



the forms of Culture

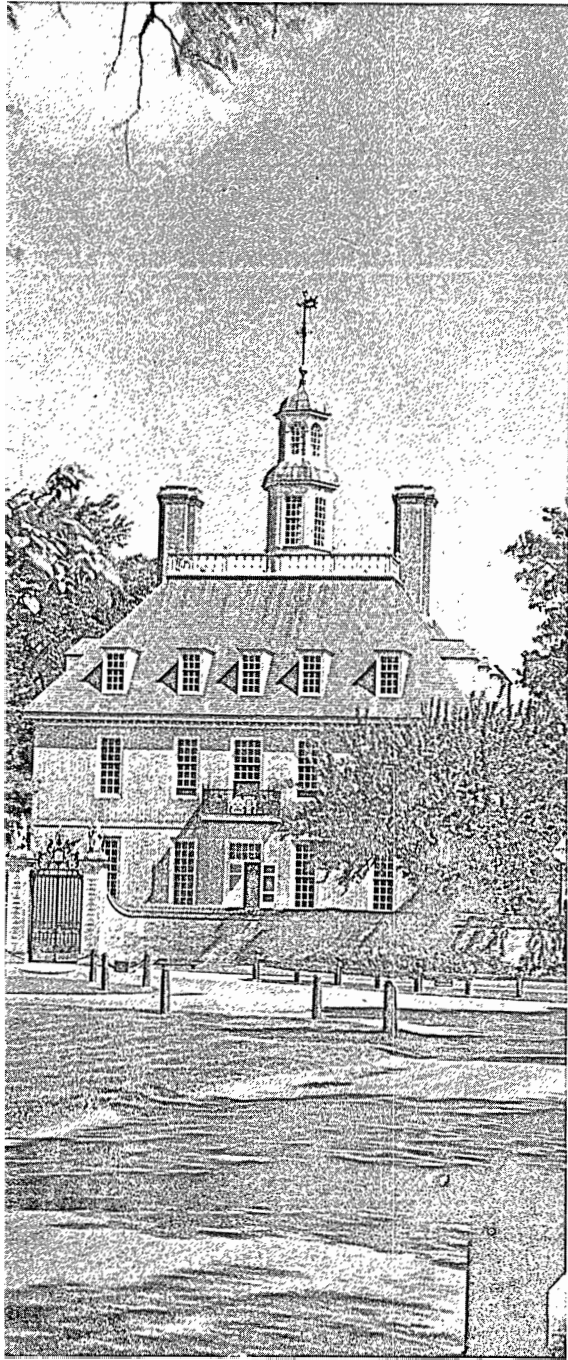


I am an enthusiast on the subject of the arts. But it is an enthusiasm of which I am not ashamed, as its object is to improve the taste of my countrymen, to increase their reputation, to reconcile to artists in their work as a part of a continuing cultural stimulation.

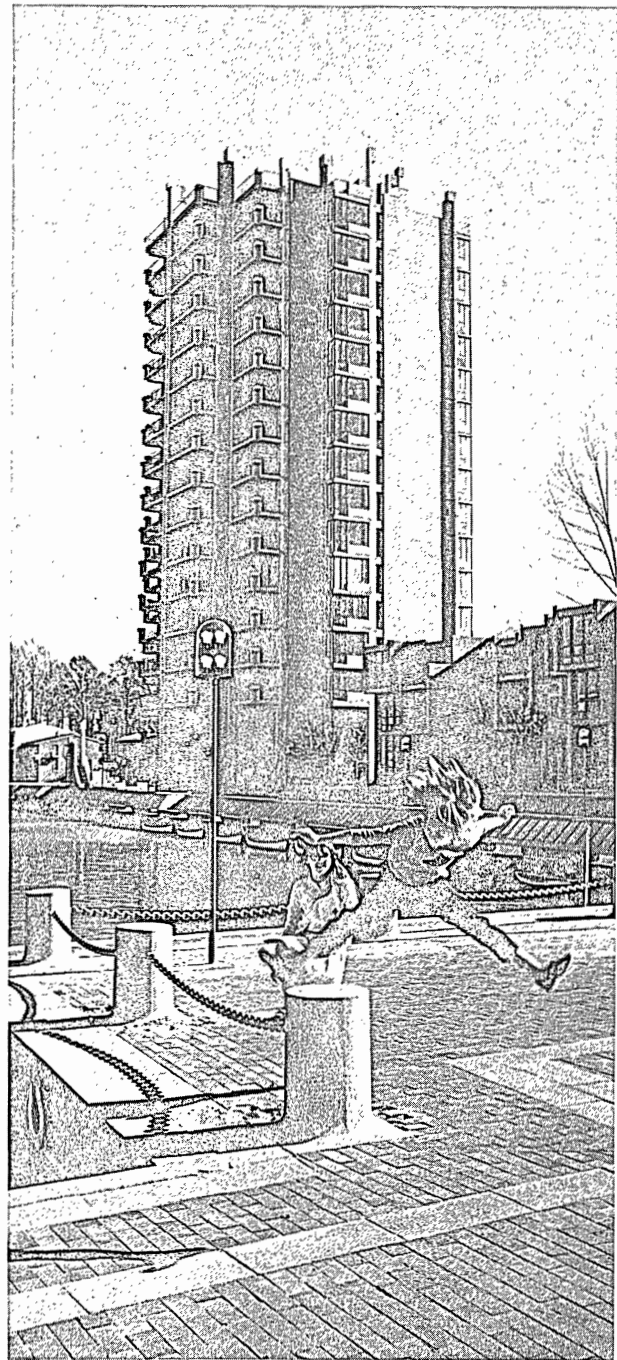
Thomas Jefferson

I speak of a State with the cultural heritage reaching back to the days of the great River Plantations which supported resident craftsmen and musicians and painters . . . when the combinations of native ability and necessity gave birth to the arts and crafts which are peculiarly our own and which still flourish. Tradition urges us to cultivate Virginia artists in their work as a part of a continuing cultural stimulation.

Governor Mills E. Godwin, Jr.
Inaugural Address, January 15, 1966



Governor's Palace, Williamsburg, Virginia



High Rise, Reston, Virginia

the forms of Culture

The Old and the New

Report of the Virginia Cultural Development Study Commission, 1967

Members of the Commission

Chairman, Senator George M. Cochran, Staunton

Vice-Chairman, Delegate Glenn Yates, Jr., Portsmouth

Mrs. William M. Dudley, Lynchburg

Mrs. Arthur M. Dunstan, Alexandria

Mr. Donald J. Gonzales, Williamsburg

Dr. William H. Higgins, Jr., Richmond

Dr. Jerome H. Holland, Hampton

Mr. Alton L. Howell, Richmond

Mrs. Joseph A. Massie, Jr., Winchester

Mrs. Waldo G. Miles, Bristol

Mr. Robert D. Randolph, Norfolk

Mr. Joseph C. Smiddy, Wise

Mr. John H. Thornton, Jr., Roanoke

Mrs. Ulrich Troubetzkoy, Richmond

Mr. John Cook Wyllie, Charlottesville

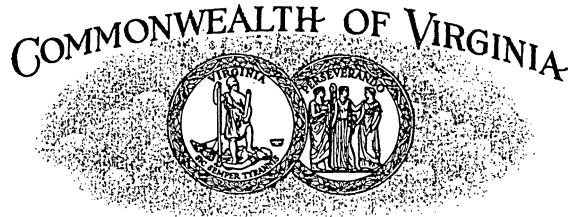
Mrs. James Jackson Kilpatrick, Richmond*

Mr. Walter S. Robertson, Richmond*

Mr. George D. Morton, Jr., Executive Director

* Mrs. Kilpatrick and Mr. Robertson resigned from the Commission because of unforeseen commitments and were replaced by Mrs. Troubetzkoy and Dr. Higgins.

GEORGE M. COCHRAN
19TH SENATORIAL DISTRICT
COUNTIES OF ROCKBRIDGE, HIGHLAND AND
SHENANDOAH, CITIES OF BUENA VISTA, STAUNTON,
WAYNESBORO AND LEXINGTON
STAUNTON, VIRGINIA



COMMITTEE ASSIGNMENTS:
COURTS OF JUSTICE
PUBLIC INSTITUTIONS AND
EDUCATION
COUNTIES, CITIES AND TOWNS
AGRICULTURE, MINING AND
MANUFACTURING

SENATE

October 23, 1967


To: The Honorable Mills E. Godwin, Jr.,
Governor of the Commonwealth of Virginia
and The General Assembly of Virginia:

I have the honor to transmit to you herewith the Report of the Virginia Cultural Development Study Commission in pursuance of Senate Joint Resolution No. 67, adopted by the General Assembly of Virginia in 1966.

This Report presents the survey of the Study Commission of the Commonwealth's present cultural and artistic assets. Based on these findings, the Report offers recommendations for action by the State and by a variety of public and private agencies.

The Commission believes that its recommendations, if followed, will lead to results of great benefit and importance to the people of Virginia. These recommendations and the findings on which they are based deserve, and I am sure they will receive, your thoughtful consideration and that of all interested citizens of the Commonwealth.

Respectfully submitted,


George M. Cochran, Chairman,
Virginia Cultural Development
Study Commission.

SENATE JOINT RESOLUTION NO. 67

Creating a Virginia Cultural Development Study Commission.

Whereas, the Commonwealth of Virginia is richly endowed with cultural and artistic assets which should be emphasized and developed for the benefit of the citizens of Virginia; and

Whereas, it is desirable that the rapid acceleration in the process of industrialization in Virginia be paralleled by a similar acceleration in the cultural advancement of the Commonwealth; and

Whereas, a comprehensive plan for evaluating Virginia's assets, potentialities and requirements in this field is necessary to achieve the desired progress and development; now, therefore, be it

Resolved by the Senate, the House of Delegates concurring, That there is hereby created a Virginia Cultural Development Study Commission which shall consist of fifteen members to be appointed by the Governor from the State at large. The Chairman of the Commission shall be designated by the Governor. The Commission shall make a comprehensive survey of Virginia's present cultural and artistic development and shall appraise the State's existing assets and future requirements. Such survey and appraisal shall include all areas of artistic and cultural activity including — but not limited to — the classical arts; architecture and allied studies; native folk art and music; creative writing and journalism; photography, motion pictures, television, radio and allied communication arts; industrial design and other graphic and craft arts; and such additional related fields of endeavor as the Commission shall deem appropriate. The Commission shall give special emphasis to indigenous activity and shall recommend methods of furthering native artistic creativity, including suggestions for the enhancement of relevant existing programs and the initiation of additional programs designed to broaden opportunities for the development of the artistic and cultural talents of the citizens of Virginia.

The members of the Commission shall be paid their necessary expenses incurred in the performance of their duties but shall receive no other compensation. The Commission may employ a director and such professional, technical, legal or financial counsel as may be necessary to complete its study, including such secretarial, clerical or other assistance as the Commission may require.

The Commission may accept and expend gifts, grants, and donations from any or all sources or persons for the purpose of carrying out its study, including such appropriations as may be made to it by law.

All agencies of the State and the governing bodies and agencies of all political subdivisions of the State shall cooperate with and assist the Commission in its study.

The Commission shall make a report to the Governor and the General Assembly not later than October 1, 1967.

PREFACE

The Virginia Cultural Development Study Commission was created by Senate Joint Resolution No. 67 of the 1966 General Assembly of Virginia, in recognition of the need for a comprehensive survey of Virginia's present cultural and artistic assets with the view of recommending methods of furthering native artistic activity. The Commission was directed to "give special emphasis to indigenous activity" "to broaden opportunities for the development of the artistic and cultural talents of the citizens of Virginia."

Appointments to the Commission were announced by Governor Godwin on June 1, 1966. George M. Cochran, member of the Senate of Virginia, Staunton, was named Chairman. At its organizational meeting held June 27, 1966, Glenn Yates, Jr., member of the House of Delegates, Portsmouth, was elected Vice-Chairman. With two exceptions, previously noted, the membership has remained constant since the Commission began its study in the latter half of 1966.

To coordinate the work of the Commission and expedite its operations, George D. Morton, Jr., of Staunton, was appointed Executive Director on December 1, 1966.

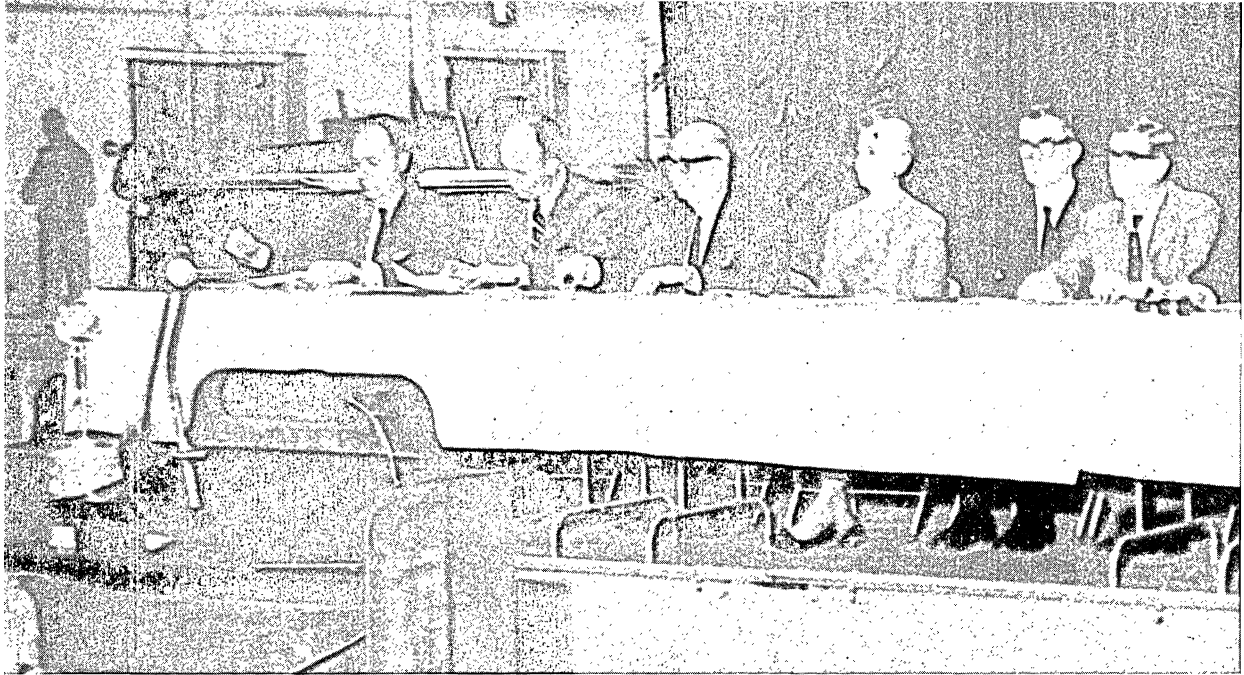
The total budget of the Commission was \$20,000, including a \$10,000 appropriation from the General Assembly and \$10,000 from the National Endowment for the Arts. These funds were expended as follows:

Executive Director's salary and expenses	\$ 9,000
Design and Printing of the report	6,000
Travel and Operational expenses	5,000
	<hr/>
	\$20,000

To carry out its legislative mandate, the Commission embarked on a series of public hearings in all regions of the Commonwealth. The Executive Director was instructed to contact cultural and artistic leaders and to investigate, personally, many and varied activities in order that the Commission might receive the broadest knowledge possible of the cultural and artistic activity indigenous to each region. The Commission contacted by mail 1,274 individuals or organizations, inviting them to participate in the public hearings. One hundred eighty-seven persons, representing a broad spectrum of cultural activity from local government and industry to the fine arts, appeared at these hearings.

Hearings were held at the following places and times:

Richmond, November 16, 1966, State Capitol
Norfolk, January 9, 1967, City Council Chamber
Lynchburg, February 16, 1967, Lynchburg Fine Arts Center
Danville, February 17, 1967, City Council Chamber
Roanoke, March 31, 1967, Kazim Shrine Temple
Charlottesville, April 21, 1967, University of Virginia
Harrisonburg, April 21, 1967, Anthony-Seeger Campus, School Auditorium, Madison College
Winchester, May 18, 1967, Shenandoah College and Conservatory
Alexandria, May 19, 1967, City Council Chamber
Abingdon, June 9, 1967, Barter Theatre
Richmond, June 16, 1967, Virginia Museum of Fine Arts



The Commission wishes to express its appreciation to those who spent untold hours preparing for and participating in these hearings.

In addition to these hearings, the Commission submitted a series of questionnaires and letters to the following:
135 craftsmen and craft organizations; 42 local historical societies; 25 folklorists; 15 writers, and the public relations departments of all but two of the State's

George M. Cochran

J. C. Briddy

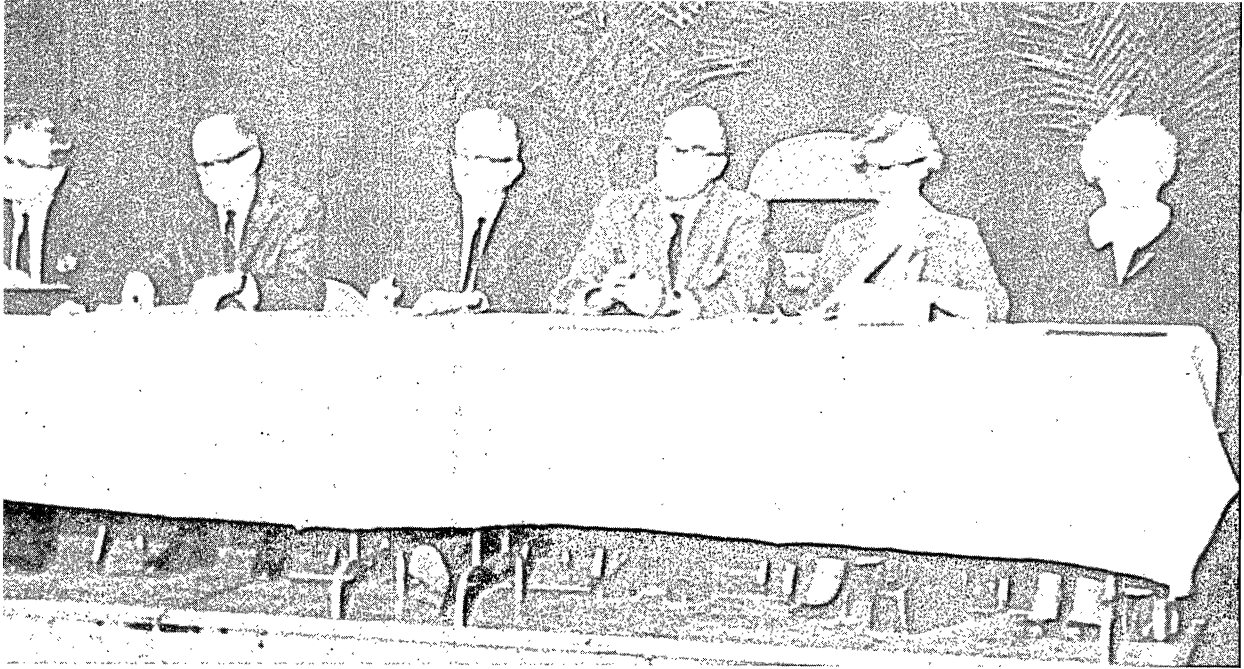
Robert W. Randolph

Christine Miles

Jerome Holland

Effie C. Dunstan

Josephine



colleges and universities. The President of each college or university was asked for his views. The Commission assisted in, or made use of, four other surveys: A survey of string music in the public schools of Virginia; a survey of music opportunities offered by the Old Dominion Symphony Council; a survey of theaters conducted by the Little Theater of Norfolk, and by the Federated Arts, Inc.; a survey of arts organizations conducted in Richmond during 1966.

John Peter, Jr.

John H. Murdock, Jr.

Elizabeth L. Dudley

Ulrich Toubetsky

Teresa J. Massee

Ronald G. Gonzales

Arthur L. Howell

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REPORT OF THE COMMISSION

The original use of the word culture contains its most far-reaching idea: Culture is tillage, a fertile medium, a base or groundwork inducing germination and growth. Surely a culture is the sum of such growth in terms of expression. Not the separate parts but the whole configuration will tell the story.

Katherine O'Roarke
Roots of American Culture



Present Status: A Heritage To Build Upon

Virginia has a rich cultural heritage, many recognized cultural leaders and organizations which provide the foundation for the future. There is an insistent demand on the part of people in all regions of the Commonwealth for an increasing enrichment of our cultural life. What is needed is a vigorous and imaginative program, supported by an aroused public, to enlarge upon the existing foundation. The Commission believes the challenge is worthy of Virginia's people and its people equal to the challenge.

The nature of cultural expression in Virginia often takes surprising form, as will be revealed in the body of this report. This expression is as individualistic as are our people. The future rests on our protection and encouragement of this freedom of expression.

Before recommending paths to future development, it is necessary to cite our present needs, which the future will have to answer.

Present Needs: Findings

EDUCATION IN THE ARTS SHOULD BE IMPROVED AND EXTENDED AT EACH LEVEL TO DEVELOP ARTISTS OF HIGH ACHIEVEMENT AND RESPONSIVE AUDIENCES.

There is insufficient awareness of the amount of training and discipline required for the more specialized needs of the artist before he can pursue his art. Society as a whole will only recognize the arts as fundamental when the arts are given a central and permanent place in the school curricula.

ARTS ORGANIZATIONS ARE TOO OFTEN INSUFFICIENTLY FINANCED.

In an age of technology, the arts remain "handicrafts", products of a uniquely individual expression, and this is the root of their economic difficulties. There is a great need to broaden the base of financial support of these organizations.

VIRGINIA'S LIBRARY RESOURCES REMAIN FAR BELOW MINIMAL PUBLIC REQUIREMENTS.

Libraries are the keystone to cultural enrichment. Without adequate resources of information, no society can develop to its fullest cultural potential. Because of the urgent needs of public libraries, the Report devotes a special section to recommendations for libraries.

THERE IS A GENERAL LACK OF SUFFICIENT DATA AND CENTRALIZED SOURCES OF INFORMATION ON THE ARTS IN THE COMMONWEALTH.

Artists and art organizations often can best express themselves when they know what other arts are doing. The public needs informational frames of reference in order to select the best which the artist has to offer.

FACILITIES WHICH ADEQUATELY DISPLAY THE ARTS ARE TOO OFTEN LACKING OR ARE NONEXISTENT.

The construction of art centers, auditoriums and museums should be as imminent in Virginia's future as the building of schools and libraries.

ONLY A SMALL PERCENTAGE OF PROFESSIONAL ARTISTS IN ANY ART FORM IN THE COMMONWEALTH MAKES A LIVING ENTIRELY FROM ART.

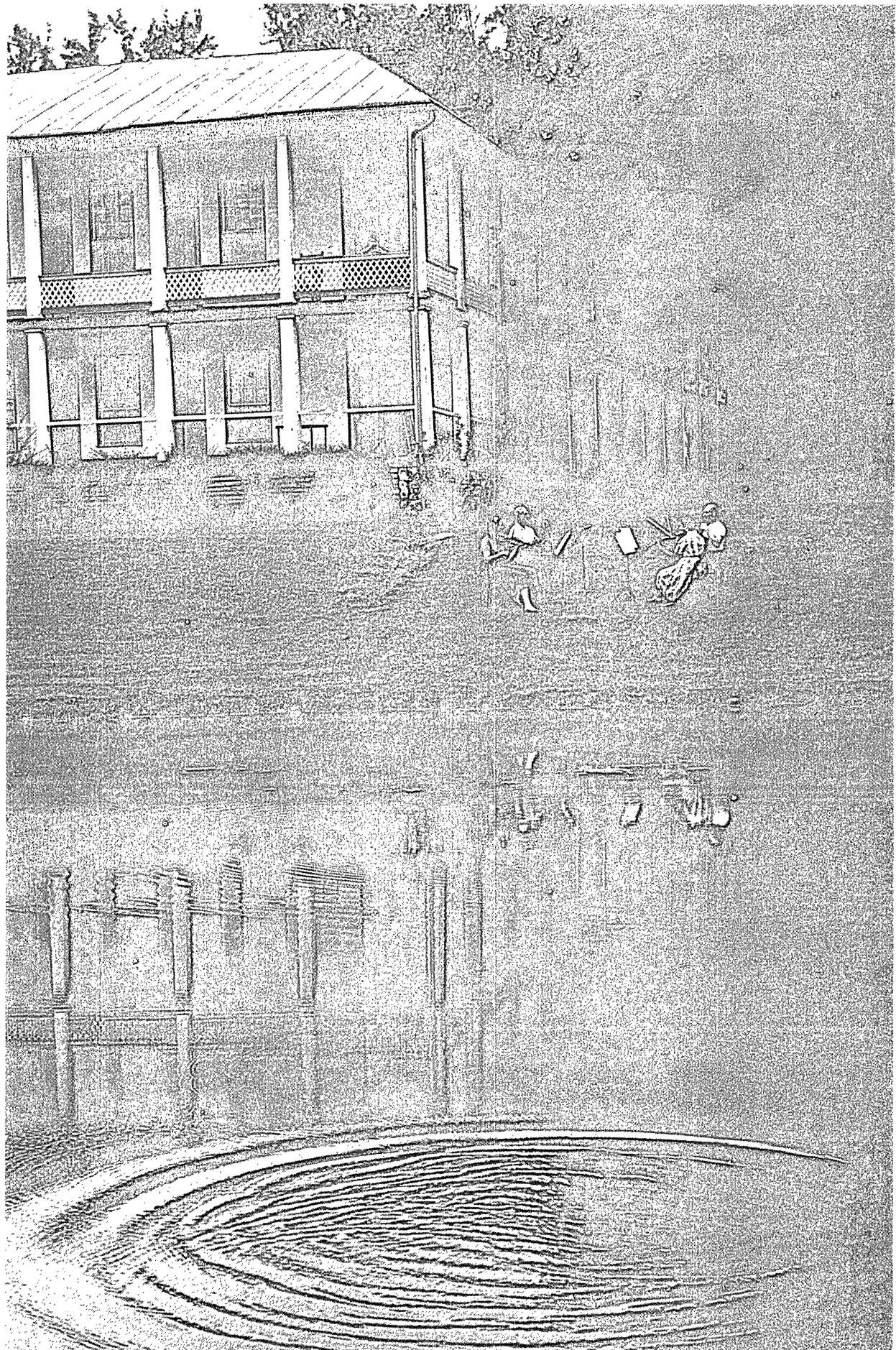
The future of artistic excellence resides with the professional artist. Quality of performance is inevitably diminished when the artist falls victim to the never-ending circle of inadequate pay and limited opportunity.

