James T. Lynn - Memorandum attached.

Phil Buchen - "No objection but believe statement is not an appropriate place for quotation from John Adams."

Jack Marsh - no comments received as yet. If received, will forward to you.

I am also attaching the original of the Vice President's memorandum to the President for your use in putting together the complete package for the President. Thank you.



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