ARTS ORGANIZATIONS, BECAUSE OF THE PECULIAR NATURE OF THEIR FINANCIAL SUPPORT, NEED SPECIALIZED AND EXPERT MANAGEMENT ASSISTANCE.

THE ARTS ARE NOT UTILIZED SUFFICIENTLY BY HEALTH, RECREATION AND WELFARE AGENCIES TO REACH THE DELINQUENT, EMOTIONALLY ILL AND NEGLECTED CHILDREN IN OUR SOCIETY.

The arts establish goals and give vision. They can help subnormal children raise their sights toward realizing socially useful lives.

THE VARIOUS MUSEUMS IN THE STATE SHOULD BE ENCOURAGED AND SUPPORTED.



Program for the Future: Recommendations

It is the Commission's belief that the development of the arts is fundamental to the future of a good society; that the place of the arts is at the center of that society, not its periphery; that the arts are not for the few but for all.

The arts are interdependent. Each acts as stimulus and gives dimension to the other. All effect the quality of life. All must be included in a program to encourage the sense of excellence which the arts as a whole bring to the life of any society.

It is the Commission's belief that the goals of the future can be achieved only in an atmosphere of freedom and diversity unfettered by external control over artistic endeavour. In our democratic society, public support of the arts carries with it no inherent danger to free expression for the artist, nor to free choice of his audience.

SUGGESTED PATHS

Project Recommendations

The Commission commends to the proposed permanent Commission on the Arts and Humanities and other State agencies concerned the many constructive proposals by those persons who testified at its public hearings. The Commission suggests that the following recommendations, included in the body of this report, receive the earliest possible consideration.

ARCHITECTURE

A review be made of the architectural and design agencies of the State with a view toward achieving maximum coordination of effect.

Increased encouragement and support of the State chapter of the American Institute of Architects' scholarship program for architectural students.

Certain initiatives can serve to aid improvement in Virginia architecture and landscape design; *advocating a review of architectural and design agencies of the State with a view toward achieving maximum coordination; encourage procedures which will set aside a portion of all public building construction budgets for art which will be an integral part of the building structure; and encourage the establishment of additional facilities for training in the field of architecture and urban design.*

CHORUS AND OPERA

There is a need for choral groups to draw attention to and define better the important place they occupy in our cultural life. The formation of a joint league or confederation might be the answer — a confederation similar in structure to that of the Old Dominion Symphony Council.

The fate and future of opera in the Commonwealth resides in the development of opera appreciation among the children in our public schools. Encouragement should be given all Virginia opera companies to take their productions to nearby schools or to undertake regional and Statewide tours.

COMMUNICATIONS

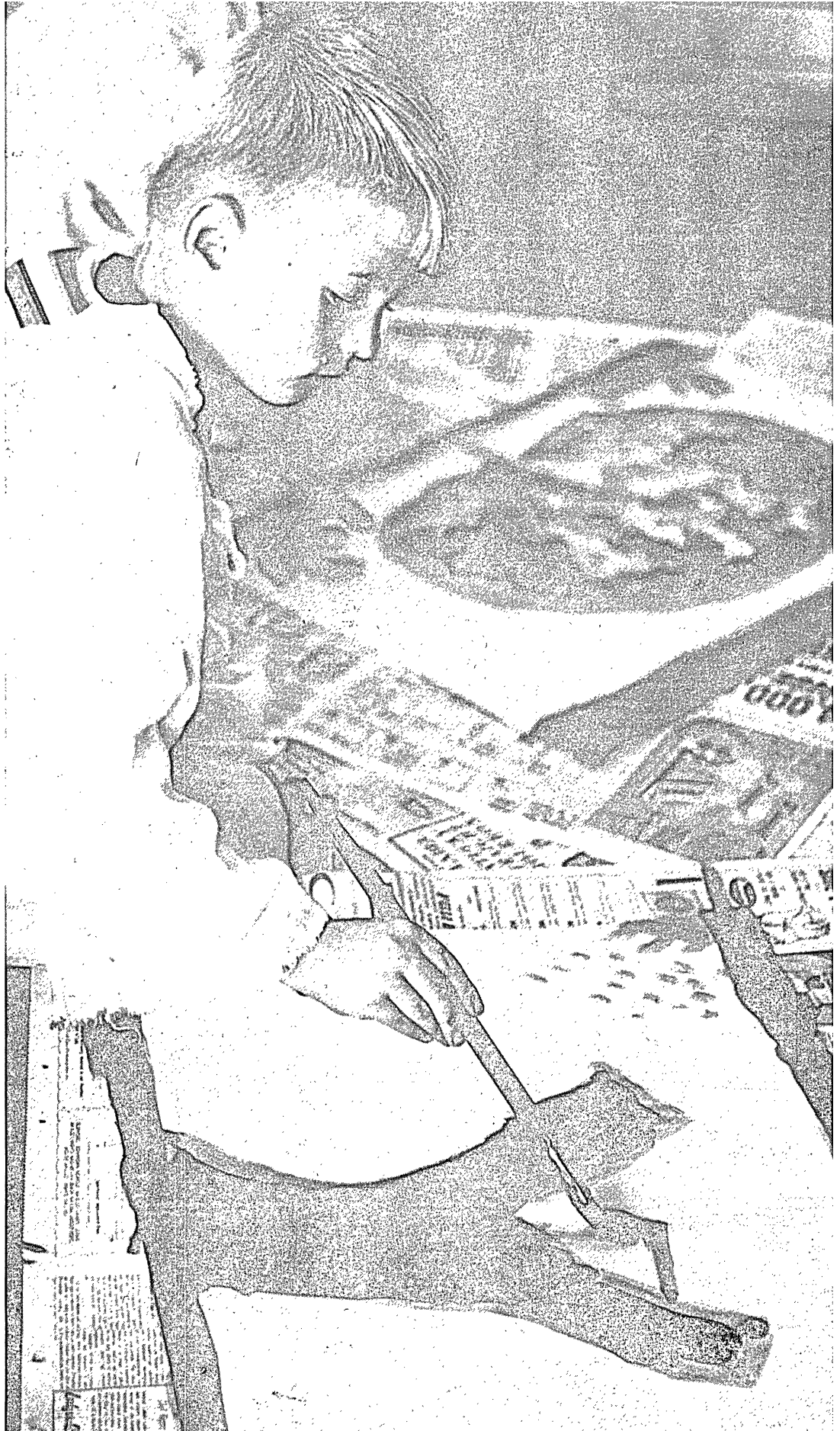
Virginia colleges now include the field of photography in fundamental and advanced courses. This should be extended to other communication arts, including motion picture and television production, broadcasting and journalism.

ETV stations should make every effort to not only broaden their instructional programming, but to strengthen programs of cultural significance and program liaison.

CRAFTS

Provide assurance of the preservation of the best of the traditional crafts and encourage new expressions of craft works. There is a need for training centers or mobile craftsmen-teachers to aid people in remote sections to develop their inherited skills in order to meet new market demands.

If standards of excellence are to be maintained, and if the purposes of the wide variety of craft guilds are to be more fully realized, there is need for a cooperative organization.



CREATIVE WRITING

There should be established an Academy of Letters for outstanding writers identified with Virginia. Five awards might be given annually or when the work merits as follows: best work of fiction; best work of general non-fiction; best book of poetry; best book of history; and best book about Virginia.

DANCE

A Statewide program to encourage development of the dance, to assist in training of dancers and to formulate standards of instruction and performance.

FILMS

A plan to make classic American films and foreign art films available to film societies across the State at no cost, or for a small shipping fee. The University of Virginia now has plans for the establishment of a library for such films and if these plans are carried out a source of supply would exist.

FOLKLORE

A revival of the Virginia Folklore Society to set its course toward assembling and interpreting the Commonwealth's rich folklore heritage.

HISTORY

Improved professional interpretation of Virginia's historical resources.

The creation of a proposed federation of local historical societies and history-related organizations will meet a definite need. It should be encouraged and supported.

The publication of the papers of James Monroe and George Washington should not be delayed.

MUSIC: INSTRUMENTAL

For the present all State appropriations for orchestral programs be made through the proposed State Commission, carefully earmarked for the Old Dominion Symphony Council.

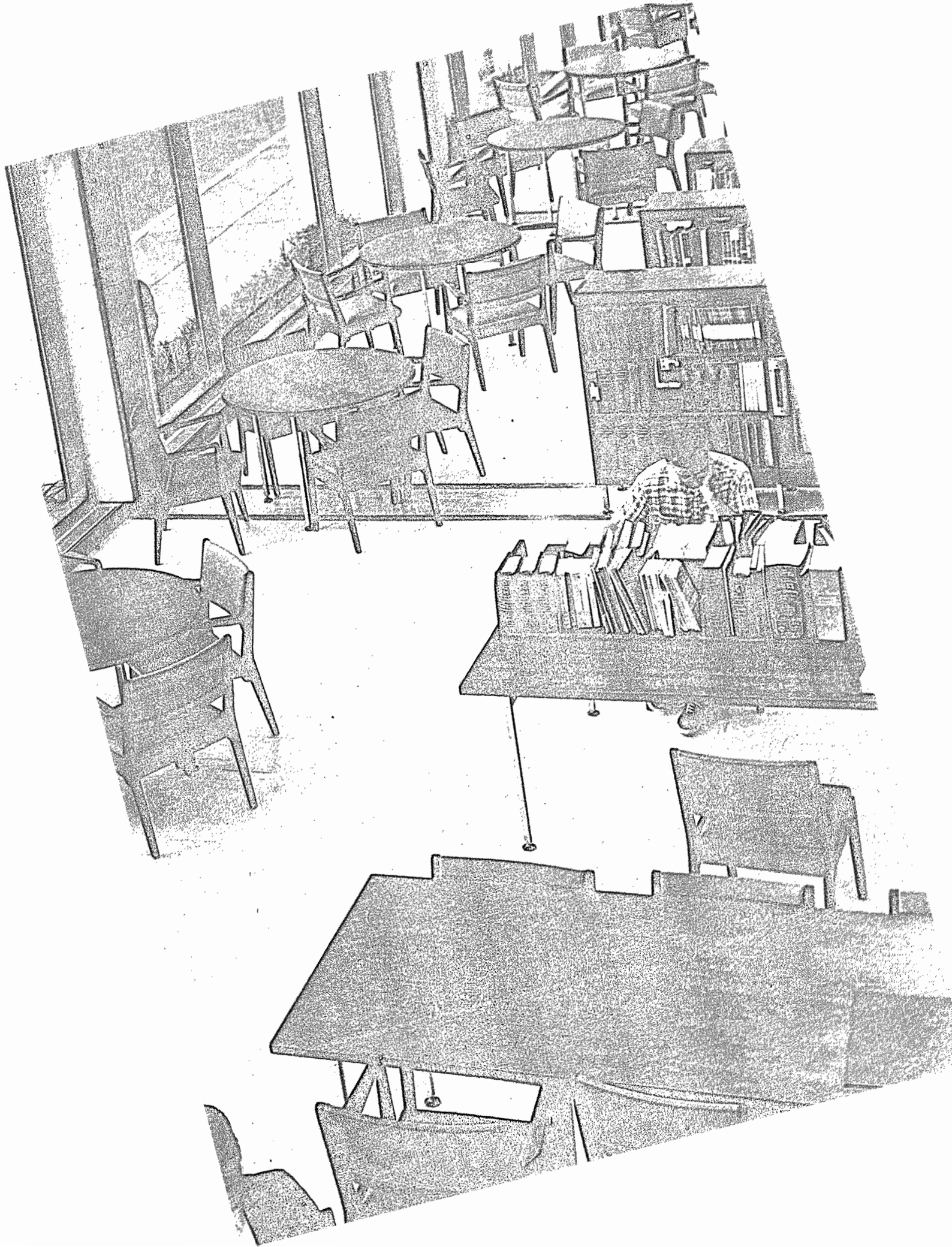
If the State is to be served and orchestral programs developed, opportunities for full-time professional employment must be engendered.

Professional management leadership must be provided for almost every orchestra in the State.

PUBLIC AND COMMUNITY PROGRAMS

Inauguration of a sustained Statewide program of financial grants to organizations, institutions and individuals in the field of the arts and humanities. The aims of such a program should be:

- (a) to enable existing institutions and organizations to expand their facilities and programs;
- (b) to sponsor programs for the development of audiences at all age levels;
- (c) to assist in the establishment, when needed, of new arts groups, facilities and programs.



THEATER

The future of the theater in Virginia lies with continued State support of professional theaters, as in the case of the Barter Theatre and other theaters of high quality.

Professional theaters must find means to offer annual employment. The proposed Virginia Commission on the Arts and Humanities should seek to help them answer this need.

The PAVE program of the Virginia Museum Theater has added a dramatic production of a high level to the programs of many school divisions and has been met with welcome enthusiasm by many school superintendents. The Commission suggests that Virginia Commission on the Arts and Humanities continue to provide such tours and seek ways of broadening opportunities for school children to witness productions of a high quality.

VIRGINIA MUSEUM OF FINE ARTS

To an extraordinary degree, the future of cultural development in the Commonwealth lies with continued recognition of the part the Virginia Museum of Fine Arts plays in our cultural life. Its service to the arts has been proven. It is incumbent upon all Virginians to see that these services are continued, even heightened.

VISUAL ARTS

Continue to support and encourage the various museums in the State.

The Commission's survey reveals that only a handful of professional artists in the Commonwealth make their living from art. There is a need for greater decentralized displays of art both to increase and broaden sales demand and to broaden appreciation. The quality of amateur art activities, both in producing art and its support, is uneven.

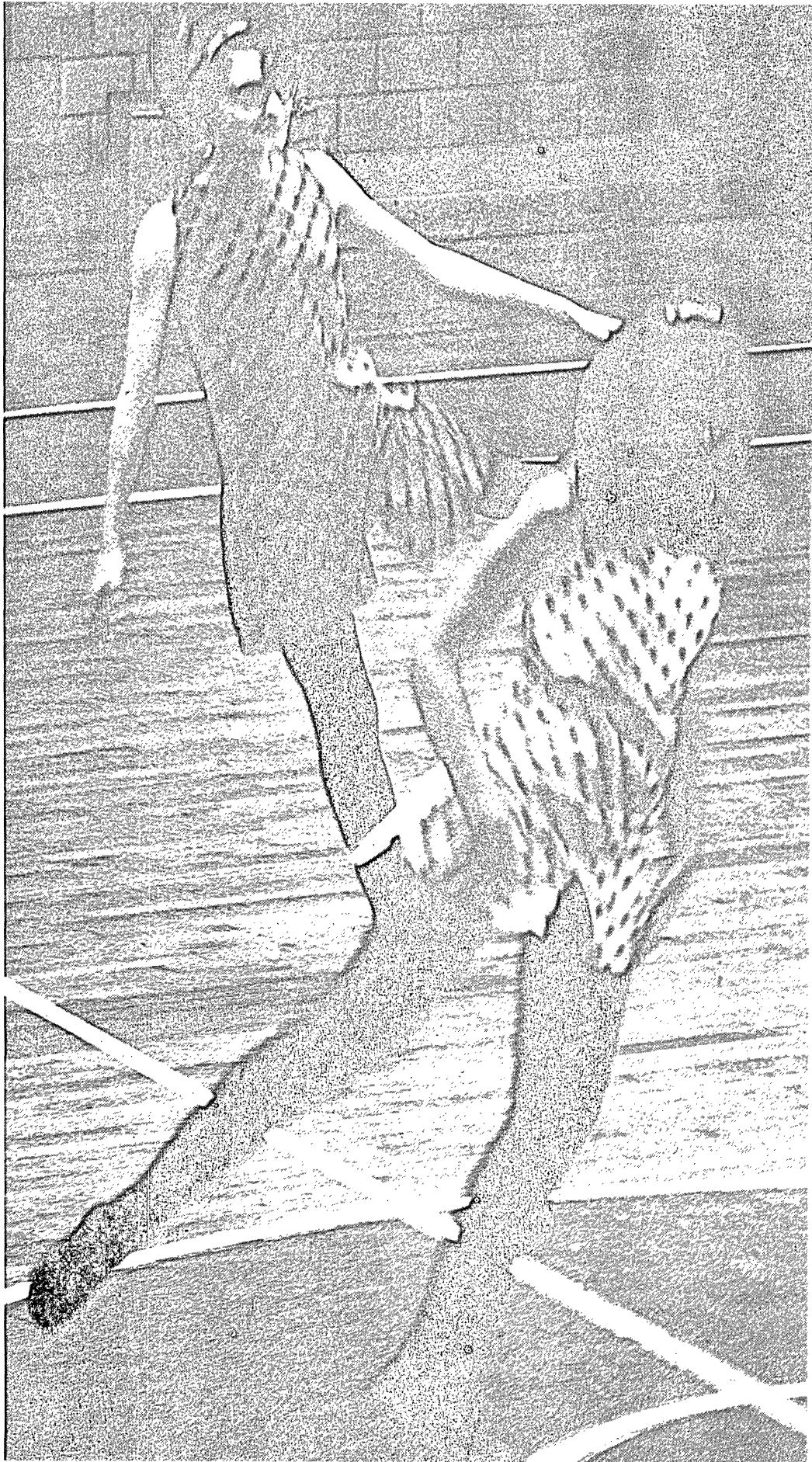
JOINT COMMUNITY ARTS ORGANIZATIONS

The development of the arts in Virginia will largely take place as joint community organizations of arts groups expand their services and achieve their goal of making the arts central to the life of a good society.

To this point the Commission has suggested possible future action to improve cultural development in Virginia. However, in its study this Commission found three fields which it believes merit recommendations for action rather than mere suggestions. These are:

1. The establishment of the Commission on the Arts and Humanities.
2. Improvement in public libraries of the State.
3. Improvement of public education in the field of art and culture.

These recommendations follow in the order set forth above,



A VIRGINIA COMMISSION ON THE ARTS AND HUMANITIES

The Commission recommends the establishment by legislative act of a Virginia Commission on the Arts and Humanities as a permanent agency of the State Government.

The powers and duties of this body should include the following:

To formulate and promote programs designed to enlarge the resources of Virginia in the arts and humanities and to make these resources available to all of the people of the Commonwealth;

The assistance and encouragement of action by public agencies, private institutions and organizations, communities and individuals, in respect to the arts and humanities;

The receipt and disbursement of funds appropriated or granted to it by the General Assembly, agencies of the federal government, and other agencies or individuals, public or private;

The Commission further recommends:

The Virginia Commission on the Arts and Humanities be designated the sole State agency to administer all funds granted to the State by the National Endowment for the Arts under the provisions of the National Arts and Humanities Act of 1965 or such similar federal legislation as shall be enacted in the future;

At present, the funds from the National Endowment for the Arts allocated for Virginia are under the administration of a panel appointed by the Virginia Museum of Fine Arts. In recommending that this administration be transferred to the proposed Commission on the Arts and Humanities, the Commission in no way implies criticism of the Virginia Museum of Fine Arts or of the panel. It is the Commission's belief, however, that the agency to administer these funds should be independent of all art institutions and that the appointed members of such an agency should be chosen by the Governor.

That biennial appropriations be made to the Commission by the General Assembly sufficient to enable it to employ personnel of high quality and otherwise meet its responsibilities effectively.

That the appropriations for the first fiscal year of its operation be no less than fifty thousand dollars (\$50,000). This is proposed as a minimal sum required to inaugurate the Commission, and should not be regarded as adequate to meet the needs of the Commonwealth.

LIBRARIES

It is the Commission's belief that amidst the rapid emergence of new needs and new demands, those of public libraries in the Commonwealth have been overlooked by the General Assembly and the State.

The Commission believes the initiative now rests with the State to meet the new organizational and financial demands on the part of the public libraries of the Commonwealth.

The Commission feels the appropriation request for public libraries for the biennium 1968-1970 is insufficient. However, since the request is the maximum amount allowable under existing law, the Commission recommends that the Virginia Advisory Legislative Council be instructed by the General Assembly to review the existing laws pertaining to libraries and report back no later than the 1970 session.

The Commission recommends that the VALC be instructed to give special consideration to the laws as they pertain to State aid to municipal libraries.

It is the Commission's belief that the regional library system as proposed by the Library Development Committee of the Virginia Library Association is excellent and would not act to subordinate smaller libraries in the Commonwealth. Such an event could be guarded against by adhering closely to Jefferson's vision of a small circulating library in every county of Virginia.

PUBLIC EDUCATION

Before presenting the Commission's recommendations relating to the arts in education, it is to be pointed out that it is the Commission's belief that the primary responsibility for improvement lies with an aroused public and not with the State Department of Education, college or school administrators or faculties. This group of dedicated people work hard, often against heavy odds, to improve their arts programs.

Consideration must be given to the establishment of a specialized high school or high schools and a summer camp or camps for gifted youngsters in the arts and humanities.

As an initial step toward this expansion, the proposed Commission on the Arts and Humanities should give consideration to the establishment of a State Conservatory for the Arts.

The State Board of Education should request the State Supervisors of the Arts to review the requirements for certification of teachers in Virginia and make recommendations for changes to the certification committee when the requirements are next reviewed.

Action by school districts to broaden curriculum offerings in the arts at all grade levels from pre-school through high school.

As a first step, it is suggested that the State Board of Education consider making courses in the Humanities required courses for all high school students.

An expanded program of teacher training in the arts.

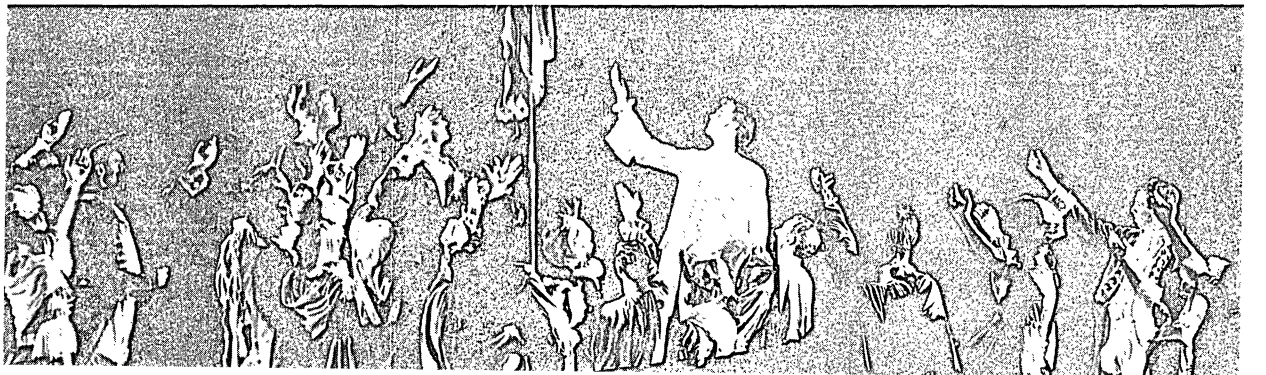
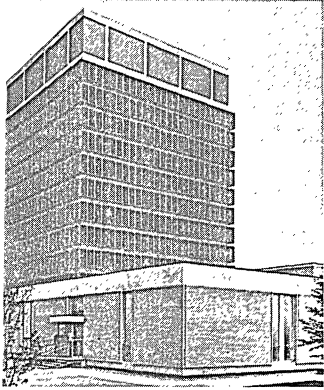
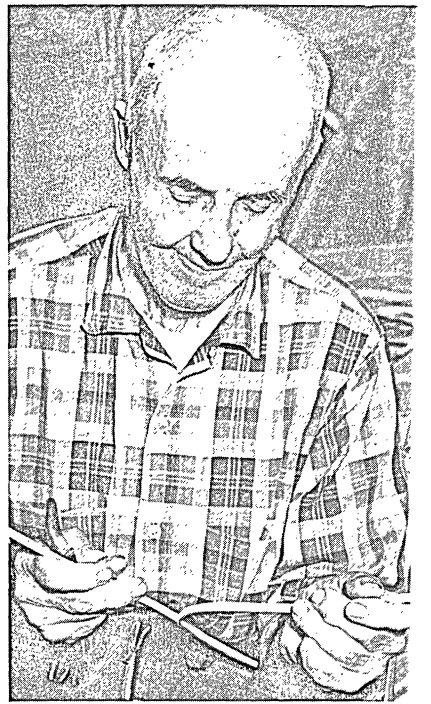
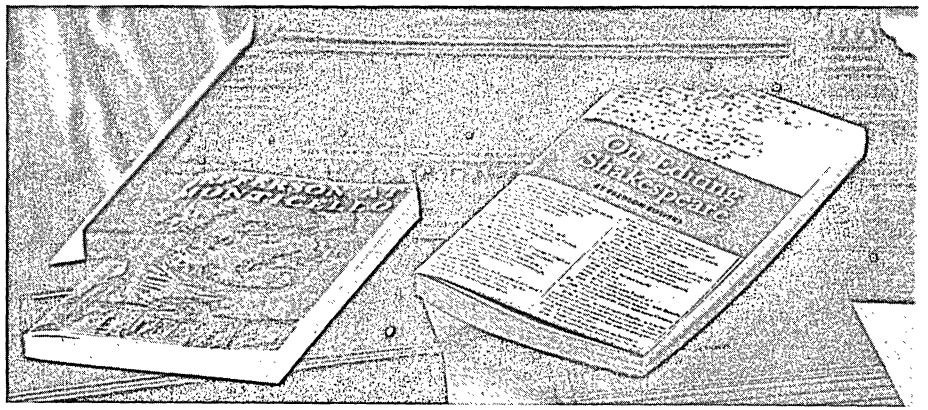
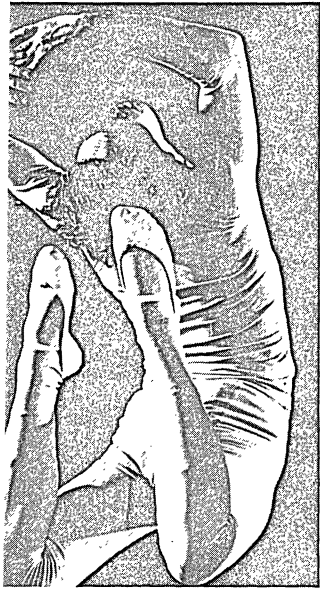
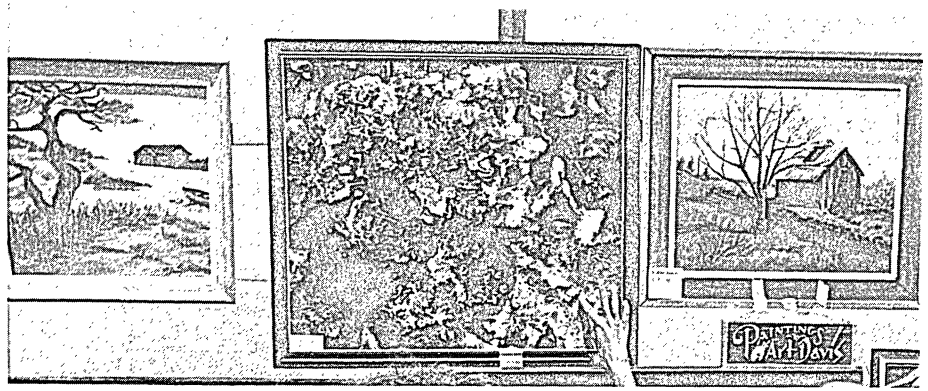
The establishment of scholarship and fellowship programs in the arts in Virginia colleges and universities. This program should be supported by State funds.

A Statewide program to improve reference, research and lending collections and services in the libraries of the Commonwealth's colleges and universities.

The State Board of Education should broaden the opportunities for students to attend curriculum related programs in the arts in their surrounding communities or regions.

School districts in the Commonwealth give closer attention to the design and construction of facilities for the arts.

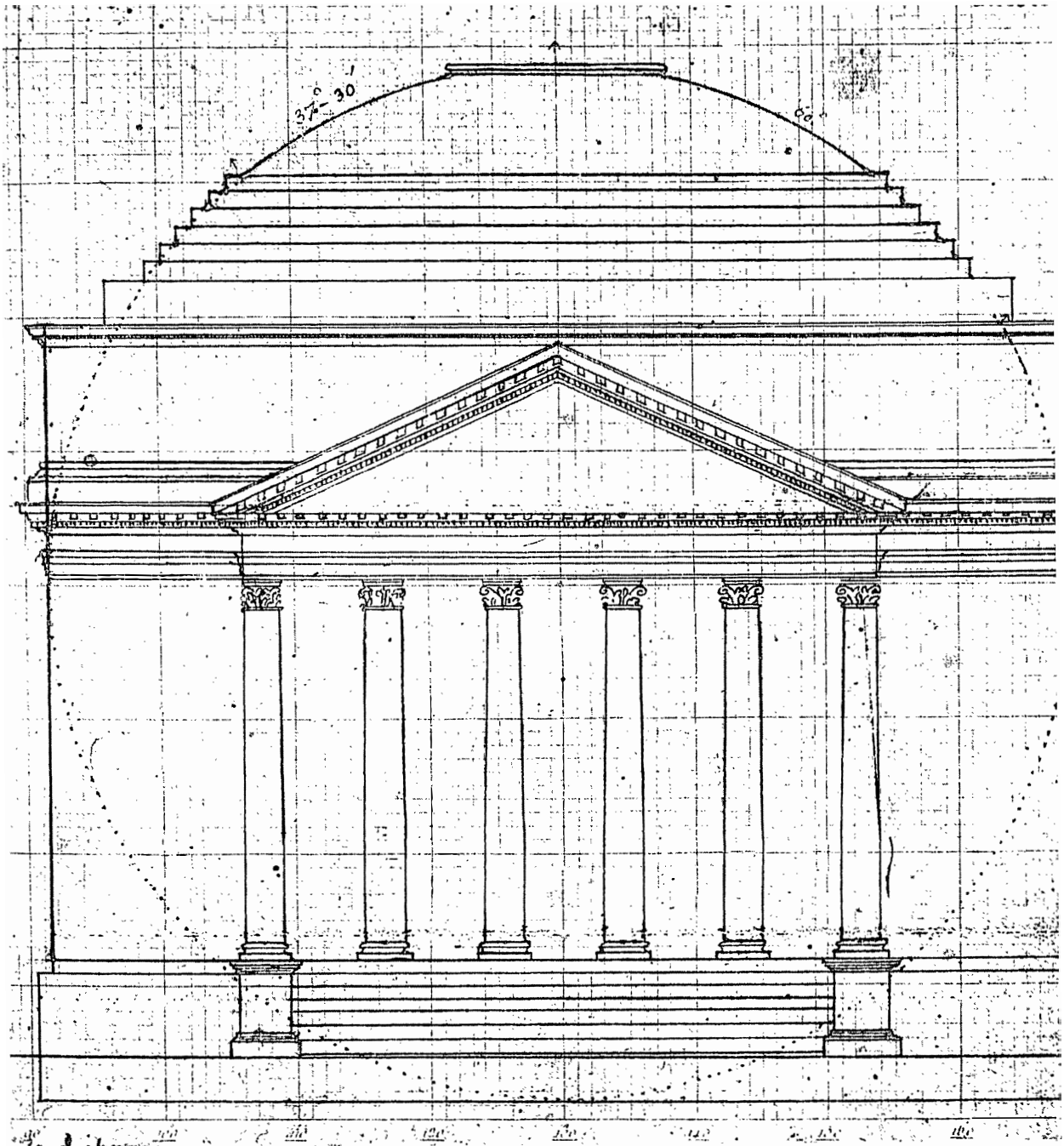
the forms of Culture



- Problems to be Solved
- Apathetic Public
- Overcoming Apathy
- The Architect's Voice

ARCHITECTURE:

Jefferson drawing of Rotunda at University of Virginia



“We shape our buildings and then they shape us,” said Winston Churchill.

As necessary as economic progress is to Virginia, such progress must not destroy the natural beauty of the State. A study of the failures and successes of other states in preserving natural resources would allow Virginia planners to avoid the mistakes of others. The mechanical erosion of hills and beaches caused by earthmoving devices, unplanned cities that grow more costly every year as they deteriorate rapidly in proportion, air and water polluted by innocent if unthinking citizens, structures lacking good design – these are problems which must be solved, just as the general public’s lack of concern for such problems must be overcome.

The apathetic public will have to be stimulated by what would appear to be apathetic designers. Architects are in a unique position in a study of the arts; architects are the bridge between the arts and businessmen. Yet there is little evidence that Virginia architects have made a concerted effort to bridge such an important gap, even though single structures across Virginia testify to the competence and planning of dozens of native designers.

Plans for construction of civic, convention or cultural centers are underway in four Virginia cities and two counties: Hampton, Norfolk, Richmond and Roanoke, and the counties of Arlington and Fairfax. Here is the evidence that architects can act to bridge the gap between business and governmental constituents and the cultural and artistic ones. “The cultural aspects of this community have not been properly recognized.” This statement was made not by an artist, but came from a representative of a Chamber of Commerce urging construction of a large and costly cultural center in Richmond. Businessmen all over the Commonwealth recognize this same fact. It is incumbent upon the architect, in the design of these centers, to spell out the need of local arts organizations to business and government. Only then will proper facilities be built to house native performing arts groups. Architects can no longer afford to remain aloof from their “cause” – brick and mortar reflection on a Statewide basis, of the thoughtful aspirations of hundreds of Virginia architects.

Only three architects appeared at the hearings of the Commission. This lack of response causes the Commission to make certain observations and, at the same time, to *encourage and urge support of the State chapter of the American Institute of Architect’s scholarship program for architectural students.*

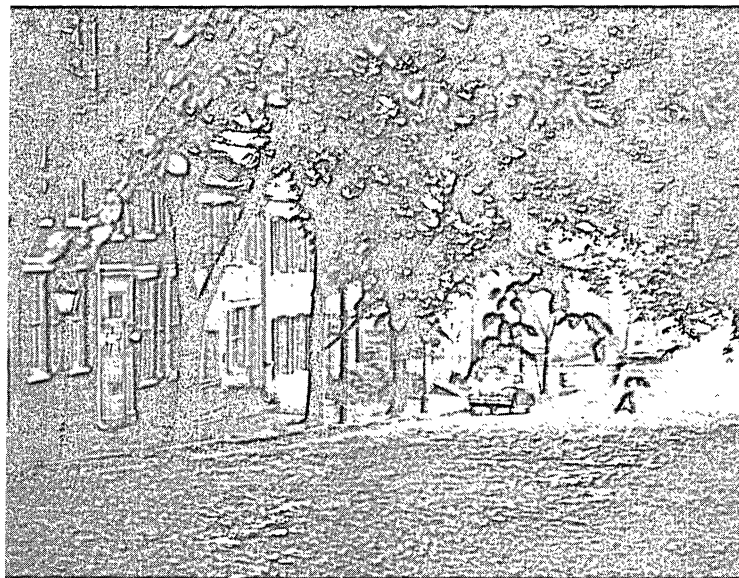
Virginia has two schools of architecture, at the University of Virginia and at Virginia Polytechnic Institute. In addition, there is the School of Urban Studies at the University of Virginia, which with our increasing urbanized population is gaining in important significance.

Certain initiatives can serve to aid improvement in Virginia architecture and landscape design; *advocating a review of architectural and design agencies of the State with a view toward achieving maximum coordination; encourage procedures which will set aside a portion of all public building construction budgets for art which will be an integral part of the building structure; and encourage the establishment of additional facilities for training in the fields of architecture and urban design.*

Other long range courses of action might include: highway and street sign and billboard control; tree planting programs; encouragement of construction and the improvement of the physical environment by means of maintaining books and visual aids; encouragement of recognition of those who build exemplary structures; and encouragement of the preservation of historical landmarks.

Nationally, architects are breaking away from the rather limited inventory of architectural styles based on the European intellectual tradition. Progressive architects and town planners are beginning to work more closely, as artists, with anthropologists, sociologists and psychologists. "The architect of the future will be judged not only on how well he makes his statement but also on whether there is congruence between his statement and the context in which it is placed," concludes Edward T. Hall, renowned professor of Anthropology and author of *Hidden Dimension*.

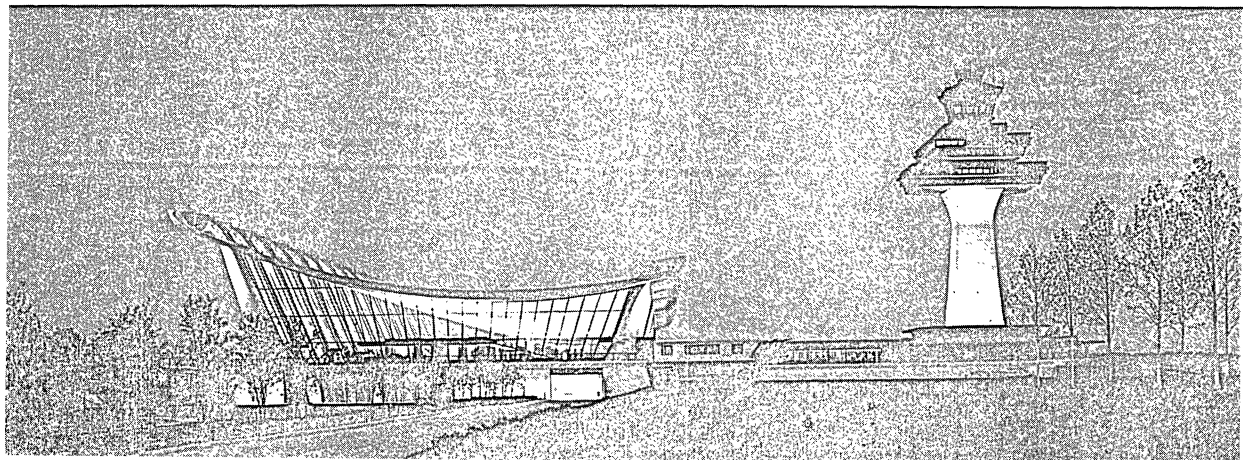
*Planning . . .
Street in Alexandria preserves the old
while establishing beautiful environment
in the present.*

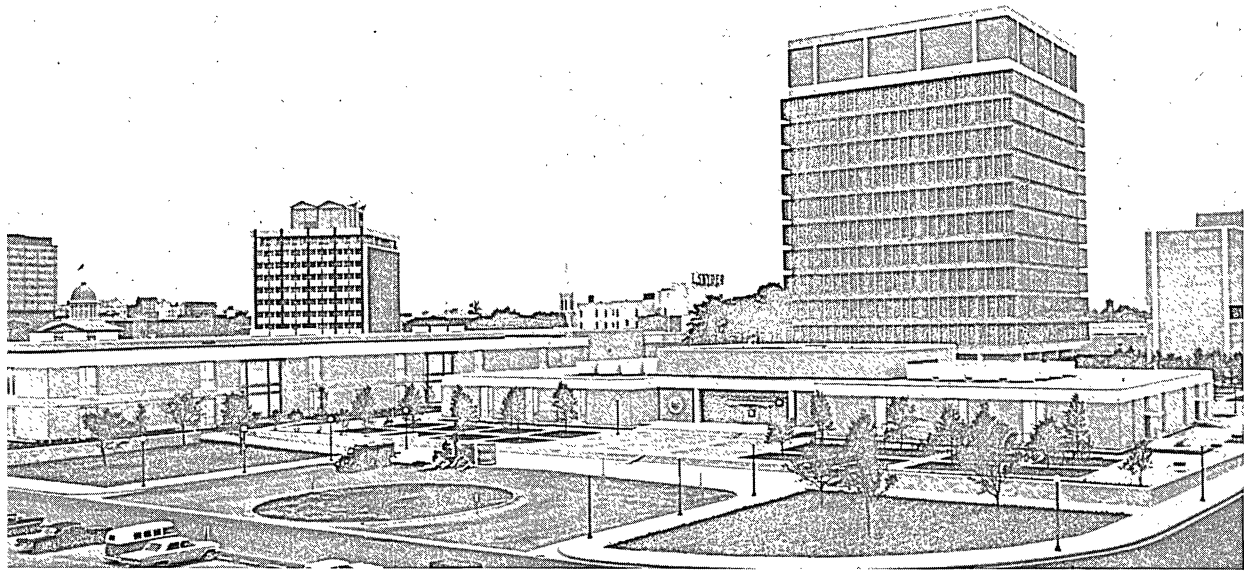


*. . . Anti-Planning
Neglect creates areas we
know too well*



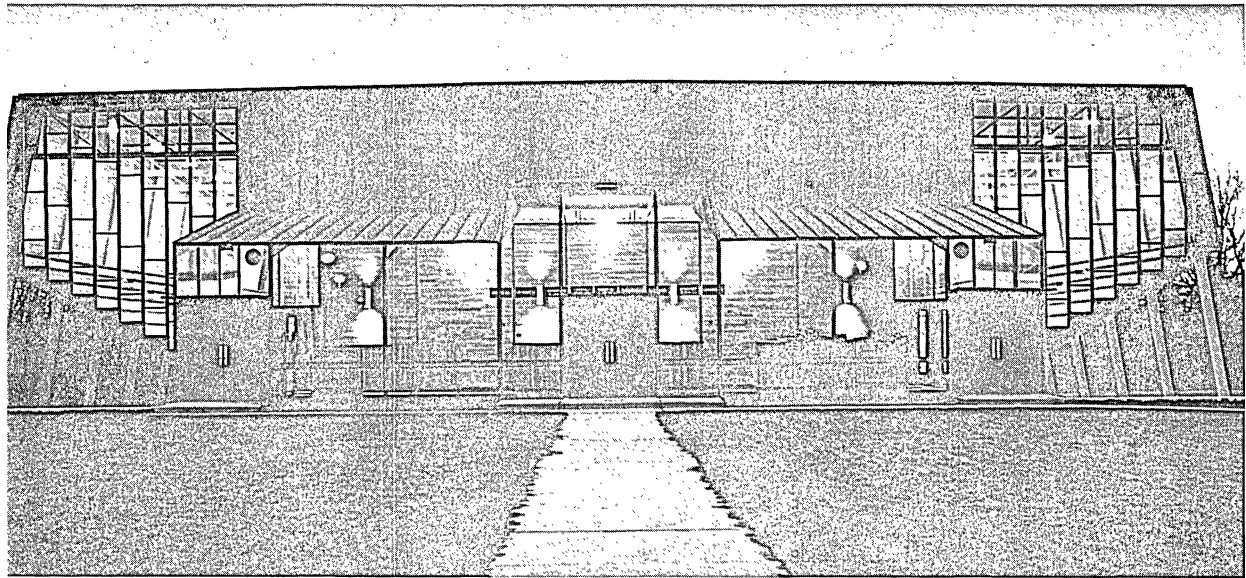
*Dulles International Airport, Fairfax
Architect: Eero Saarinen*



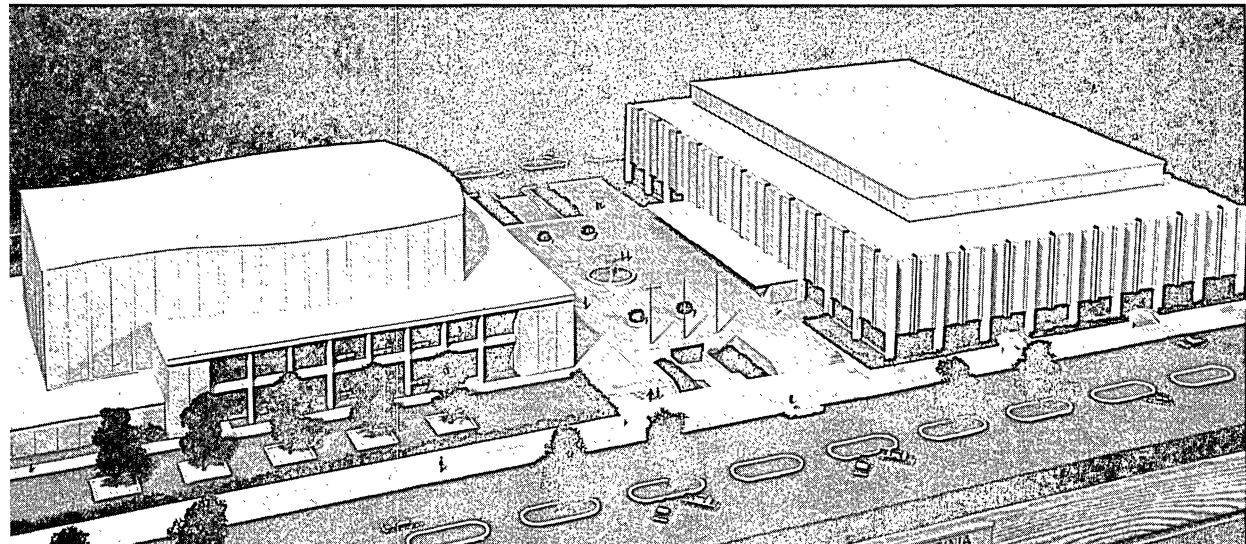


Civic Center in Norfolk: Architects: Vincent A. King, Philadelphia; Oliver and Smith, Norfolk.

High School gymnasium in Montross; Architects, Cross and Adreon, and Stevenson Flemer, Associates, Washington, D.C.



Model of Civic Center in Roanoke, now under construction; Architects: Smithey and Boynton; Randolph Frang and Associates; Thompson & Payne.



- Wealth of Activity
- Need for confederation
- Opera Spectacle
- Active Companies
- Opera in School

CHORUS AND OPERA



More people participate in choral singing than in any other performing art. Despite this, there is less organized professional activity in choral singing than in any other phase of music. In addition, from the audience's standpoint, choral performances which are not of professional quality and not well programmed have a very low popularity rating. On the other hand, symphony concerts with choral groups draw very large audiences.

Almost every church and synagogue in Virginia has a choir. Many have full-time choirmasters with graded choir programs beginning at the kindergarten level. During the spring months, many churches conduct large-scale festivals with hundreds of singers in elaborate and often moving performances. Many of Virginia's colleges and universities have expertly trained choirs, glee clubs, and madrigal singers which travel throughout the eastern part of the United States. The choir at Hampton Institute, for example, has achieved national recognition. Outside of the churches and schools, civic or community choruses have been organized in Arlington, Charlottesville, Fairfax, Lynchburg, Newport News, Mt. Vernon, Norfolk, Richmond, Danville, Roanoke, Suffolk and the Shenandoah Valley. While in many instances this amateur choral activity is of near-professional caliber, much of the finest choral repertory requires professional skill for its fullest realization. Future growth inevitably must lead in this direction. Chorus and opera hold a close relationship. The growth of civic choruses, under professional leadership, can help to generate opportunities for opera productions.

There is a need for choral groups to draw attention to and define better the important place they occupy in our cultural life. At present there are no regional or State-wide programs to encourage the development of choral music and to set up criteria of performance. This weakness, it is alleged, discourages development of leadership and hinders the much-needed dialogue between various levels of choral activity. *The formation of a joint league or confederation* might be the answer — a confederation similar in structure to that of the Old Dominion Symphony Council. Such a confederation could become a part of the Virginia Commission on the Arts and Humanities.

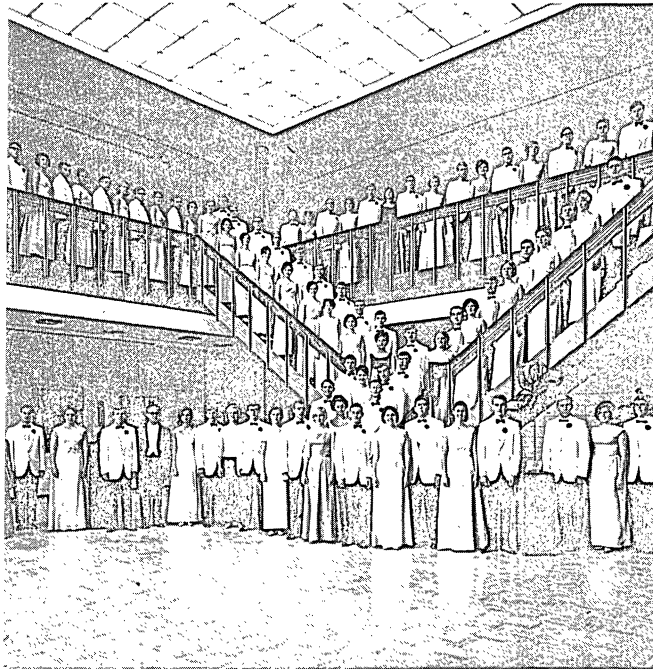
No doubt opera, of all the performing arts, can clearly be the most spectacular, the most aristocratic and the most expensive. There are a growing number of examples, however, of smaller community opera groups, after careful planning and pertinacity, achieving a high degree of artistic success. There is a generalized philosophy of placing emphasis on educational processes toward the development of opera as a localized art form able to establish a strong identification with the community. This is a good sign. Opera groups are laying the foundation for the future.

Active opera groups in the Commonwealth exist in Norfolk, Hampton, Lexington, Richmond and Arlington. In the latter two cases, the opera groups receive their support and cooperation largely from Departments of Recreation whose overall contribution to the arts of Virginia is too often overlooked. The Arlington Opera — Theatre has been regularly producing operas since its formation in 1961. Having become an established part of the community, the opera



Yeoman of the Guard, Norfolk Sawoyards

The William and Mary College Choir, Directed by Dr. Carl A. Fehr.



Rosina and Figaro, Mildred Fling and Richard Torigi, in The Barber of Seville, Arlington Opera Theater

Choir at Hampton Instit

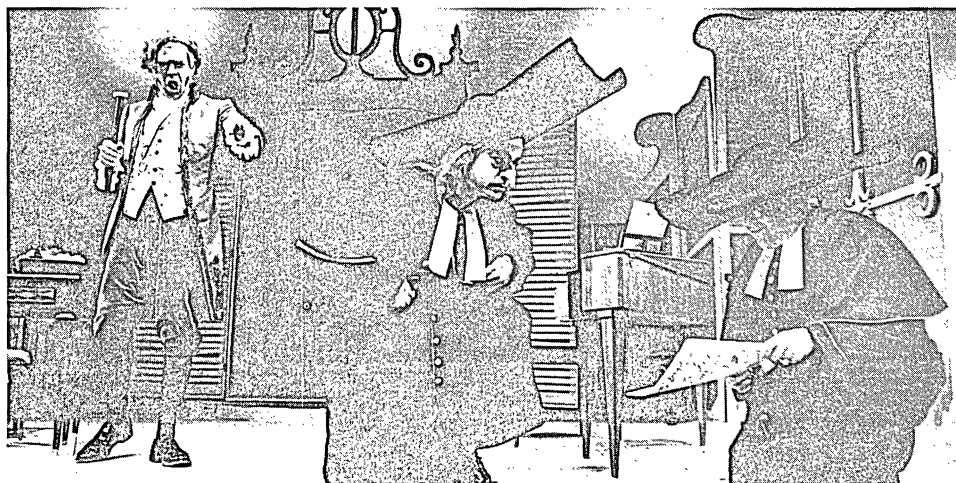


has begun to expand its program by initiating apprentice classes for young singers and by presenting operalogues and opera-related productions in area schools and before community groups. In 1966, the Opera-Theatre achieved a full professional status by contracting with the American Guild of Musical Artists. This contractual relation will give the opera company greater access to recognized local, national and international opera singers.

After a couple of years of inactivity, opera supporters in Richmond have formed the Richmond Civic Opera Association which performs two operas annually, one in connection with the annual summer arts festival. In Norfolk, through the cooperation of Old Dominion College, two opera productions a year are produced in connection with music courses at the college.

Groups on the Peninsula, in Springfield, Lexington, and again, in Norfolk put on light operas. The Norfolk Savoyards Ltd. has produced Gilbert and Sullivan operettas since 1964 and has begun educational programs in the local elementary and high schools.

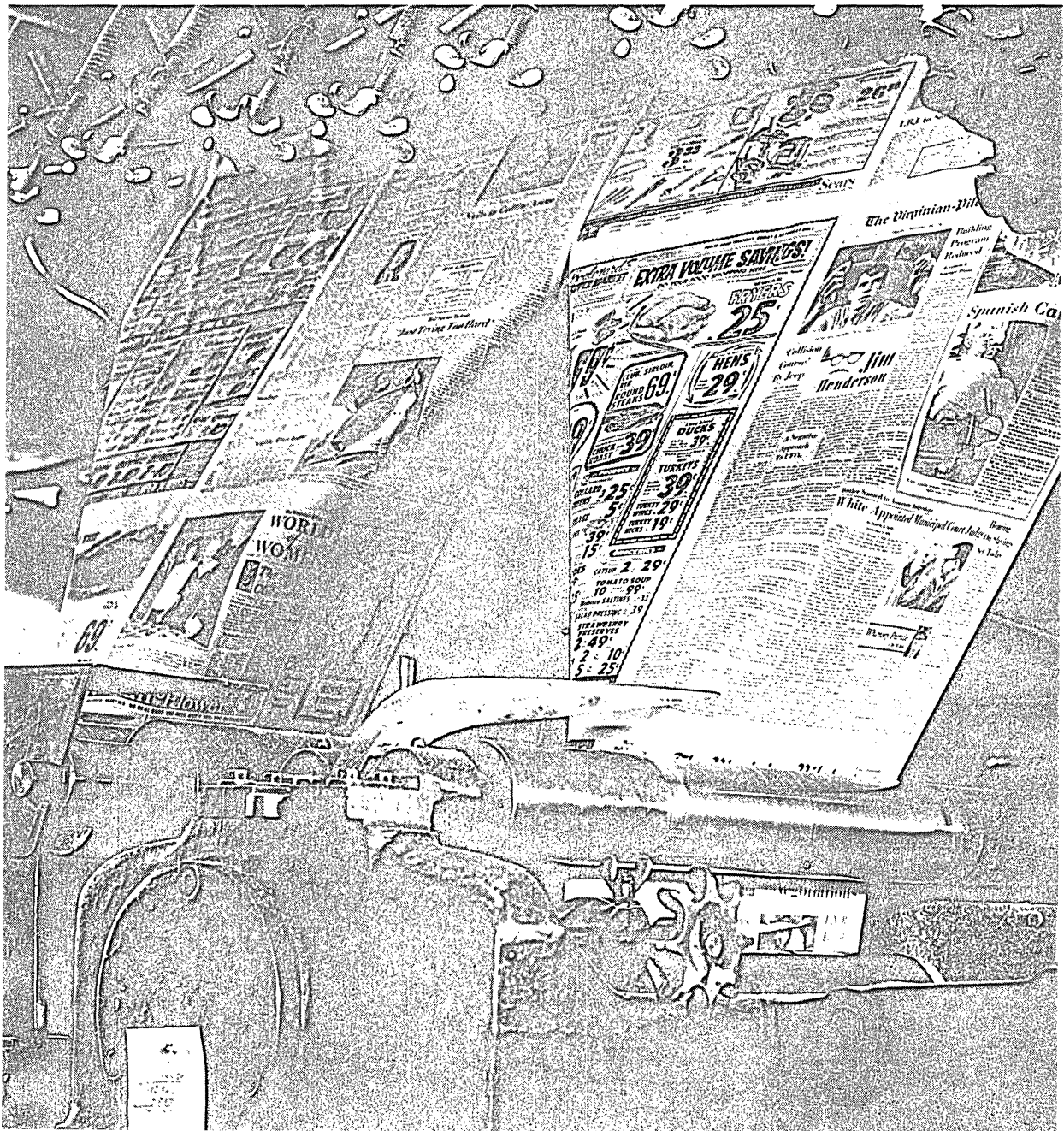
The fate and the future of opera in the Commonwealth resides in the development of opera appreciation among the children in our public schools. Encouragement should be given all Virginia opera companies to take their productions to nearby schools or to undertake regional or Statewide tours. Nothing will develop greater interest in opera than actual participation on the part of our school children. Larger high schools should be urged to produce light and comic operas whenever their facilities will permit. The relative weakness of opera in the Commonwealth is characteristic of many southern states.



*Important conference, The Barber of Seville,
Arlington Opera-Theater*

- Inventory
- Challenges
- Educational Television

COMMUNICATIONS



Virginia possesses a vast communications network capable of joining with the arts to advance the Commonwealth's cultural life on an unprecedented scale.

The inventory conducted by the Commission discloses the following:

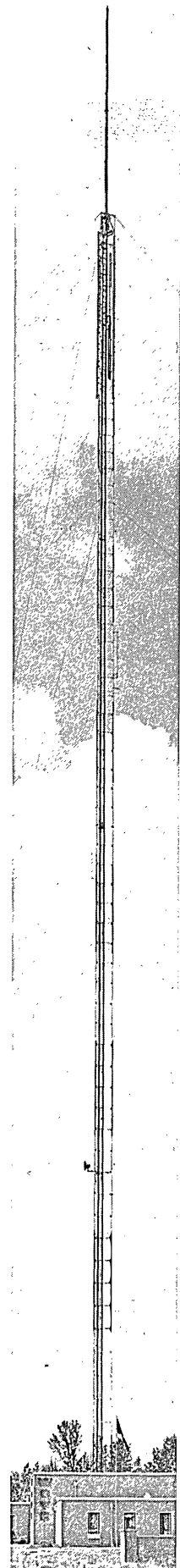
daily newspapers	25
weekly newspapers	103
schools of journalism	1
departments of journalism	3
professional photography studios	140
academic photographic courses	1
television stations	14
radio stations	
AM	120
Combined AM-FM	35
FM only	16

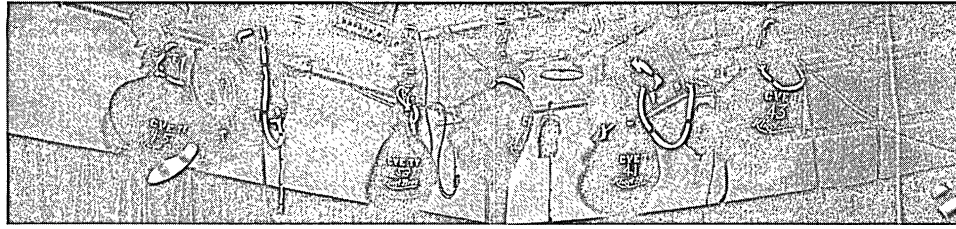
By cooperating with new and expanded programs in all the arts, and by using existing and developing professional talents in public relations, publicity and promotion, this extensive communications system can join with the arts to bring about a cultural revolution in Virginia. This system not only can publicize the arts, but also present the arts. In 1967, however, the communications arts fall far short of realizing their combined potential to advance awareness, interest and development of culture for the good of Virginia's 4,500,000 citizens. This is the challenge of the future.

This challenge will not be achieved easily. The danger is both in no action, and under-estimating the future cultural growth of the State; thereby, lagging behind in realizing the role existing and new communications units and techniques can play in effectively bringing about a deeper penetration of the arts into the life of the Commonwealth.

A major factor in meeting the challenge of bringing culture and communications into a working team is the sheer sprawl and size of Virginia. The Commonwealth itself spreads more than 600 miles from the Eastern Shore on the Atlantic to the border in the west with West Virginia, Tennessee, and Kentucky. Borders from north to south are more normal in comparison with other states and present less of a communications problem. It is understandable that far-flung communities, both small and metropolitan, have virtually no knowledge of cultural development or communications experience and techniques within their own regions to say nothing of progress in the entire State. These voids can be met, in part, by a closer relationship and understanding between cultural organizations themselves and newspapers, radio, television, and other forms of communications. Seminars, discussions, workshops, day-to-day contacts assisted by professional communicators willing to give of their own time and talents will provide a foundation for better cultural communications in the Commonwealth.

With the exception of a few of the more professional cultural organizations and larger media outlets, the art of promotion of cultural events and activities by media and cultural organizations is sporadic. Lack of interest and understanding on the part of both, in some cases, thwarts public enlightenment and enthusiasm.





Examples of communications groups capable of drawing the arts and communications closer together are the Virginia Press Association, the Virginia Association of Broadcasters, the Virginia Professional Photographers Association, the Virginia Press Photographers Association, the Old Dominion Chapter of the Public Relations Society of America and the College Public Relations Associations. Their experience could be made available to cultural groups as a public service.

Artists in all fields similarly have a responsibility to sharpen and develop their own thinking and skills about publicity, promotion and public relations if their talents are to be shared beyond their own studios. A change in attitude toward cooperation, provision of readable, well-prepared notices, and a good rapport would enhance the cultural and material resources of the arts and artists as well as the cultural enrichment and enlightenment of the public.

Professional attainment in the communications arts is difficult unless institutions of higher learning, and, in some cases, vocational schools, offer training curricula. For example, Washington and Lee has the only School of Journalism in Virginia, graduating about 30 students annually. Only eight or 10 of these graduates stay in Virginia. In addition, the University of Richmond, Richmond Professional Institute, and Old Dominion College offer majors in journalism. Public relations is taught only on a course basis in a few institutions of higher learning. The Richmond Professional Institute offers a short fundamental course in photography — the only one in the State. The same general picture is true in other fields of communication.

To some, this academic neglect is mutually beneficial to the academies and the disciplines, but others see a great need to offer professional communications training for the overall benefit of the State as well as for the advancement of the arts. To show the interest of professional groups in supporting such educational advancement the Executive Board of the Virginia Professional Photographers' Association has urged that this Commission:

Give consideration to the "great need and demand for Virginia colleges to include the field of photography in fundamental and advanced courses for higher education in the advancement of professional photography."

The Commission heartily endorses this proposal, and extends it to all the other communications arts, including greater curriculum offerings in journalism, motion picture production, television, broadcasting, and public relations and through more professional criticism for the benefit of professional and amateur artist alike.

Educational television offers a major area for bringing the arts and communications into close and effective cooperation.

The growth of educational television in Virginia has paralleled if not exceeded the growth of this exciting new medium nationwide. During the year 1966-67, 57.7% of Virginia's schools in grades one through 12 received varying amounts of televised instruction from Virginia's ETV stations — the Central Virginia Educational Television Corporation, the Hampton Roads Educational

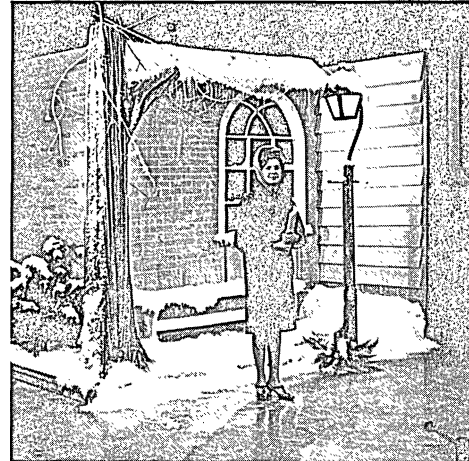
Television Association, and the Greater Washington (D.C.) Educational Television Association. With the completion of the Blue Ridge Education Television, the first in full color, and the Shenandoah Valley Station, it is estimated that this figure will reach more than 90% of Virginia's schools by 1968. On the college level, closed-circuit television is being used in eight Virginia institutions. This instruction, in two cases, includes the significant contribution of a two-way talk-back system which enables all students viewing the telecast to ask questions of the professor.

Two state agencies act to coordinate and develop educational television: the State Department of Education and the Virginia Advisory Council on Educational Television. During the 1966-68 Biennium, \$1,000,000 was appropriated by the General Assembly for use by the State Department of Education to make educational television a basic and integral part of instructional programs. The Advisory Council's proposed objectives have been the assistance and the development of local ETV facilities through engineering studies and financial assistance.

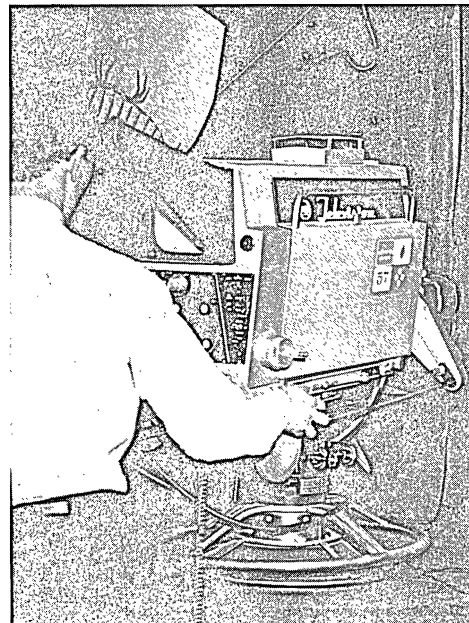
Increasingly, Virginia ETV stations are taking the role of originating productions within their own studios or on location in the surrounding communities. Two stations in 1966-67 produced instructional programs that are now in use in at least 11 other states. Programs developed on topics of local interest are answering a fundamental part of the Commonwealth's informational and cultural needs.

Like any other new venture, ETV has encountered production technical problems during its period of rapid growth.

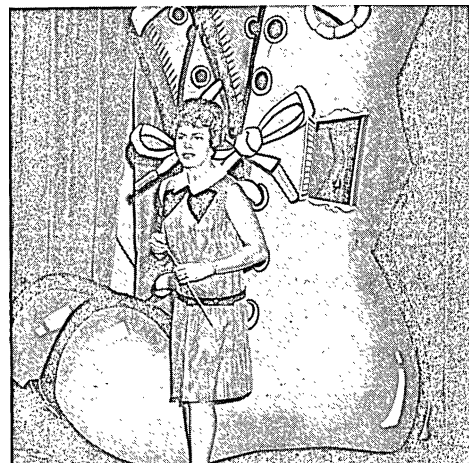
However, Virginia's ETV stations are fast approaching a new stage. The trial and error days are said to be over, and increasingly sophisticated audiences demand a comparable improvement of production methods and selection of programming. The Commission feels that every effort should be made by ETV stations not only to broaden their instructional programming, but to strengthen their programs of cultural significance and program liaison.



Dramatic production over WHRO-TV, Norfolk

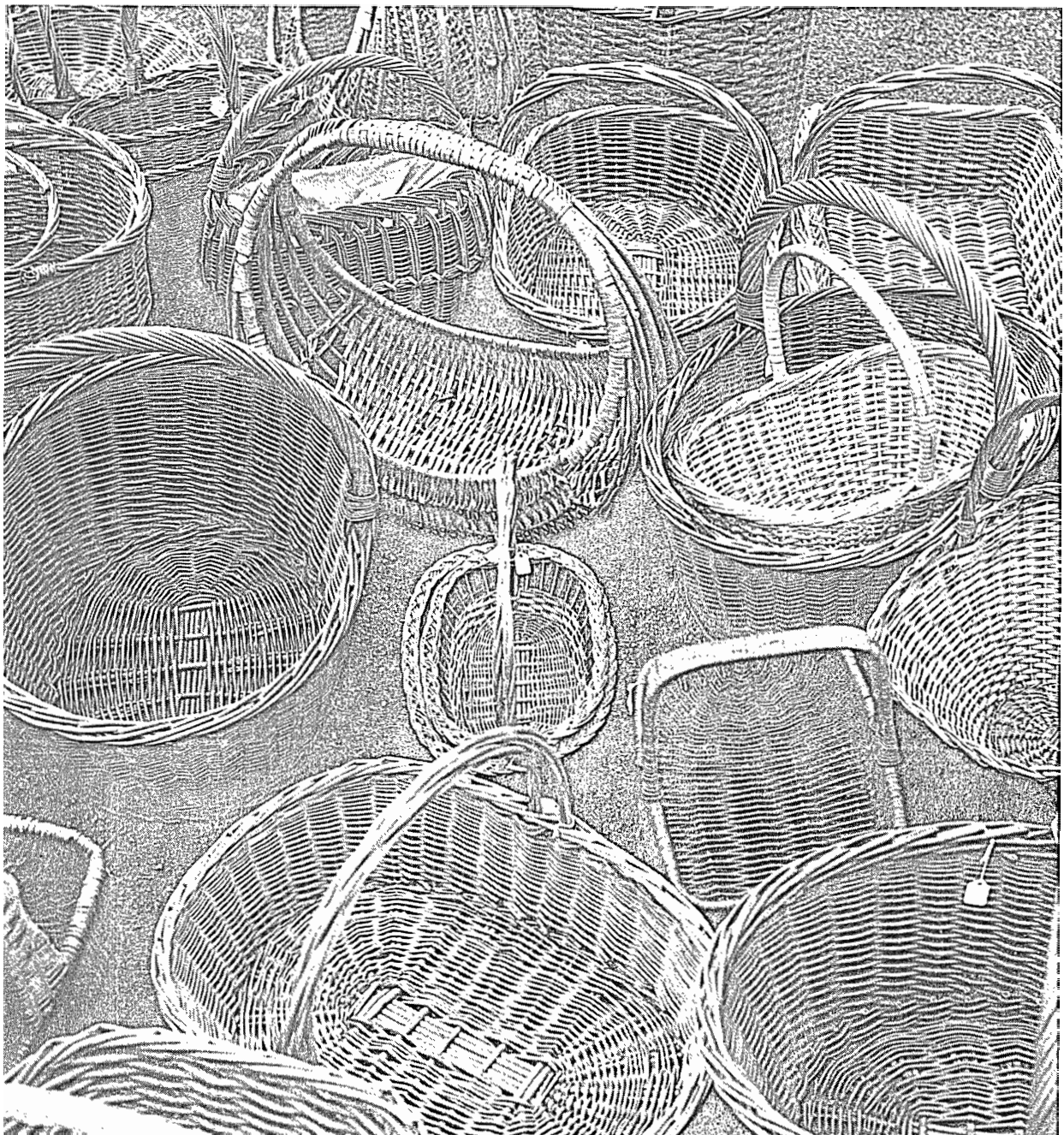


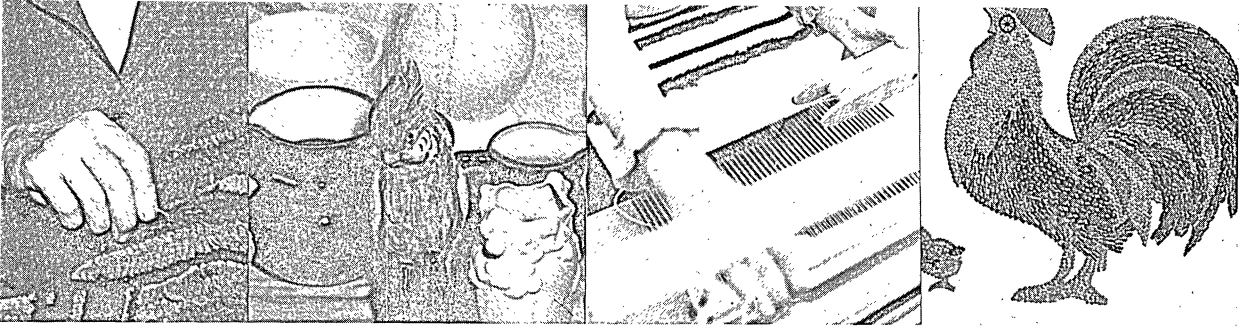
Fairy tales come alive over WCVE-23, Richmond



- History
- Shops and Guilds
- Needs
- Interest
- Regional Differences

CRAFTS





Crafts — the creating of beautiful and useful handmade works — is that art form closest to the people. Virginia has a rich and enduring history in crafts. Her first settlers furnished their homes with sturdy cabinets made of native wood. As Williamsburg and Alexandria and Norfolk and other Tidewater towns flourished, the crafts of metal and silversmithing, saddle and bootmaking, weaving, gunsmithing, woodworking and pottery became essential parts of the society's economy and culture. Much of this early work survives and is still carried on. Artisans handed their skills down to their children who moved westward — to Richmond, Fredericksburg, Charlottesville and on to the Cumberland Gap. Here they traded their skills with hardy German, Scottish and Irish pioneers moving down the fertile Shenandoah Valley from Pennsylvania and New York. It is chiefly these proud and independent folk, isolated in their mountain coves, who have preserved the craft tradition through wars, industrial progress and depressions. There is no cataloguing the variety of crafts they make: split oak baskets, hooked rugs, woven blankets, pottery, quilts stitched from a family's history, salt glaze jars, toys made from corn shucks, ceramics, jewelry, lapidary, vegetable dyeing, musical instruments such as the dulcimer, puppetry, brooms, candles and whimmydiddles.

Increasing urbanization and the spread of factories and business have touched and modified the lives of Virginians. Yet interest in crafts has increased rather than declined. Many young people today choose to become potters, weavers or woodworkers despite the threat of economic loss. In addition, craft-related industry has found a need for the imaginative designer-craftsman.

To indicate the interest in crafts, Virginia's colleges and universities, just in the last few years, have inaugurated craft programs and, in one case, an advanced degree is offered. The University of Virginia, in affiliation with the Norfolk Museum of Arts and Sciences, has initiated a pottery program leading toward a fine arts degree. Richmond Professional Institute has four members of its 14-member art department teaching crafts and offers a master's degree. Mary Washington College has a potter of national reputation in residence. A recognized craftsman from the Corcoran School in Washington, D. C. has a pottery studio — the Kobo Potters — in Warrenton where he trains apprentices. Radford College has a wood and metal craftsman in its art department. Virginia Polytechnic Institute offers workshops conducted by outstanding craftsmen in weaving and woodworking. Virginia State College, Old Dominion College and Hampton Institute all have departments of ceramics.

Among other institutions attaching significance to crafts is the Virginia Museum of Fine Arts which has fully equipped studios and classrooms for its two resident craftsmen in weaving and ceramics. In addition, these two craftsmen make a series of visits each season to the Museum's Chapters and Affiliates giving lecture demonstrations. The Women's Council of the Museum sells the work of Virginia craftsmen in the Museum gift shop.



*The hands of Mrs. Cliva
bbs, in her 70th year,
continue to make hook
s in Shenandoah*



*The variety of ceramics
is countless*



*The hands of Miss Lucy
Ann Warner demonstrate
a Medieval loom at the
Virginia Museum*



*Playboard cut made of
split peas, popcorn, sun-
flower seeds, beans and
rice*

Mrs. Betty Koch, Norfolk, shapes her compote bowl at the potter's wheel.



Alex Denton, Bird's Nest, chisels wooden bowl.

*Mrs. Jacob Cook of Luray travels across the Commonu
demonstrating basket-me*



Colonial Williamsburg supports the largest handcraft program in the United States and perhaps in the world. A permanent staff of some 80 people is capable of presenting 30 different craft operations known to have been practiced in the Colonial Capital in the 18th century. Crafts range all the way from the highly-skilled silversmith, brass founder and cabinetmaker to the more common household or domestic crafts of candlemaking, spinning and weaving. A significant accomplishment of this program has been its apprenticeship training system and the start of an audiovisual or motion picture recording effort so that fast-disappearing hand skills can be preserved and recorded. To date two films have been produced: "The Craft of the Cooper," and a film on the hand techniques used in the making of white oak split baskets. The Williamsburg craft program is a vital asset to Virginia, and it assures the perpetuation of many hand skills that can be expanded instead of slowly disappearing from the American scene.

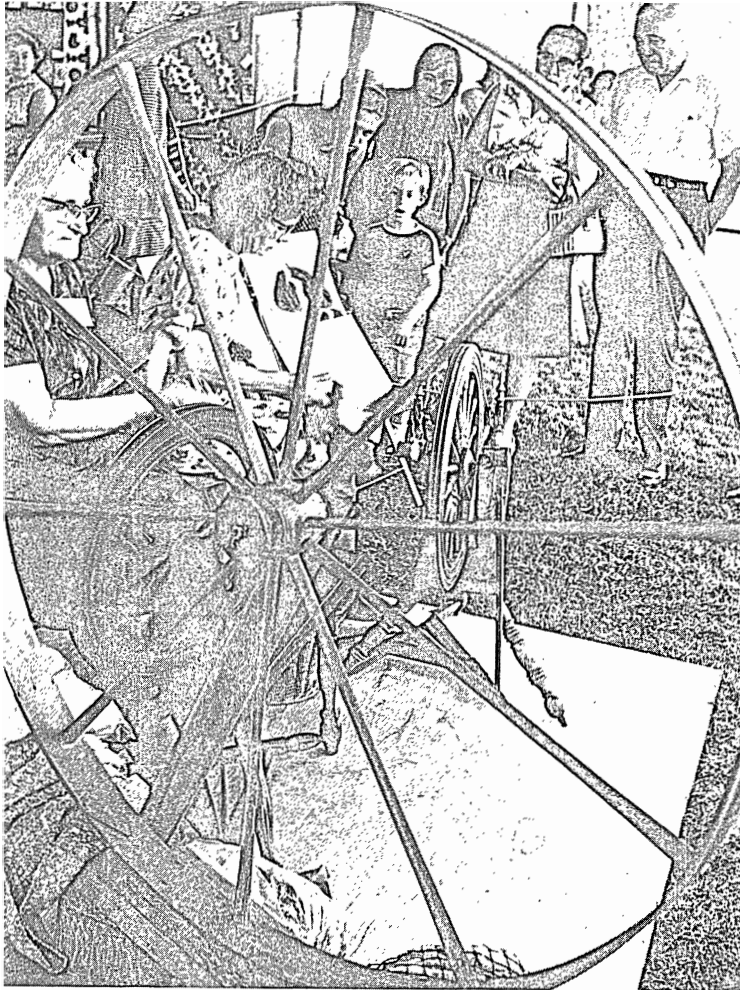
Craft shops and local guilds abound in Virginia. Along the Blue Ridge Parkway are shops, for example, at Big Meadows and Skyland, both operated by Virginia Skyland, Inc. These shops, as well as the numerous smaller shops in the Page Valley, display homespun products. To the North, in Loudoun County, there is one of the oldest craft fairs in Virginia. The Waterford Arts and Crafts Fair, held since 1944, attracts craftsmen and buyers of crafts from all over the region. In Lynchburg, Virginia Handicrafts, Inc., a group of volunteers, operates a shop which promotes and sells crafts made by craftsmen from throughout Virginia.

The sale of crafts can be a lucrative business. Galleries III, near Charlottesville, although specializing in foreign-made crafts, in four years of operation has built a craft market of more than a quarter of a million dollars a year.

In the southwestern section of the Commonwealth, craftsmen largely work independently selling their products through the most venerable of craft organizations, the Southern Highlands Handicraft Guild. The Guild, with its headquarters in Asheville, North Carolina, promotes and sells crafts throughout the mountainous regions of the South and sponsors two large craft fairs each year. With the encouragement of the Guild, craft organizations in recent years have been reestablished in Dungannon, Big Stone Gap, Abingdon and Bristol. The seriousness of these local guilds' intention to produce the highest quality work may be measured by the Bristol Border Guild's hiring of a fully-trained potter as craftsman in residence and the purchase of a craft center.

In Tidewater and northern Virginia, craftsmen continue the traditional forms while experimenting with new materials and new products for a largely urban society. Among the many active groups are the Creative Crafts Council, the Kiln Club, the Twenty Weavers in northern Virginia, the Tidewater Weavers and the Richmond Craftsmen's Guild, which works closely with the Richmond Hand Work Shop in offering demonstrations, classes and a craft fair each year.

All of this activity and interest in crafts, however, should not hide the fact that there are fundamental weaknesses in the making of crafts in the Commonwealth. Social and economic changes have blighted some areas of rich craft traditions. One example is the Shenandoah Valley where the German heritage of well-made pottery, illuminated broadsides of "Fractur" and ornamented furniture has largely become extinct. *The Commonwealth can provide a definite service by assuring the preservation of the best of the traditional crafts and encouraging new expressions of craft works. There is a need for training centers*



Mrs. Golda Porter, (left) spins wool before an appreciative audience.



Jerry Cooke of Northern Virginia demonstrates enameling at Craft Fair in Richmond.

Hand-crafted harpsichords are made by William S. Bainb (foreground) and John B. Turner in Charlottesville.



or mobile craftsmen-teachers so that people in remote sections may develop their inherited skills to meet new market demands. These craftsmen could work in the old tradition of master to apprentice in an informal atmosphere.

The designer-craftsman is a proven asset of industry today. There are many smaller industries in Virginia — furniture, china, pottery and glass industries — which could make use of the professional craftsmen in improving product design and, consequently, sales potential. The beauty of sculptured crafts can enhance the physical environment of a community. The new town of Reston in Fairfax County encourages craftsmen — sculptors to place their work along public walkways, thus complementing natural and man-made environments.

An example of public and private cooperation is the establishment of a small craft industry which acts to maintain local traditions while providing needed jobs in Iron Mountain Stoneware located just across the Virginia border in Laurel Bloomery, Tennessee. Funds for constructing the Stoneware plant were obtained from the Area Redevelopment Administration of the U. S. Department of Commerce in 1964. Since the plant began operation, turning out a wide range of dinner ware, much of it hand-worked, production has quadrupled and its payroll has added about \$100,000 to the local community.

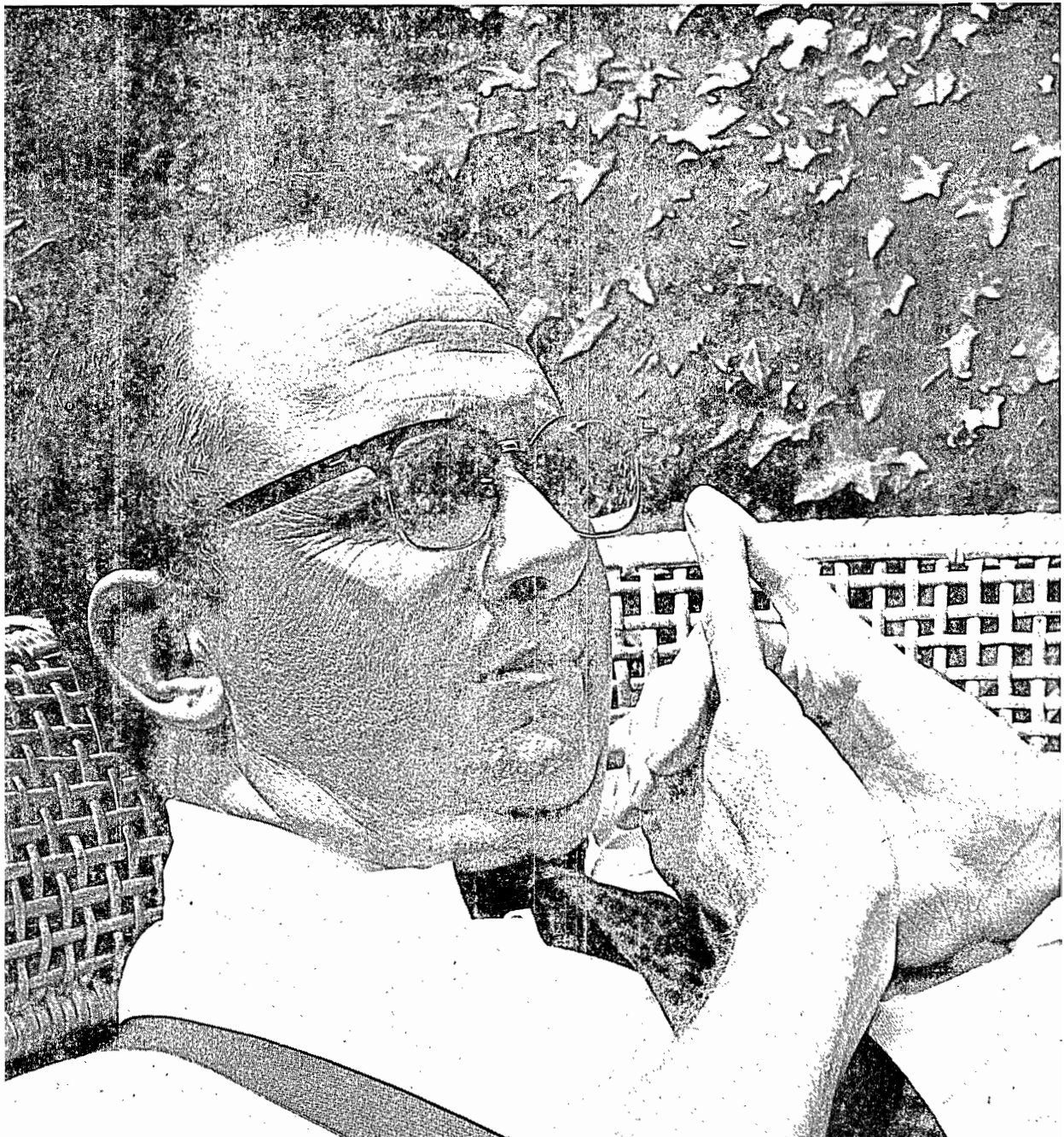
If standards of excellence are to be maintained and if the purposes of the wide variety of craft guilds are to be more fully realized, there is a need for a cooperative organization on a Statewide basis. Such an organization could encourage creativeness in design and the use of materials and seek to preserve the traditional and indigenous crafts of the region; improve the quality of crafts taught, and aid craftsmen in finding places to exhibit and sell their products. Craft organizations need persons trained in marketing and public relations to bring their products to the attention of architects and interior designers. The craftsman is often too busy, in his studio, workshop or out in the garage, to bring his work before the prospective buyer. Virginia banks and other public buildings, tourist information centers, private homes — all should display this work of Virginians.

Mass-produced pitchers are made by hand in Elkton.



- The Writer's Needs
- "Little" Magazines
- Supporting Organizations
- Public Disinterest
- Academy

CREATIVE WRITING



The art of creative writing begins as a solitary act, the writer addressing his pen or typewriter to the paper, but he needs a responsive public if he is to write in his truest voice. Virginia has had many fine writers, from John Smith and George Sandys to Thomas Nelson Page and William Styron, but with few exceptions, the Commonwealth has done little to honor its creative writers or attempt to provide for them a hospitable setting. It is easier for us to name our politicians than our poets.

Such Virginia leaders as Thomas Jefferson, William Wirt, James Madison and John Randolph found the pen an appropriate instrument to express aspirations which have become accepted maxims in our day. To write in an expressive manner, mixing the highest ideals with the plainest common sense, was as natural to politicians of the Virginia dynasty as the cultivation of their gardens.

One recognized novelist who appeared before the Commission, pointed out that the writer's needs are few and of a simplicity to challenge the credulity of people accustomed to the elaborate appurtenances of modern life. Four things are needed: time, money, protection and freedom from distraction. The means of answering these needs in some cases already exist in the Commonwealth, notably by means of writer-in-residence programs at such colleges as Hollins, Washington and Lee, the University of Virginia and the College of William and Mary. Prospective writers in Virginia in recent years have enjoyed seminars, creative writing classes and off-campus discussions with such nationally acclaimed writers as William Golding, the late William Faulkner, Edward Albee, Theodore Roethke, Robert Lowell, David Stacton and Katherine Anne Porter.

Opportunities for serious writers to make money by their work exist through magazines such as *The Virginia Quarterly Review* and Washington and Lee University's *Shenandoah* for writers of essays and fiction; the *William and Mary Quarterly*, The Virginia Historical Society's *Virginia Magazine of History and Biography*, for those concerned with American and Virginia history; and *Lyric*, for poets. For those interested in the more popular style of repertorial writing, there is the *Virginia Cavalcade* and *The Virginia Record*. In addition, there are a number of other more specialized magazines. One which enjoys wide circulation and is an example of a business's interest in a publication mixing articles on cultural activities with business information is *The Iron Worker*, published by the Lynchburg Foundry Co., Division of Woodward Iron Company.

Further mention should be made of three award programs for writers. The Faulkner Foundation sponsors the annual William Faulkner Award, in memory of the late Nobel-prize winning novelist and writer in residence in Charlottesville, for an outstanding first novel written by an American writer. *The Virginia Quarterly*, in Charlottesville, gives the annual Emily Clark Balch prize for the best short story published in the quarterly during the year. Prizes in honor of Mrs. Balch are also given for poetry. The quarterly for traditional poetry, *Lyric*, published in Christiansburg, offers a series of modest awards for the best poetry submitted during the year.

In support of the writer's art, there are public organizations in Virginia which provide fellowships, conduct writing contests, sometimes with awards, and hold workshops where writers can exchange ideas and criticism.

A brief résumé of these organizations includes:

Classical Association of Virginia — Meets twice a year with a high percentage of its members being teachers of the classics in Virginia's colleges



and preparatory schools . . . Holds an annual tournament for high school-aged students from each of the four years of their respective schools. . . . Approximately 800 entered in 1966.

Poetry Society of Virginia — Gives support to the publication of *Lyric*, one of the oldest poetry quarterlies in the South. . . . Has chapters in Richmond, Norfolk, Lynchburg, Charlottesville and Williamsburg. . . . Conducts an annual contest in nine categories for poets from all across the nation . . . a total of 1,008 entered the contest in 1966.

American Pen Women — The many branches of the American Pen Women sponsor and provide awards for local, regional or national contests . . . conduct poetry festivals and art exhibitions.

Writers of scholarly publications in the Commonwealth have enjoyed the advantages of a new outlet for their work through the University Press of Virginia. The Press provides a centralized, Statewide scholarly press which, since its founding in 1963, has published books written by scholars from 17 Virginia institutions.

The chief objections writers find for opportunities to exercise their art in the Commonwealth are not in the examples of in-residence programs, organizations, imprints or magazines, but lie with the total climate of public disinterest in the writer's art. As one nationally acclaimed poet wrote the Study Commission:

For instance, can you imagine what it means to a writer to be honored as I was, in 1963, by the Poetry Society of America, and to find not one word about it in any Virginia newspaper? Can you imagine what it means to a writer who has been reviewed in such magazines as *The Saturday Review*, to walk into a major book store in the political and cultural capital of his home state and have a salesgirl tell him she has never heard of the book? These are two isolated incidents, but they are representative of my experience, which I naturally am best acquainted with, and of some of my contemporaries who are also Virginia artists.

Another widely-respected novelist wrote:

I live outside of Virginia because I feel I need the distance New England gives me from my home state and, secondly, because the climate there does not conduct any of a writer's interests. It is like the old cliché about New York City: I enjoy writing about it, but I wouldn't want to live there.

A well known historian said: "Except for (James Branch) Cabell and Ellen Glasgow, of course, the best writers, I suppose since the Civil War, have gone outside of Virginia to seek work."

There are many fine writers writing today who are identified with Virginia: novelists — William Styron, John Dos Passos, George Garrett and Paxton Davis; poets — Dabney Stuart and Julia Sawyer; and historians — Dumas Malone, Lenoir Chambers, David Mays, Clifford Dowdy, Richard Beale Davis, Louis B. Wright and Parke Rouse. Virginia also has such nationally recognized journalists as Virginius Dabney, James Jackson Kilpatrick, Guy Friddell and Charles McDowell.

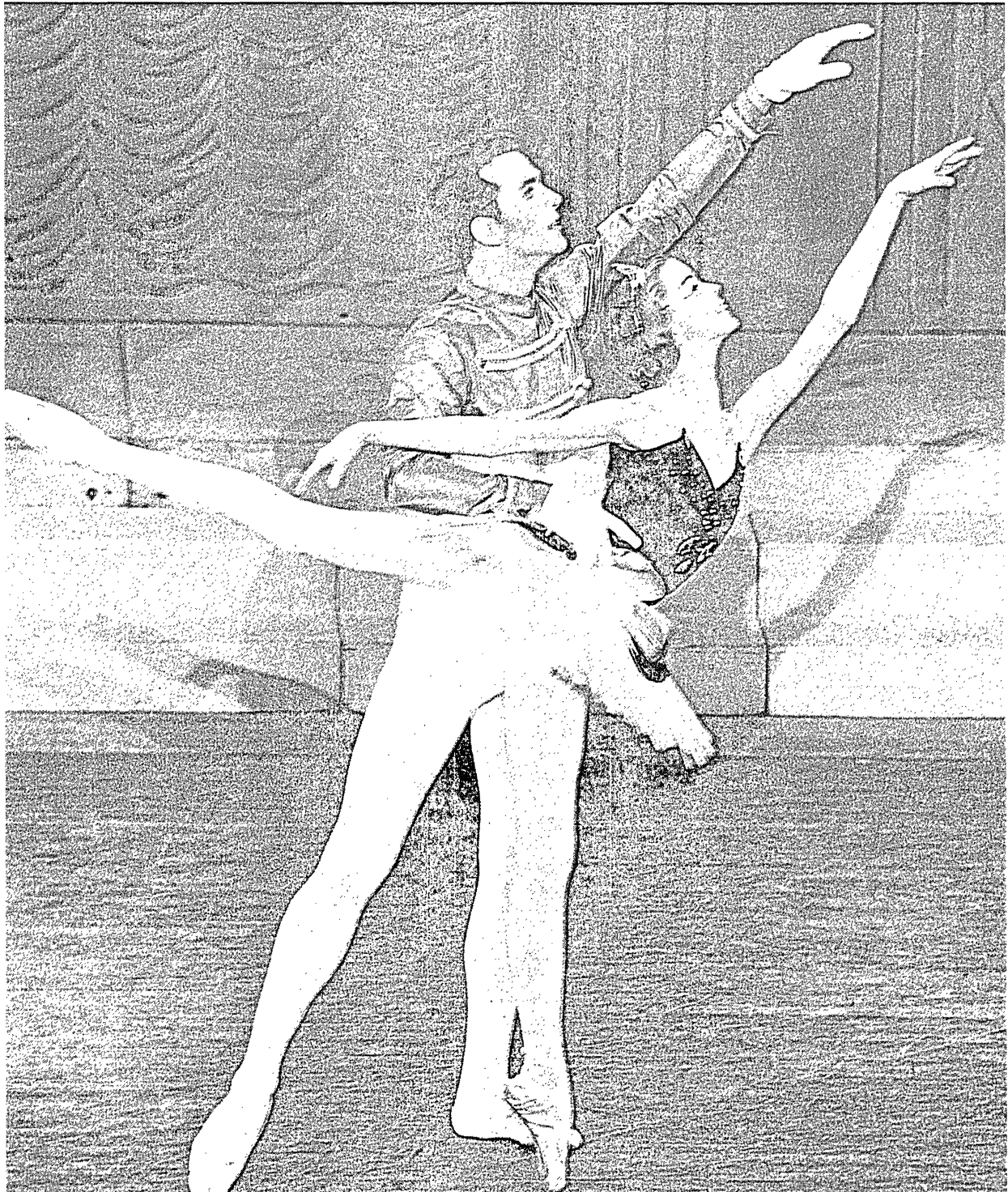
As Louis D. Rubin, Jr., former head of the Department of English at Hollins College and respected critic of Southern and Virginia authors, reminded the Commission: between the years 1900 and 1950 there lived in Richmond three nationally important literary figures — novelists James Branch Cabell and Ellen Glasgow and historian Douglas Southall Freeman. There has been little done to honor these important Virginians. Dr. Rubin concluded:

A hundred years from now, "when historians look back on our State and its life during the first half of the twentieth century, the only thing that is likely to make them think that 1900-1950 was of any lasting importance, and in any way deserving of the interest of posterity will be the fact that those three writers were there, and wrote about the people of that day. They are, in other words, our society's best claim to historical immortality."

The Commission commends to the proposed State Commission on the Arts and Humanities Dr. Rubin's suggestion for the establishment of an Academy of Letters for outstanding writers identified with Virginia. Five awards could be given annually or when the work merits, for the best work of fiction, best work of general nonfiction, best book of poetry, best book of history and the best book about Virginia. The winners would not necessarily have to be natives or residents of Virginia, but identified with the Commonwealth.

Shortcomings Extant Groups College Training

DANCE



Dance is performed in Virginia sporadically, at best, and usually only in the urban centers. No dancer can expect to earn his living as a performer in Virginia and the general public is largely disinterested in this art. Dance training for young people is too often non-existent. There are signs, however, of a growing interest in the dance, and the subsequent increased activity speaks well for Virginia.

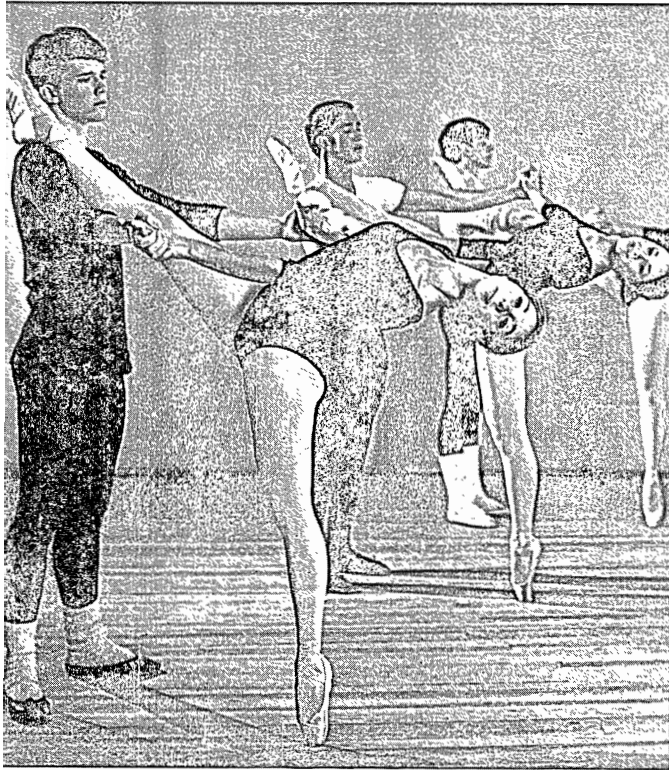
An obvious weakness is the lack of any program of dance in Virginia's public schools where in some instances striking progress has been made in the kindred fields of art and music. Other states have recognized the need for the developing child to be exposed to the dance as soon as he is exposed to other aesthetic experiences. The college level is usually far too late for the individual to begin his dance learning and training.

There are dance companies and auxiliary schools of dance in Arlington, Norfolk, Richmond, McLean, Annandale and Bristol. All of the companies were established since 1960. Most of their activities are limited to two or three performances a year. If dance troupes were organized to tour the State, they would generally find adequate stage facilities in most of the modern high school gymnasiums, but practically no test has been made to determine what audiences they could expect to attract to their performances. There is a need for the test to be made.

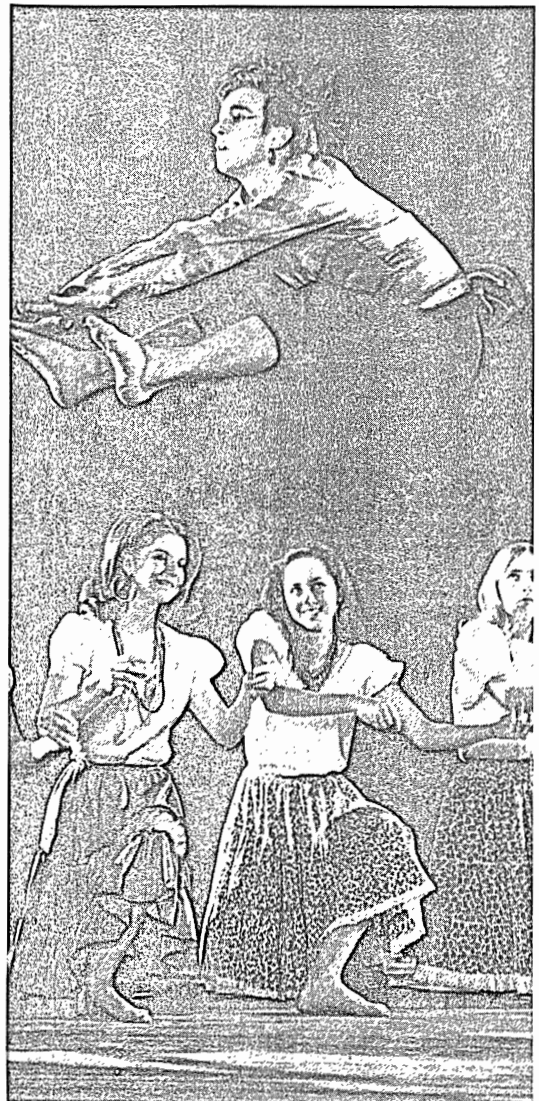
Two Virginia dance companies have claimed wide attention. The McLean Ballet Company, with its Hendent School of Ballet, in 1964, was awarded two full scholarship grants by the Ford Foundation. This grant was renewed and extended in 1965. The McLean School of Ballet was the origin of what has developed into a full Arts Center, offering training in art, ballet, drama, music and photography. It is the only ballet school in the nation which teaches the Vagonova method used by the celebrated Bolshoi and Leningrad-Kirov companies. The second dance company to claim wide attention is the Bristol Concert Ballet. It performed in North Carolina, Tennessee, Florida and Georgia. Recently this company has been honored as a National Honor Company by the National Regional Ballet Association.

Virginia has no State-wide program to encourage development of the dance, to assist in training dancers and to formulate standards of instruction and performance. This lack of organization hinders communication between levels of dance activity and discourages the development of leadership to establish coordinated efforts to improve the dance. There are signs at the national level that dance companies, following the lead of symphony orchestras, are beginning to recognize the value of cooperative organization. The problems of symphony orchestra, opera and ballet companies are essentially the same. The biggest expense of a ballet performance is the cost of musicians, which cost often is above a ballet company's budget. From the continued growth of Virginia's symphony orchestras, there might evolve greater cooperation between them and ballet companies. A ballet performance might become a part of a symphony's concert season. This would give local dancers a boost and lead to the establishment of more local ballet companies.

In the meantime, the Virginia Museum, through the Virginia Dance Society, has for twelve years endeavored to stimulate an interest in this art form through regular performances by outstanding professional companies, brought to Richmond to display the various dance idioms from classical to modern. The increasing public response has been significant, and in the spring of 1968, the Museum will send the celebrated company of José Molina to perform in 18 Virginia communities.



Dance class at McLean Ballet School



*"Gypsy Holiday" performed by
McLean Ballet Company*

*Master class conducted by guest artist, Merce Cunningham,
(right) during Virginia College Dance Festival, Hollins College.*



Dance training in Virginia's colleges, although occasionally taught by distinguished dance instructors, is limited in scope and taxed by insufficient association with outstanding ballet companies and dancers. Dance is taught at 12 colleges in the Commonwealth, all of which with two exceptions are small private female colleges. The most important event each year is the Virginia College Dance Festival, held in 1967 at Hollins College. The Festival usually features a weekend of dance concerts, master classes and demonstrations conducted by an outstanding dancer and company – this year, Merce Cunningham and Dance Company.

The report of the Rockefeller Brothers Fund, *The Performing Arts: Problems and Prospects*, published in 1965, notes that the National Council of the Arts in Education expressed in 1964 the view that dance should be given the status of an art, administratively and curricularly. "Such (dance) courses as are presently offered," the Report continues, "are generally under the aegis of the physical education department, are available exclusively for women and are intended primarily for teacher training or community dance work." The same could be said of dance education in Virginia's colleges and universities. The future lies with college administrators recognizing dance as a significant art form, on a par with music and drama. Only then will dance achieve the position which its devoted admirers know it to have.



In the spotlight, dancer from the Bristol Concert Ballet Company.

Film Sources Film Societies The Film-Maker Art Film Library

FILMS



The motion picture has been called the Twentieth Century's "only new art form." But in Virginia the opportunity for citizens to see the best and most artistic contemporary films is extremely limited and the opportunity for creative young Virginians to prepare for film-making as a career is virtually non-existent.

Outside of film distribution companies, principal sources for obtaining films free or at small rental fees in the Commonwealth are primarily five: The State Library, the Virginia Museum, Colonial Williamsburg, the State Department of Education and larger industries and businesses. The State Library maintains a collection of close to 1,000 titles for use, through local public libraries, by clubs, businesses and institutions. These films are educational and recreational in nature, including a few 30-minute cut versions of the classic Hollywood movies. The film distribution service of the library, only five years old, is growing and would like to include in its collection more films of a creative nature.

The Virginia Museum maintains the most important collection of films and filmstrips on the Arts in the Commonwealth. Selected short subjects from archeology and the history of arts to creative techniques are available to Museum member organizations and institutions at a small rental fee. The Museum's collection now numbers 91 films and the demand far exceeds the supply.

Colonial Williamsburg not only distributes films to schools, clubs and institutions across the Commonwealth and nationwide, but is also the Commonwealth's most important film maker. Films such as "Williamsburg — The Study of a Patriot," "The Colonial Naturalist," a study of Mark Catesby, and "The Cooper's Craft" have received highest honors at national and international film festivals.

At the college level, some instruction in motion picture production is given at the University of Virginia, Richmond Professional Institute, the College of William and Mary and at Washington and Lee University. In the case of the latter, students have the option of making a 15-30 minute film as part of the requirement of the film course, under the Department of Journalism. Equipment for film production at all three institutions, however, is limited, thus making it generally true that young people desirous of making films find it necessary to go out of the State.

As for the opportunity to see the best films of the past and present, active film societies have blossomed forth in recent years on nearly all the college and university campuses in the Commonwealth. These societies book and show the outstanding films of the past and present not ordinarily brought to commercial film houses.

There are excellent organizations in the Commonwealth which would be glad to serve the prospective film-maker in his research: The Virginia Museum, The Virginia Historical Society, the State Department of Conservation and Economic Development, the State Library and various colleges and local libraries. In addition, the television industry, both commercial and educational, is willing to give assistance to the independent film-maker.

Development of films as an art form in Virginia is incumbent upon improved sources of film distribution and greater attention to film making as part of the college curriculum. *The Department of Dramatic Art at the University of Virginia has made plans for the establishment of a library of classic American and foreign art films. These films would be made available to film societies across the State at no cost or for a small shipping fee. These plans should be encouraged.*

- Wealth of Lore Example of Activity
- Virginia Folklore Society Living Folk and Lore

FOLKLORE



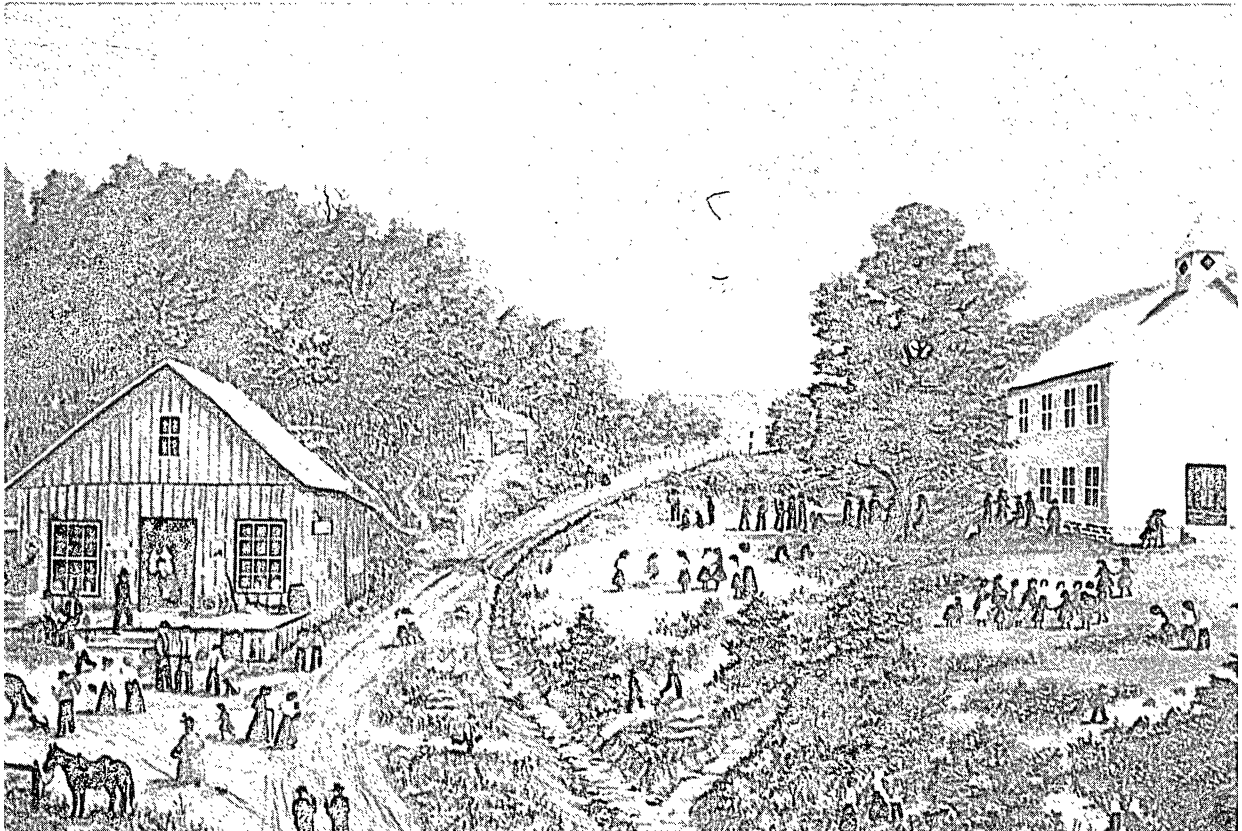
All of us are sources and carriers of folklore. But few of us know what we mean by it. In simplest and broadest terms folklore is the oral tradition of a people. It is the songs and tales expressing a people's deepest wishes and abiding goals. It would be surprising if Virginia, rich in history, varied in geography, peopled by a tradition-conscious folk as well as by a variety of occupational and ethnic groups, were not also a rich repository of what is called folklore.

Indeed, the Virginia Folklore Society, dormant in recent years, has long since shown the Commonwealth's richness in old ballads and traditional songs of all sorts. Some other types of folklore have also been collected or recorded — tales, superstitions, comic and nonsense songs, play-party songs, broadsides, white and negro spirituals, riddles, tombstone inscriptions, folk medicines and dialect recordings — by groups and individuals in all regions of the Commonwealth. Recordings have been taken, for example, of the peculiarly beautiful Elizabethan dialect spoken by the islanders on Tangier. Studies have been conducted, but not published or publicized, of the origin, in Virginia, of the five-string banjo. Studies of the Pennsylvania "Dutch" dialect, revealing some unusual folk beliefs and customs, are currently being conducted in the Shenandoah Valley. The valley is also one of the South's richest sources of spiritual folksongs or "fasola," and initial steps have been taken to organize a Shenandoah Valley Folklore Society to further collect and interpret the ethnic and religious heritage of that region. The Washington Metropolitan Folklore Society has mined the northern Virginia region for folklore material.

Three Virginia colleges and the University of Virginia have folklore collections, although much of the material is still largely unassimilated. Clinch Valley College in Wise and the University of Virginia both have extensive collections of ballads and folksongs recorded and written down during the 1930's by W.P.A. workers. Hampton Institute has collections and commentaries on old slave songs and the beautiful spirituals and gospel hymns. Madison College in Harrisonburg has begun an archive of Shenandoah Valley folk materials. The collections and commentaries of the Virginia Folklore Society are located at the University of Virginia.

All of this widespread activity bespeaks a continuing and fundamental interest on the part of Virginians in folklore. *The time seems ripe to revive the Virginia Folklore Society and to set its course toward assembling and interpreting the Commonwealth's rich folklore heritage.*

The history and service of the Virginia Folklore Society is too little known. Founded in 1913, the Society comprised interested and informed Virginians from all walks of life. Among the early members were a number of teachers in the schools and colleges. Meetings were held in conjunction with the Virginia Educational Association. The society placed its initial emphasis on the collection and publication of the older English and Scottish popular ballads. The noted folksong collector Cecil Sharp, in his seminal book *English Folk Songs from the Southern Appalachians*, published in 1917, had noted: "The finest tunes came, perhaps, from Virginia. . . ." Sharp also sounded a warning, however, when he said that "further advances of civilization" — radio, new roads and industry — were evident in Virginia more than in any other mountain area he visited. Answering Sharp's call, the Society over the next 15 years collected some 440 versions or variants of the English and Scottish ballads native to Vir-



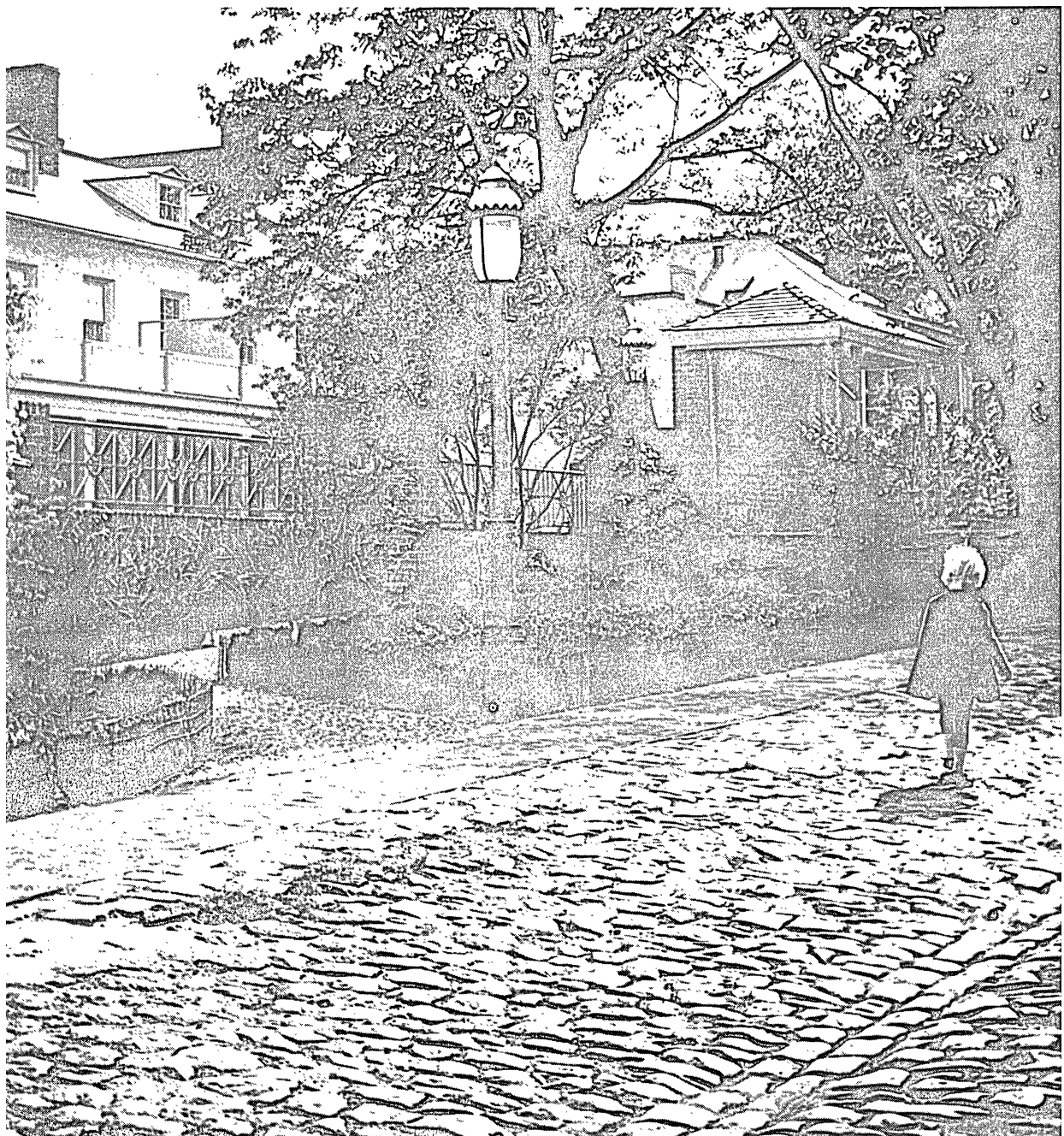
ginia. The songs were taken down, words and tunes, directly from the lips of the singers, as accurately as possible. They were compiled and published in 1929 in *Traditional Ballads of Virginia*, now recognized as a major work in its field and a treasurehouse of musical folklore. Since this first volume, under the leadership of Dr. A. K. Davis at the University of Virginia, the Society has published two further books on folk songs of Virginia.

While there is a need to re-stimulate the antiquarian's interest, folklore remains a living phenomenon. It was once thought that folksongs and folksinging, for example, with radio and television deluging audiences with popular music, were on the way out except as an antiquarian hobby. But folksongs and their interpreters have a stubborn existence. Their intrinsic beauty and universal appeal have given folksongs the standing of a genuine art. Virginia can rightfully claim a prime position as a seedbed for the continuing art of folk music. Singers like Horton Barker of Marion, Ora Ball of Galax, Andrew Summers of Abington, in the old traditions; Doc Boggs of Wise, who is continuing the blues banjo tradition first sung by Negroes working in the coal mines; Taylr Vrooman, folksinger of Colonial Williamsburg; folk-singing families like the Carters from Scott County, the Stanley Brothers from Dickinson, the Smith Family of the Shenandoah Valley — to name only a few — interpret today's folk music to a national audience. Large folk festivals and conventions — attracting about 15,000 people for a weekend of contests, public performances and simple pickin' and strummin' under trees, under a hot sun, under a tent and behind the barn — are major tourist attractions in Galax, Crewe, Warrenton, White Top, Independence, Fincastle and Big Stone Gap. These festivals represent both the rich tradition and the bright future of folk music in Virginia.

*thetically costumed children in
Williamsburg enjoy ritual games of
ies past.*

- Recognized Heritage Threat of Complacency Need of Interpretation
- History Organizations Historical Records and Papers
- Historic Museums, Towns and Homes History in the Future

HISTORY



The development of Virginia's historical resources and historical knowledge is fundamental to the larger enterprise of cultural development. Merrill D. Peterson, Jefferson Foundation Professor of History and Chairman of the Corcoran Department of History at the University of Virginia, told the Commission, "Without these historical resources and this knowledge we cannot appreciate the richness of our cultural heritage or invest it with significant meaning. In this sense, certainly, history is the foundation of the cultural development we seek."

In no other area of cultural development has Virginia done so much as in the preservation and perpetuation of its historical heritage. This is only natural. Early Virginia history is the history of America. In addition, Virginia's history means jobs and money as the Commonwealth's second largest industry through tourism. In 1966-68, the State will spend more than \$1.2 million for the development of its historical resources. As far as can be determined, this expenditure of State funds for history is not exceeded by any other state government. Knowing that historical heritage is recognized, there is cause for satisfaction and good reason to face the future with confidence.

Amidst all this development, however, the greatest threat is complacency. Much has been accomplished through such public agencies as the Virginia Historic Landmarks Commission and the State Library, and through private organizations, the Society for the Preservation of Virginia Antiquities, the Colonial Dames, the Virginia Historical Society and the Garden Club of Virginia, to preserve the physical resources of the Commonwealth's history. All of this work should continue to be supported and even heightened. *On the other hand, there is a need for improved professional interpretation of these resources.* The example of Colonial Williamsburg is obvious. The success of Colonial Williamsburg both as a beautiful museum of history and as the Commonwealth's greatest tourist destination lies in its constant emphasis on a thorough and entertaining interpretation of the colonial period. Each event at Colonial Williamsburg is backed by years of expert research. This research is founded upon two driving motives: The quest for authenticity and the quest for relevance. Most historic places in the Commonwealth cannot hope to emulate Colonial Williamsburg in the breadth of its research. With sufficient support and a sharp attention to local history, they can, however, discover unique historical value. Places like Gunston Hall, home of George Mason; Stratford; the Roanoke River Museum in Clarksville; the birthplace of Woodrow Wilson in Staunton; the birthplace of Booker T. Washington in Hale's Ford — to single out only a few — each has this unique historical value. But each also is a part of Virginia's total heritage. Interpretation lies in giving value to this singularity while locating it within a comprehensive context. Such interpretation requires the skill and knowledge of the professional, something smaller historic places can little afford. One example of the relative weakness in this area of historical development is that the University of Virginia graduated 21 students in 1967 with doctorate degrees in history and only two remained in Virginia. The Alderman Library at the University of Virginia is the only library in the Commonwealth that approaches the status of a research library, yet its resources in American history are described as "only adequate."

There are some 108 historical societies and history-related organizations or museums in the Commonwealth. The service these organizations provide, particularly in the preservation of local history, is inestimable. Local historical societies preserve important buildings and homes, restore public records, collect

historical artifacts, publish scholarly journals, unearth tokens of antiquity, record history in the making and keep a restraining hand on the boisterous bulldozer. Often these significant public services are carried out at the expense of one or two history-conscious persons in the community. These same persons again and again express discouragement at the indifference of local governments to the community's historical heritage. The example of the new city of Chesapeake, which has had placed on microfilm all of the historical records of the area, is, sad to say, too little emulated. A more prevalent example would be the case of a major document collection, one with historical value, of one of the Commonwealth's largest cities being discovered in a trash can. *There is a need, then, for greater cooperation between local historical societies and organizations and local governments. Members of historical societies should play a far greater role in local and regional planning.* How this cooperation is achieved will vary with each individual community, but the emphasis should be on history as important in and of itself.

For some years, under the enlightened leadership of the State Library and the Association for the Preservation of Virginia Antiquities, the old records of many local governments have been catalogued and restored. Notwithstanding much of this work still remains token in effect. The President of one historical society painted for the Commission a woeful picture of brittle and fading parchment containing some of the most important early historical records of the region scattered heedlessly in a damp courthouse basement. Projects such as the *Virginia Historical Index* and the "Inventory of County Archives" have established precedents toward the indexing and cataloguing of important local records. This work should be continued and revised, where appropriate.

The publication of historical papers by scholars and the pamphlets and periodicals published by historical groups represent the heartbeat of Virginia's history. The publication and editing of the papers of John Marshall and of James Madison by the Institute of Early American History and Culture at the College of William and Mary and by the University of Virginia, respectively, are funded in part by the General Assembly. Two more such projects deserve attention, and with the 1976 Bicentennial forthcoming, one of these seems essential. Neither the papers of James Monroe, the last of the Virginia dynasty and fifth President, nor those of George Washington have received proper emphasis and care. Of the Washington papers, one spokesman before the Commission noted: "It would indeed be ironic if in celebrating the American Revolution we neglected to render historical as well as patriotic justice to its central figure." *The publication of the Monroe and Washington papers should not be delayed.*

The historical magazine of the State Library, *The Virginia Cavalcade*; *The Virginia Magazine of History and Biography*, published since 1841 by the Virginia Historical Society; and the *William and Mary Quarterly*, the publication of the Institute of Early American History and Culture at the College of William and Mary — all claim national attention. As noted previously, many local historical organizations publish periodicals and provide the impetus to the publication of significant books of local history. Three widely-spaced examples of activity are: The Roanoke Historical Society had published a history of the small town of Fincastle, once the jumping off point for pioneers moving west; a historical study of Norfolk's newspapers, *Salt Water and Printer's Ink*, was largely sponsored by the local historical society; the "Northern Neck of Virginia Historical Magazine" is distributed nationwide.

The Society for the Preservation of Virginia Antiquities, the Virginia Historic Landmarks Commission and the Virginia Historical Society all represent coordinated and comprehensive attempts at interpreting and preserving Virginia history. In addition, plans have been made for the creation of an association or federation of the some 50 local historical societies in the Commonwealth. Among the goals of this planned organization are the provision of improved communication links between the various societies; augmented programs of historical and archeological research, and heightening awareness of the everyday business of history such as adequate zoning regulations, methods of preservation and information on public and private funding agencies. *The creation of this federation will meet a definite need. It should be encouraged and supported.*

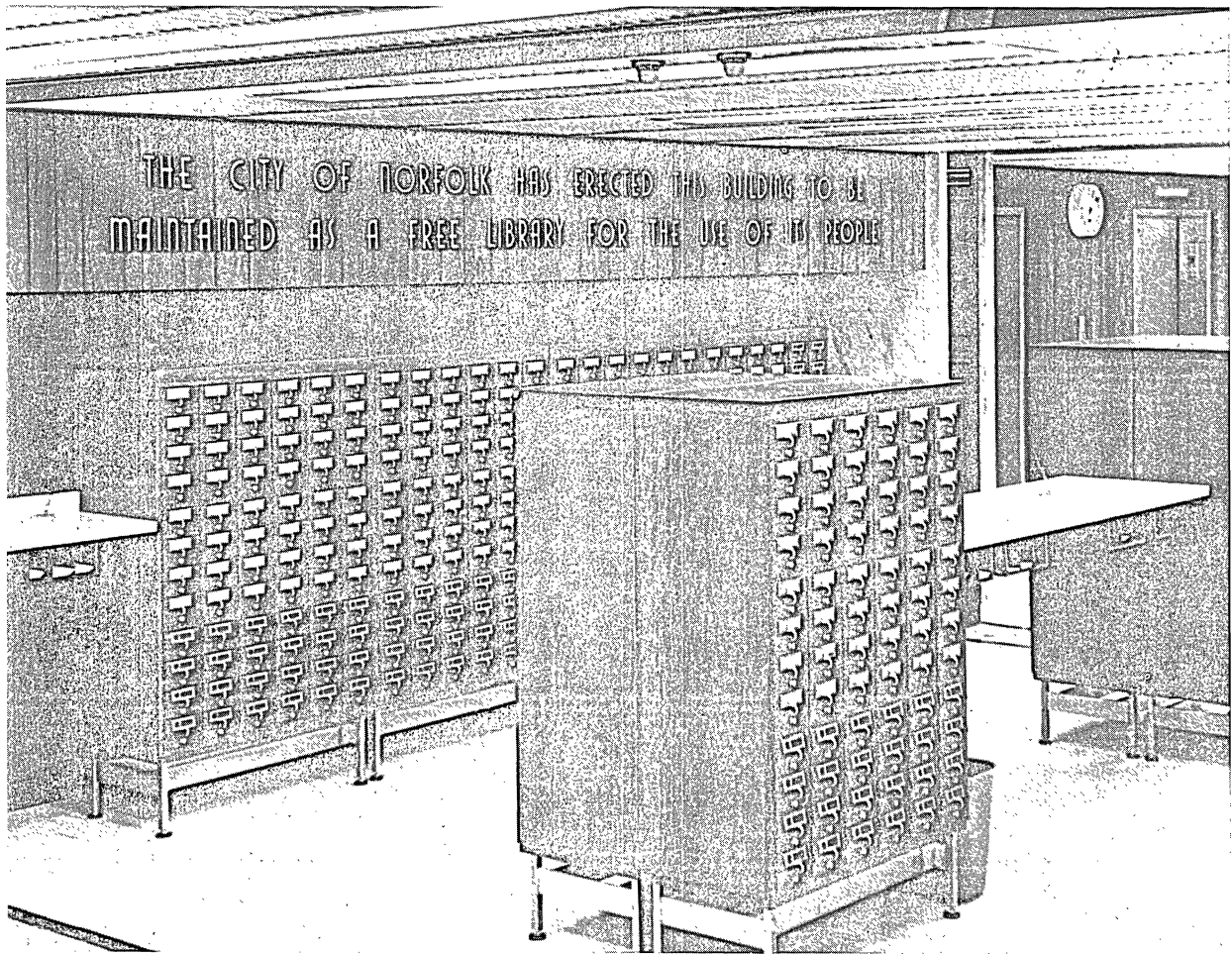
HISTORY MUSEUMS

Virginia is blessed by the number and variety of its historic museums and historic towns and homes. Many of them represent far more than repositories of historical data, but are centers for the maintenance and study of the entire culture of the region. The program of the Virginia Historic Landmarks Commission, under the able leadership of its executive director, James Moody, deserves to be commended. Created by the 1966 session of the General Assembly, the Commission coordinates and makes recommendations relating to the preservation of the Commonwealth's historic landmarks. The Commission has begun a comprehensive inventory of historic buildings of architectural significance in the Commonwealth to have available a permanent resource for future planning. The development of Virginia's historic resources is dependent upon the continuing support of its many historic museums and historic towns and homes. They are the touchstones to the future.

Discovering the revelations of history is a continuing enterprise. Much of the history of Virginia still awaits discovery. In some instances, this history awaits the power of the human mind to break through the hieroglyphs of the past, just as Louis B. Wright unlocked the code of William Byrd's diary and gave us one of the most important Virginia and American documents. In all too many other instances, Virginia's history lies dormant through neglect, carelessness or inadequate tools for research. A State Commission on the Arts and Humanities could do much toward encouraging research and the revelation of this still undiscovered past. A state's history is that state's investment in the future and that state's responsibility. Virginia must continue to enrich its investment and fulfill its responsibility.

- Jefferson's Vision
- Investment
- Size and Services
- Organization
- Staffs
- The Future

LIBRARIES:



"I have often thought that nothing would do more extensive good at small expense than the establishment of a small circulating library in every county. . . ." Thomas Jefferson's vision expressed a century and a half ago is still to be realized in Virginia.

The purpose of this section of the report is simple: To encourage far greater support on the part of the General Assembly of the public libraries in Virginia. *It is the Commission's belief that amidst the rapid emergence of new needs and new demands, those of public libraries have been overlooked by the citizens of Virginia and by the State.* Many municipalities and counties in recent years have accomplished much in improving library facilities and services. *The Commission believes that initiative now rests with the State to meet new organizational and financial demands.*

Some of the material that follows is heavily loaded with statistics. No apologies are offered for this. In the ensuing pages lies the justification for a systematic development of the quality and volume of the public libraries in Virginia. These basic facts, together with standards and examples as expressed by librarians, members of library boards and patrons from across the Commonwealth, should reveal the extent of the neglect.

The section will consider public libraries according to the following topic headings; The Commonwealth's Investment; Libraries' Size and Services; Organization of Libraries; Library Staffs and the Future.

THE COMMONWEALTH'S INVESTMENT:

Virginia so far has only a tiny investment in her library system. There are 78 public libraries in the Commonwealth with a total book stock of 3,578,625 volumes, less than one-fourth the number of books in one large metropolitan public library. A total of only \$6,221,891 was spent in support of this entire system in fiscal 1964-1965, an amount of money, it is said, adequate for the construction of about three miles of super highway.

Analysis of this total reveals that Virginians spent \$1.56 per capita. Local tax revenues accounted for \$1.38; federal funds, thirteen cents, and State funds, five cents. Among the localities, there is a wide variation in expenditures, from a high of \$7.01 per capita to a low of \$.23. In general, local expenditures can be correlated with the economic health of the particular area.

State expenditures for public libraries are administered by the Virginia State Library in Richmond, under a board appointed by the Governor. Grants to individual public libraries are handled through the extension division of the State Library. These grants in 1967 amounted to \$200,000. This sum compares unfavorably with support of public libraries on the part of other states. It is one-third that of Virginia's neighbor, North Carolina; one-seventh of Maryland's appropriation and one-twelfth of New York State's support.

The increase in State aid over the past 10 years also compares unfavorably with that of the localities and the federal government. Since 1957, State aid for public libraries has increased 54 per cent. Local support has increased 168 per cent, while federal aid has been upped 249 percent. That State support of public libraries has not kept pace with expanding demands elsewhere can be shown by the 237 per cent increase for Virginia's public schools and the 1,420 per cent increase for parks and recreation over the same period of time.

State aid to public libraries is disbursed according to provisions of law.

The amount of State aid varies in amount according to the population served, the employment of certified librarians and other factors. In the event State appropriations are insufficient to meet approved applications of libraries, the available funds are prorated by the State Library Board. Grants are made on the basis of certified financial statements for the preceding fiscal year. Picking out two county libraries and two city libraries as examples, the following figures show the amount of State aid and the amount of local expenditure.

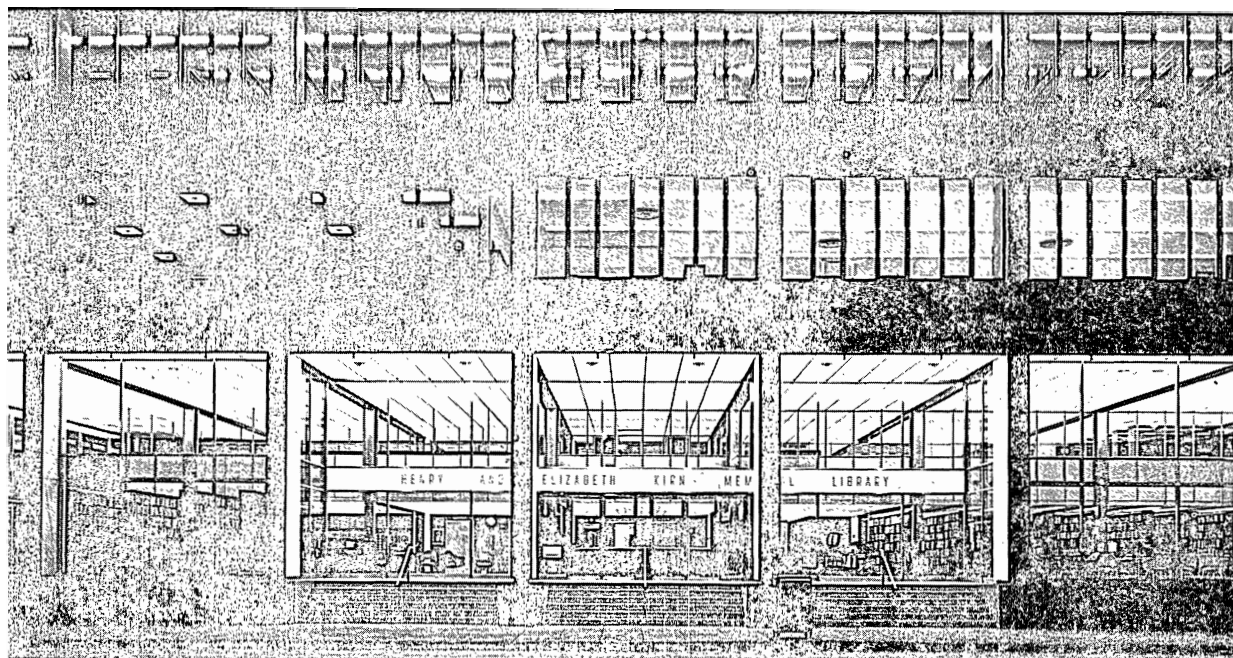
County or City	Estimated Expenditures	Actual Expenditures	State Aid
Arlington County	\$816,682	\$922,311.99	\$10,984
Russell County	\$ 15,600	\$ 23,169.50	\$ 1,831
Danville City	\$105,473	\$163,921.21	\$ 3,662
Norfolk City	\$528,739	\$707,625.00	\$ 3,662

These figures, significant as they are, do not disclose one important aspect of State aid to public libraries: that is the contribution of the State toward the establishment of new libraries through grants or demonstration projects. Fifteen new libraries have come into existence since 1957 through the efforts of the extension division, in partnership with the localities.

The conclusions of this sub-section are obvious:

It is the Commission's belief that State support of public libraries is uneven in distribution and grossly inadequate in amount to meet the needs of the citizens of Virginia.

The Commission feels the present State laws pertaining to public libraries are inequitable and need revision. It, therefore, recommends that the Virginia Advisory Legislative Council be directed to review these laws and report to the Governor and the 1970 General Assembly.



Construction of new libraries in the Commonwealth has been rapid in recent years.

LIBRARIES' SIZE AND SERVICES:

Virginia's 78 public libraries served 3.2 million citizens in 1966. One in five citizens received no library service.

Public libraries in the Commonwealth are mostly located in communities small in size. Fifty-seven serve communities of fewer than 50,000 people. The number of people served by individual libraries ranges from a low of 301 to 304,869.

The 3.1 million books stocked on library shelves represent a per capita average of less than one book (0.9). The suggested standard of the Library Development Committee of the Virginia Library Association is two books per capita.

A small supply of books causes a low circulation. Books in Virginia libraries circulate at 3.4 per capita, slightly over half the suggested standard. The range of circulation is from a low of .87 volumes to 11.67 per capita.

ORGANIZATION OF LIBRARIES:

The organization of public libraries in the Commonwealth turns on an axis of libraries in small communities versus those of large communities. Libraries in small communities, often with limited tax bases, are usually small themselves. It is a characteristic of them that they are staffed by non-professionals. The services small libraries provide, although individually as important as any library no matter what the size, are usually limited in scope.

It is the feeling of many librarians, in particular those in the larger communities, that Virginia's public libraries could offer improved and more varied services through regional cooperation among libraries. The concept of a Statewide network of such regional systems was suggested in 1936 by the present State Librarian, Mr. Randolph Church. This concept is the basis of a plan projected in 1966 by the Library Development Committee of the Virginia Library Association proposing 17 regions of cooperation within the Commonwealth. Under this plan, communities retain their present library facilities, but there is a centralization of reference and specialized services around one core library in each region. Concentration of population and the size of present libraries determine the core library.

The regional plan, endorsed by the Virginia Library Association, was proposed for adoption to the State Library Board. According to Mr. Church, who was invited to appear before the Commission, the State Board's primary concern over the regional plan is the possible subordination of small libraries to large regions. The Board has, however, made supplementary federal grants to core libraries in regions earmarked by the plan in the development of their reference collections.

It is the feeling of the Commission that no plan of organizational development can be successfully put into effect unless it is complemented by accelerated financial support of public libraries. It is further the Study Commission's belief that with this accelerated support, the regional plan for cooperation among public libraries represents the best solution to improved library service. The possible subordination of small libraries can be guarded against by adherence to Jefferson's philosophy of a small library in every community.

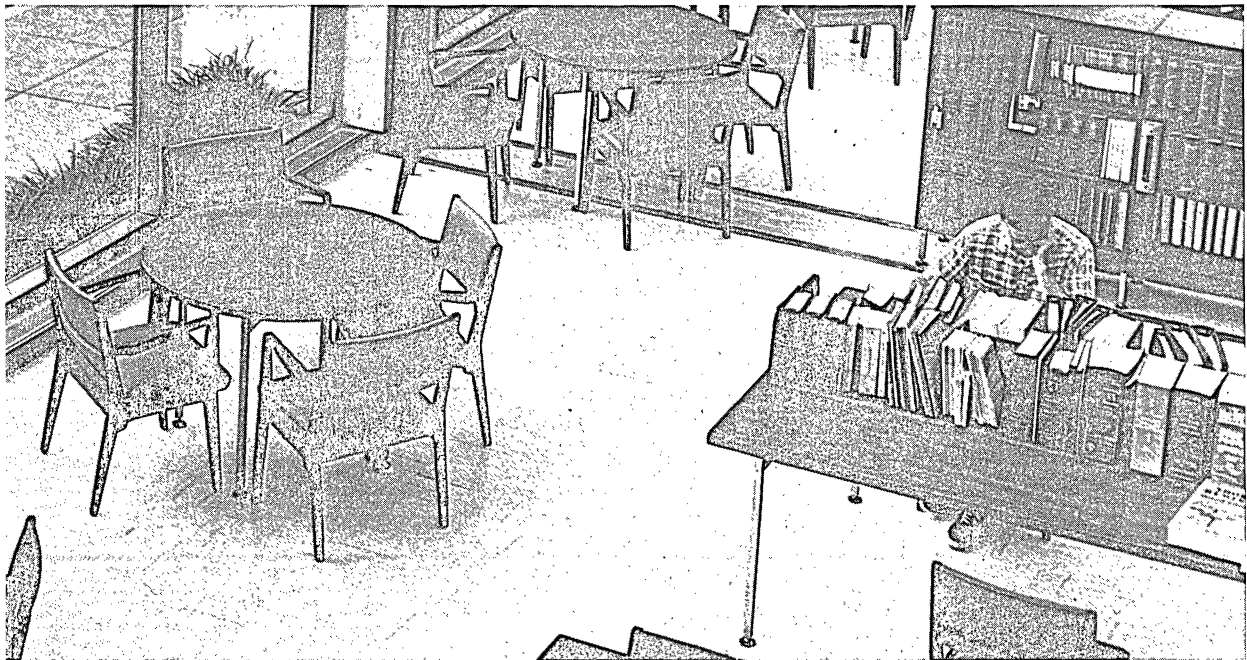
LIBRARY STAFFS:

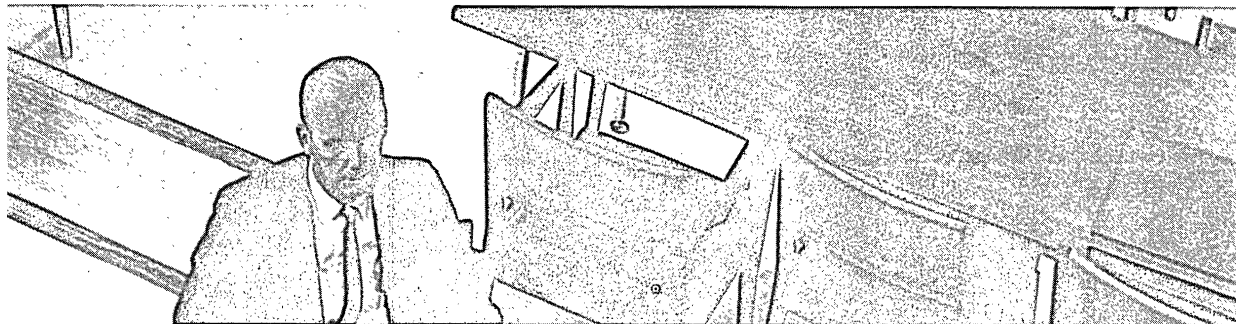
The plight of public libraries in Virginia is characteristic of the nation. There is a nationwide shortage of trained librarians. Virginia, like many southern states, has no graduate school in Library Science.

Under the existing program, matching scholarship grants of \$2,000 are made by the State Library to local libraries. These grants allow the recipient to work on a Master's Degree in Library Science at a graduate school in another state. In turn, he is obligated to work two years for the library giving the grant. This system is often not practical for small libraries with limited budgets.

The Commission feels that everything should be done to improve the opportunities for professional library training in the Commonwealth. It suggests that the State Council on Higher Education and the State Board of Community Colleges give consideration to expanding short courses and workshops for library training with the overall eventual objective of establishing a School of Library Science in the Commonwealth whenever the library facilities in a metropolitan area become adequate to support one.

In the interim, the Commission recommends that the State of Virginia make financial provisions for training its librarians beyond the boundaries of the State and reexamine its statutory requirement that its libraries employ skills for which it cannot supply the training in positions where the salary is too low to attract persons already trained.





THE FUTURE:

The needs of public libraries in the Commonwealth are not totally unrecognized, but when the State Library Board asks that the State appropriation for public libraries be increased from \$200,000 to only \$500,000 a year beginning July 1, 1968, this amount does not represent an estimate of the need, but only the maximum permitted under the existing law.

As has been already expressed, it is the belief of the Commission that these existing laws hamper the adequate development of public library service in the Commonwealth. It feels these laws should be revised and has so recommended. Although the following is not a recommendation, as it is more suitably the prerogative of the State Library Board to determine its budget, the Commission feels that, dependent upon revision of the law, an estimated \$1.2 million or .25 per capita would be an adequate goal for financial assistance to the State's public libraries.

The Commission strongly recommends that the appropriation request of the Virginia State Library Board for the biennium 1968-1970 be supported in full, if it cannot be increased.

CONCLUSION:

In no other area of the Commission's survey did it find more urgent and immediate needs than those of the public libraries across the Commonwealth. The development of the cultural life of Virginia is essential to its future. At the same time, this development cannot take place unless our public libraries, the keystone to cultural development, can insure for every person a level of library service to meet his essential needs. Every individual has the right to benefit from the record of what is known, whether he lives next to a large library in a big city or in a suburban, small town or rural district. Any plan for library service should be built up from the single reader and the local community. But this local community, in partnership with the State and federal government, has the responsibility of seeing to it that the needs of the single reader are met. There are few institutions more accepted than the free public library. There are few, unfortunately, more widely neglected.

- Recent Developments
- American Symphony Orchestra League
- Old Dominion Symphony Council
- Resident Orchestra
- The Future
- Recommendations

MUSIC: INSTRUMENTAL



The growth of Virginia's resident symphony orchestras in recent years has brought the Commonwealth into the forefront of musical development in the South and, indeed, in the country. "Music is the passion of my soul," said Jefferson. Music is becoming the passion of the soul of many Virginians.

Two events of major significance in this growth in recent years have been the location in Fairfax County of the American Symphony Orchestra League and the organization in 1964 of the Old Dominion Symphony Council. The future of orchestral development in the Commonwealth lies within the realization of the dreams of these two organizations.

The League, a non-profit, research and educational association, provides technical and artistic assistance to 8,000 individuals and organizations around the nation. It acts as a dynamo to continuing orchestral development by holding training workshops for women's associations, orchestra board members, conductors, orchestra administrators and music teachers. Acting as the representative of symphony orchestras, the League is often called upon by foundations and governmental agencies to give counsel and advice relating to all the arts.

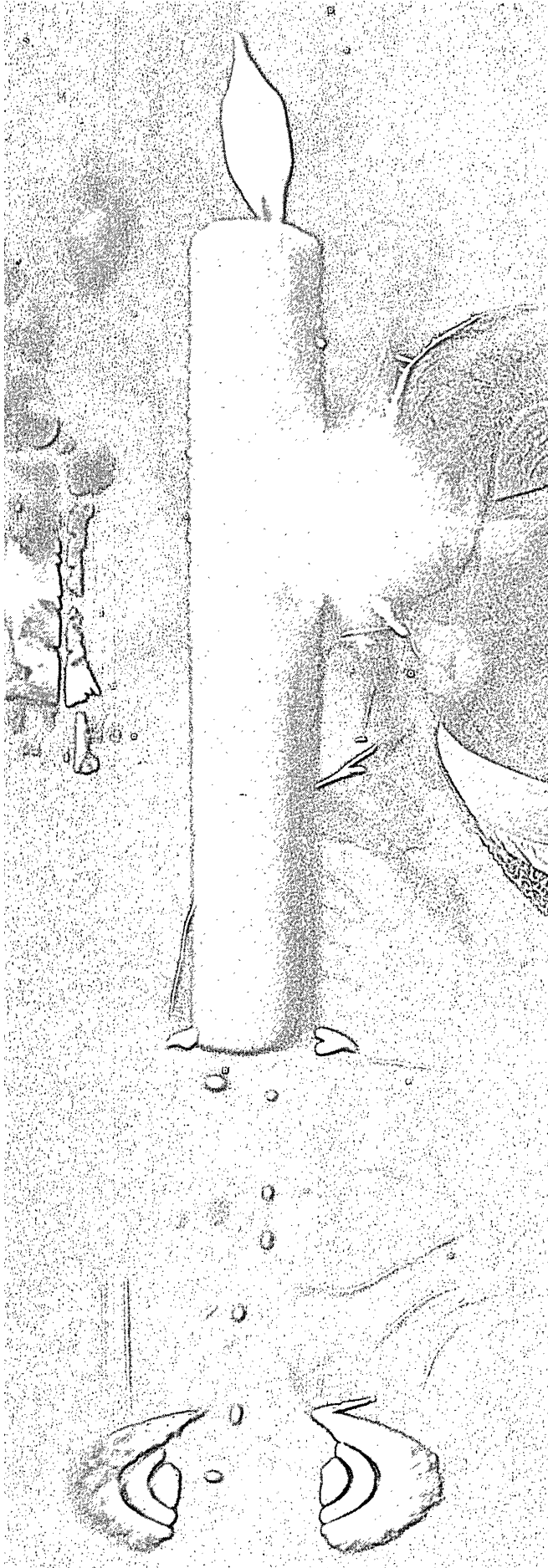
The League headquarters, located along the rolling Wolfe Trap Run near Vienna, is also the site of this Country's first national park devoted to the performing arts. A gift of Mrs. Jouett Shouse of Fairfax County to the federal government, the 100-acre woodland site was officially made a national park, under the Department of Interior by President Johnson in 1966. As a result of the continued generosity of Mrs. Shouse, the park by the summer of 1969 will include a 3,500 seat amphitheatre and present a fully diversified program, by both professional and amateurs, in all the performing arts.

The proximity of the League's headquarters to the musical life of Virginia has provided a great stimulus to local programs. In 1960, the League established its eastern institute for the training of orchestral conductors at Orkney Springs. The Institute was the genesis of the Shenandoah Valley Music Festival, now one of the major summertime music festivals on the East Coast and steadily becoming an important tourist attraction. Upon completion of its headquarters at Wolfe Trap, the League plans to sponsor many national conferences and meetings, thereby materially increasing Virginia's influence on the world of the arts.

Chartered by the Commonwealth in 1965, the Old Dominion Symphony Council is a unique regional confederation of Virginia's nine resident symphony orchestras. The Council seeks to assist Virginia's orchestras and their supporting organizations in strengthening and expanding musical opportunities for Virginia's citizens and young people. The orchestras that make up the Council are:

- The Richmond Symphony
- The Norfolk Symphony
- The Roanoke Symphony
- The Peninsula Symphony
- The Fairfax Symphony
- The Arlington Symphony
- The Alexandria Symphony
- The Lynchburg Fine Arts Center Symphony
- The Shenandoah Valley Music Festival Orchestra.

The Council, in 1966, sought and obtained funds from the General Assembly so that its member orchestras might expand their services to meet the need of Virginia's school children for orchestral music and to those areas of the Commonwealth not enjoying the advantages of a resident orchestra. Behind the philosophy of the Council is the desire to provide funds to areas of Virginia



Cary McMurrin, playing the antique piano



Alan Stewart, with viola Ann Rowe, mezzo soprano and concert



which lack local arts organizations and the means to support them locally. The wisdom of this desire has paid off. Through the use of a State grant of \$47,122 in 1966, the Council generated over \$70,000 in new local funds. These funds are in addition to the approximately \$450,000 spent by the nine resident orchestras for their local programs.

Virginia's resident orchestras, in keeping with the national pattern, have achieved the highest level of development and financing of any of the performing arts groups in the State. An indication of this development can be seen in the rapid and remarkable growth of the Richmond Symphony. Only 10 years old, the Richmond Symphony has increased its budget from \$23,000 in its first year of operation to approximately \$225,000 projected for 1967. In recognition of the Richmond Symphony's achieving metropolitan status (a budget of over \$100,000), the Ford Foundation gave the Symphony \$500,000 in a matching grant in 1966. The Symphony was one of the 62 orchestras in the United States to receive such an award. A second resident orchestra, the Norfolk Symphony, the Commonwealth's oldest, entered the ranks of the Nation's 65 metropolitan orchestras in 1967.

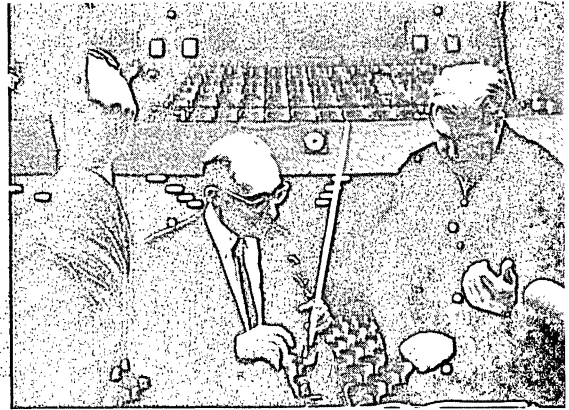
Orchestras in Virginia are offering an expanding assortment of services and public concerts. The orchestras, as the purveyors of musical services, include Youth Symphonies, Little Symphonies, and a variety of chamber music groups. Youth Orchestras are financed and supported by the resident orchestras in Richmond, Roanoke, Hampton, Newport News and Northern Virginia. It is anticipated that the youth orchestras in Lynchburg and Norfolk will be revived this year. The Roanoke Symphony conducts a music camp on the campus of Hollins College for students from Southwestern Virginia.

Behind the success of Virginia's orchestras are the supporting organizations. Seven of the nine orchestras have active women's associations involving more than 1,000 volunteers. These women sell tickets, raise funds, help sponsor youth programs and provide clerical assistance.

In the future, Symphony Orchestras, their boards of directors and supporting organizations, face decisions the result of which will pervade every aspect of musical life in Virginia. The development of the Old Dominion Symphony Council has worked to broaden and deepen the orchestras' commitment to its surrounding community and area. The future resides in enriching and supporting this commitment. To do so, however, will require continuing and increasing financial support.

The starting point of any musical group is the musician. It is no secret that for over one hundred years this country's finest musicians have been employed on salaries less than most semi-skilled tradesmen. The very profession of the instrumentalists has been at stake. There exist in Virginia at the present time few opportunities for the employment, full-time, of any professional musician. To date, public schools, area colleges and local businesses have been subsidizing the development of orchestral programs through the hiring of musicians. In the case of teachers, by far the majority, this often means, however, that the musician-teacher is absent from the classroom as much as 10 per cent of his teaching time. It is evident then that further expansion of orchestral programs cannot be predicated upon the further use of these teacher-performers. *If the State is to be served and orchestral programs developed, opportunities for full-time professional employment must be engendered.*

In meeting the needs of a respective community and surrounding area, Virginia's resident orchestras are pushing further and further afield in order to play before new audiences. Hitherto unrecognized social, ethnic, and interest groups are receiving an opportunity to hear great music. But with this important service have come new economic and organizational problems. *There is a need*



Concentration of conductors: At left, Edgar Schenkman, Richmond Symphony; top right, Karl Rucht, with Ellis Chasens, concert master, Arlington Symphony; middle right, Russell Stanger, Norfolk Symphony.

Band from Virginia State College, Petersburg, plays Expo 67, Montre



among nearly all of the orchestras for professional management leadership. Boards of directors and sponsoring organizations need and want increased guidance and information. As they play in more areas, to more people, symphony orchestras are having extreme difficulties in finding suitable concert halls.

The success of the Old Dominion Symphony Council in its first two years of existence reveals the essential importance of cooperation among arts organizations. The Council has demonstrated imaginative and effective leadership in developing and implementing both local and Statewide programs. Its emphasis on the use of State funds to generate employment opportunities for resident musicians, while providing needed services to Virginia school children, is basic to the future of orchestral development. *The Commission recommends that all State appropriations for orchestral programs be made through the proposed State Commission, which in turn will want to consider the importance to the future of music in the State of the Old Dominion Symphony Council.*

The Symphony Council's budget request for the upcoming biennium, more than 10 times the amount of the 1966-68 biennium, represents a dramatic increase in the size and scope of its program. If approved, Virginia's orchestras potentially will be able to reach more than 80 per cent of the Commonwealth's school children. For the first time, the broad areas of the Shenandoah Valley and Southwestern part of the Commonwealth will receive professional musical services. The Council's program should be supported to the fullest extent possible.

The Virginia State Symphony Orchestra and Choral Association since 1949 has presented classical music to public school children and adults in the smaller towns and counties in Virginia. Under the direction of William Penny Hacker, the Symphony in 1966-67 gave a variety of musical programs, including piano concerts, chamber groups and full orchestral concerts before approximately 35,000 people. In addition, the Symphony held two contests during the year — one for orchestral composition and one for chamber music — open to Virginia residents. In support of its long service to those people in the rural areas of the Commonwealth without opportunities to hear classical music, the General Assembly in 1966 appropriated \$31,500 to the Symphony for the biennium. The future of musical development in the Commonwealth lies with continuing to provide to these areas the best music possible.

In keeping with this goal, the Virginia Museum has presented unusual musical programs since 1956 when the Richmond Chamber Music Society was absorbed into the broader Virginia Chamber Music Society. During the past eleven years more than 60 concerts, by acknowledged vocal and instrumental artists, have been given before audiences totalling nearly 55,000. In the Spring of this year the Society sponsored its first State-wide musical tour and in early 1968 performances by an outstanding vocal ensemble performing excerpts from opera, will take place in 16 Virginia Communities.

Every State-supported college or university in Virginia gives some form of music instruction or education. The School of Music at Richmond Professional Institute is a conservatory of music, offering five areas of degree concentration: Applied Music, Music Education, Music History and Literature, Theory and Composition or Sacred Music. Students devote from 70 to 80 percent of their time each semester to music studies with the remainder to general education. Candidates for graduation from the School of Music must show evidence of aptitude for musical training as well as attainment of a technical proficiency qualifying them for professional training. R.P.I. offers two advanced degrees: A Master of Music and a Master of Music Education.

Fine Arts Orchestral Music

PUBLIC EDUCATION



Art and music can play a very important part in the lives of both youth and adults. The benefits that we can gain from the fine arts in adult life depend to a large extent upon the experiences and opportunities that we have in these fields during our youth We find that pupils who have an active interest in and commitment to art and music programs are less likely to get into trouble because of participation in antisocial activities.

H. I. Willett, Superintendent
Richmond Public Schools

Education is the cornerstone of the building of the arts. Neglect of the arts in the school curriculum starting in the earliest grades, except in a few school divisions, is closely related to Virginia's present lack of development in training opportunities at the college level and employment opportunities for professional artists and performers. Future cultural development in Virginia is closely related to upgrading educational opportunities in the arts.

While some data is available on the number of teachers and pupils enrolled in fine arts classes, this information does not relate to specific trends or course offerings, nor does it present a realistic appraisal of education in the arts in Virginia's public schools. Particularly lacking is information relating to the use of the fine arts in early childhood education, where strong emphasis is needed to develop communication skills.

FINE ARTS

During the past school year 26 school divisions, all in the rural areas, have had no art personnel. Many others had only part-time personnel, and only 18 divisions had either specialist or non-specialist art supervisors. Only 30 school divisions offer art classes at all grade levels.

Of the more than one million students in Virginia's public schools, 41,001 took classes in the fine arts during the 1966-67 school year. This figure shows a decline of nearly 3,000 from that of the preceding year. While the total number of art teachers increased from 63 to 460, only one quarter taught in the elementary schools. One encouraging sign, reported by State officials, is that recently constructed schools contain adequate art facilities.

The Virginia Museum of Fine Arts provides the widest variety of art services to the public schools. Its artmobiles are a valuable curriculum enrichment opportunity in some school divisions. Art teachers are encouraged to practice their art, and display their work in the traveling exhibition service of the Virginia Museum of Fine Arts. During the summer of 1967, a second display, of works by Virginia college teachers, was on view in the Loan Gallery of the Museum's headquarters building. Instructional materials are extended by Art Kits and kit courses, as well as boxed exhibitions, slides, film strips and sound films through local Chapters and Affiliates. As they, too, have grown, they are beginning to provide their own services. Several art galleries, notably

those in Northern Virginia, conduct programs for public school children in relation to their normal instruction. At the same time the Museum runs an ambitious and successful guided tour program for 600 school children each week from Richmond and the nearby counties. However, these programs should be considered in terms of curriculum enrichment, not in supplying the basic needs of the school division.

ORCHESTRAL MUSIC

More information is available in this area from a Music Education Survey conducted by the Old Dominion Symphony Council during 1966-67.

More than three-fourths of the school divisions responded to the Symphony Council's survey. The figures show that less than ten per cent of students in the upper elementary grades were enrolled in band programs and less than two per cent in orchestral programs. Only three school divisions — Richmond, Alexandria and Arlington County — offered string instruction from upper elementary through high school. New programs in Fairfax, Prince William and Shenandoah Counties and in Norfolk have been initiated within the last few years.

The string instruction program in Shenandoah County public schools is notable both in student and parent response and in the fact that the program takes place in a small, rural county. Funded under Title III of the Elementary and Secondary Education Act of 1965, the program was developed by the Shenandoah Valley Music Festival and the American Symphony Orchestra League in cooperation with the county school board. Funds provided covered teacher salaries, instruments, music, related equipment and mobile classrooms for 200 students in the fourth and fifth grades. At the end of the school year, 197 children remained in the program, with an additional 100 on a waiting list. A renewal of the funding by the Department of Health, Education and Welfare for this current year made it possible to offer the same opportunities to 100 new fourth-graders, with those enrolled last year continuing in fifth and sixth-grade programs.

It is anticipated that like programs in Shenandoah County will be offered through the twelfth grade as students presently enrolled in the lower grades advance to high school. Other school divisions offering string instruction in the Commonwealth do not involve all schools or are limited to "before" or "after" school or summer programs which cannot be considered a part of the regular curriculum.

Of even greater significance is the fact that during the past school year only 46% of the school divisions responding to the Symphony Council's survey offered classroom melody instrument training in the early elementary grades. Training in some, but not all schools in the division was offered by 4.7 percent of those reporting. A total of 48.8 percent offered no melody instrument training.

Too often, success in the instrumental music program is related only to parental interest and opportunity for private study. Lack of opportunity in the early years discourages many pupils.

Significant studies in music education indicate that instrumental music training for all students in the classroom in the kindergarten and early elementary grades, utilizing xylophones, rhythm instruments, bells and the like, result in increased abilities in communication and achievement in other areas, particularly in reading ability and comprehension. In only a few places are comprehensive programs offered in all early elementary grades.

Youth orchestras sponsored by five of the resident symphony orchestras, provide a valuable resource to the schools for curriculum enrichment and advanced study under professional guidance. Such groups, however, are not developed to replace needed or existing public school instrumental programs.

Youth orchestras are sponsored by the resident orchestras in Richmond, Roanoke, Hampton and northern Virginia. It is anticipated that such orchestras will be revived this year in Lynchburg and Norfolk. The Roanoke Symphony, with its Youth Orchestra, sponsors a two-week summer camp at Hollins College for outstanding students from western Virginia.

The Symphony Orchestras are not the only purveyors of developing exceptional musical abilities. Richmond Professional Institute offers an extensive program for secondary school students in music instruction. Similar programs at colleges and universities in other parts of the State could provide advanced opportunities for many talented students.



Young people in Middleburg display art and smiles



Perhaps the most important musical event for Virginia high school students is the annual Virginia Music Camp, held since 1940 by the State Department of Education at Massanetta Springs near Harrisonburg. Guest conductors and teachers with national and international recognition take part in the one week camp. Between 700 and 800 students participate in choral and orchestral programs. College credit courses for teachers — one of the few opportunities for in-service training in the Commonwealth — are offered under the auspices of Madison College.

The Virginia Museum in 1966 extended to high school students of the State a rare opportunity to attend professional drama presentations which have been geared to enhance their experience and appreciation of living theater. Begun as a Virginia Museum of Fine Arts project, the program, through the cooperation of the Commonwealth's School Superintendents, has been underwritten for 1967-68 by the Department of Health, Education and Welfare. Under the plan, 25,000 high school students will attend special matinee performances in their local communities. Sufficient funds were available for the publication of supplementary educational aids, and the results of the program augur well for the continuation of like programs in the future.

Although not part of the public school system, a new summer music camp, the Reston Music Center, began its first season in June, 1967. Instruction concerts in choral, orchestral, classical guitar and solo piano music were offered, as were concerts by some 250 students, selected on the basis of talent, from Eastern and Midwestern states.



*James Taylor
of Hampton
absorbed
in his work.*

- Theater Tradition
- The Barter Theatre
- New Theaters
- Outdoor Theaters
- Future
- College Theater

THEATER



Carole Griffith and Taylor Creswell, as Gertrude and Hamlet, in Barter Theatre production.

Walter Abel, actor and president of the American National Theater and Academy (ANTA), commenting on the current boom in new resident regional theaters in the United States, recently wrote: "The difficulties these theaters are having is that the growth has not had the advantage of an old tradition of American Theater to base itself upon. England never lost its classic tradition of theater; nor have the European theaters. With the continuity of tradition, the English Theater has moved into the new concepts of theater, without the problems confronting our American Theater."

The wealth of the tradition of theater in Virginia is an often overlooked facet of our history. Theaters in Virginia in the 18th and 19th Centuries, flourishing in Williamsburg, Petersburg, Richmond, Norfolk and Fredericksburg, laid down the connecting link between the English and Continental theater traditions with that of the new native drama. A playlet with the singular title, "Ye Bear and Ye Cub," put on in Accomac County in 1665, is the first recorded English speaking performance in America. By 1716, in Williamsburg, the first theater in the western world was built and occupied by a troupe of strolling players. The famous Company of Henry Hallam, the first fully professional company with a classical repertory, made its first appearance in Williamsburg in 1752.

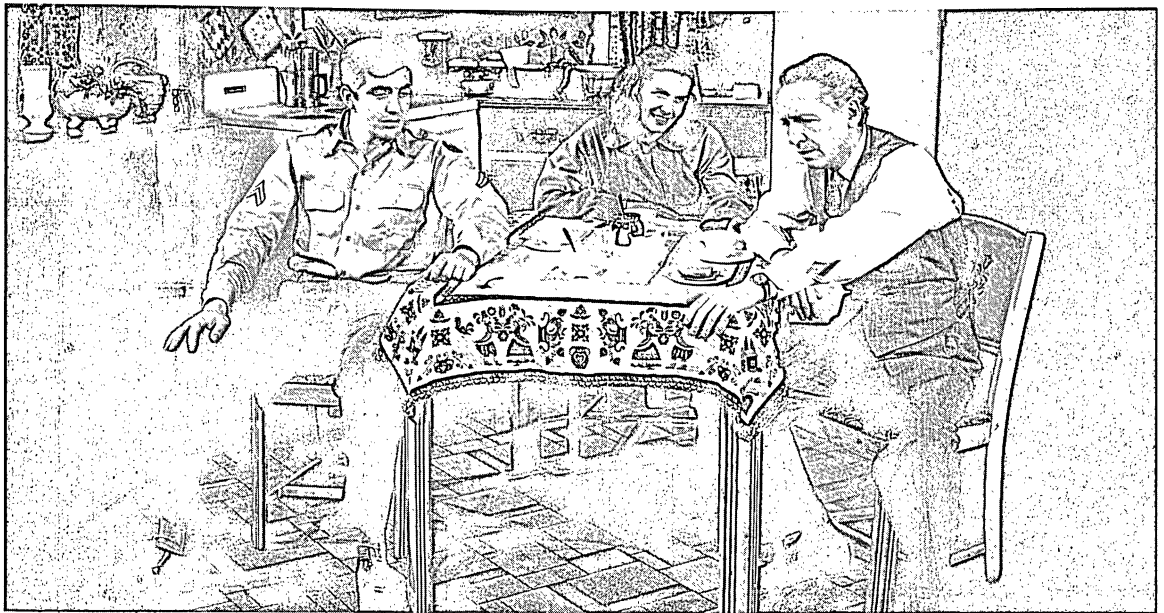
There was about the playhouse in Williamsburg something reminiscent of the pungent aroma and dramatic contrasts of Shakespeare's theater. Dirty-faced street urchins, yeoman-farmers and thimble-rigging tradesmen crowded in upon aristocratic planters and ladies, in silk and lace, hesitant about their role in such a public place. Student sharpies from the College of William and Mary were known to hoot at the actors and ogle the ingenue. And in the middle of this hurley-burley, Thomas Jefferson and George Washington sat regularly in the stalls.

In the 19th Century, Richmond became one of eight Eastern cities on the main touring circuit. Actors like Junius Brutus Booth, father of Edwin and the benighted John Wilkes Booth, Edwin Forrest, George MacCready and Edmund Kean played the heroic roles of the era. Joseph Jefferson, whose portrayal of Rip Van Winkle created a legend, once owned and managed a theater-house in Richmond. A wispy actress named Charlotte Poe had her third child, Edgar Allan, while on tour in Richmond.

This tradition of theater in Virginia has continued to the present day. The resident regional theater movement, which is often cited as the most significant advance of the theater in America in the 20th Century, had its beginnings in Virginia. The story of the Barter Theatre in Abingdon has been told many times. It deserves retelling.

Founded in 1932, in the depths of the Great Depression, the Barter Theatre obtained its name by exchanging the wares of the best of the acting profession with those of the Southwest Virginia farmer. Both were fed well, and the theater survived, under the magnetic leadership of Robert Porterfield, to turn out such important people in the American Theater as Academy Award winners Gregory Peck and Ernest Borgnine; leading actresses like Diane Cilento and Judith Anderson, and playwrights such as William Gibson (*The Miracle Worker*) and Sam Taylor (*The Pleasure of His Company*).

A theater is usually thought of as a commercial enterprise. It pays its own way through box office receipts. If it cannot, it folds. Many of the theaters



*ks for Richmond Professional Institute's
duction of J.B.*

*gh Williams is classic clown in R.P.I.'s Stop
: World. . .*

in the United States and in Virginia are commercial. But the aspirations of theater people extend beyond what they know they will receive at the box office. A production of a play by Shakespeare, for example, has always been known as box office poison. The limitation of dependence upon box office receipts results in a vicious circle for both audience and people attempting to build a life and an art in the theater. Actors and directors are not challenged by the narrow range of plays, usually recent commercial successes, they are forced to put on. The audience has no opportunity to witness the wide tradition of plays reaching back to the birthplace of western culture, Greece. These plays are only read. But they were written to be produced. Their dialogue sings. The total result is a theater that tends to ape itself, an audience largely unedified and the soil of a culture dessicated.

Although amidst the flood of new technological devices, which present dramatic entertainment, this condition of the theater is often forgotten and is not unrecognized by the discerning. The Commonwealth recognized this in 1946 when it made the Barter Theatre a public responsibility by granting it State support. It was the first state in the nation to do so, and was a precedent-setting act.

The grant was largely responsible in providing the Barter Theatre an extended opportunity to tour the Commonwealth. Over the next 15 years, Barter Theatre played before audiences in every county in the State and toured throughout most of the Southeastern region. Since 1961, however, faced with rising costs, Barter Theatre has been forced to curtail these tours to occasional one-night performances in nearby southwest Virginia towns. All the while, Barter Theatre has been sounding out other cities in the Commonwealth as possible locations for a winter headquarters.

The Barter Theatre, during its six-month season, is actually two theaters. Main stage productions are presented in the town of Abingdon's old opera house, furnished with seat covers, tapestries and wall hangings from the old Empire Theater in New York. Plays for children and experimental plays are put on across the street in a small but intimate theater. Actors and the several apprentices at Barter Theatre during the summer live in the Barter Inn, a three-story dormitory located nearby.

The example of the Barter Theatre, and the State's recognition of it, has worked to stimulate interest in the theater all over the Commonwealth and throughout the South. New theaters have sprung forth in recent years in Virginia which combine charming settings with an entertaining evening of drama. Some of these theaters, like Barter, are fully professional. Others are professional in quality, if not in finance.

The Theater of the Virginia Museum of Fine Arts, housed in one of the most superbly equipped and flexible theaters in the country, has drawn the attention of national critics and theatrical people for the magnificence of its productions. Established in 1955, the Museum Theater represents the first instance in this nation of the conjoining of the static and the performing arts in a single museum program. So novel was the concept that the Old Dominion Foundation was quick to offer its support to complete the structure, and the Rockefeller Foundation made a grant of \$150,000 to support the fledgling opera-

*ie from the Virginia Museum Theater's touring
duction, The Subject Was Roses.*

*gham and checks color "Trail of the Lonesome Pine"
tig Stone Gap.*

tion in its early years. Their confidence has been richly rewarded. Five full-stage productions are presented each year, combined with an extensive program of creative dramatics for children, classes in the theater for teenagers and a scholarship program for outstanding young adults interested in following the theater as a career.

It is an often misunderstood impression that because the Museum Theater is housed under the same roof as the galleries of Fine Art of the Virginia Museum, the theater also receives State support. The Museum Theater, with its staff, is completely self-sustaining, and even pays the State rent for use of the building.

Last year the Museum Theater embarked on a new program paralleling the Museum's already well-established State services program in the fine arts. Through a matching grant of \$33,000 from the National Endowment for the Arts, the Museum Theater toured the Pulitzer-prize winning play, "The Subject Was Roses," to 21 Virginia communities. Under its PAVE program (Performing Arts in Virginia Education) the Museum Theater played before over 30,000 school children. The tour will be repeated and enlarged this year with the classic French comedy, "The School for Wives," by Molière.

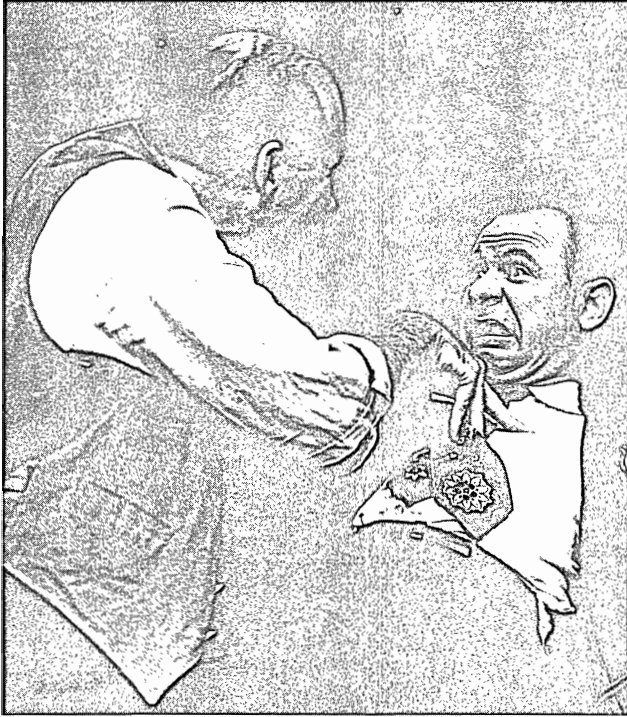
The Wayside Theater in Middletown is the second fully professional theater in the Commonwealth. Operated under the Wayside Foundation for the Arts, the theater presents a summer season of eight productions and conducts through the winter months a Drama Workshop including tours of neighboring towns and schools and special productions for local civic organizations interested in raising money for a civic or charitable project. The theater, which is located just down the street from the charming eighteenth century Wayside Inn, has developed an elaborate program during the summer of bus tours to Middletown by people from as far away as Maryland, Ohio and the District of Columbia. In August, the theater conducts an annual Festival of the Arts and Crafts.

Mill Mountain Theater in Roanoke, also fully professional, is located atop Mill Mountain which commands a view of the city and is connected by a spur to the Blue Ridge Parkway and a number of overnight park facilities. The theater presents a summer season of eight productions, but in the last two years, even amidst high praise from local critics, has suffered serious financial loss. The theater's future is in doubt.

One of the most startling and happy developments in the theater in Virginia in recent years is the growth and spread of dinner theaters, all of which operate year-round. The Barksdale Dinner Theater, located in the old Hanover Tavern in Hanover County near Richmond, began a movement which has spread east and west in the Commonwealth and carried beyond its borders to just about every Southern and mid-Atlantic state. The Barksdale, now 14 years old, will put on its 100th production this year. It also operates a summertime dinner theater at Strawberry Banks at the tip of the Peninsula in Newport News.

The Wedgewood Dinner Theater in Toano, near Williamsburg, and the Swift Creek Mill Dinner Theater in Colonial Heights are both direct offshoots

Gene Kantor (right) and Toby Stephens in Norfolk Little Theater's Three Penny Opera.



Virginia history is preserved, dramatically, in "The Common Glory" in Williamsburg



Will Gregory and Pamela Taylor in The Fourposter, Wayside Theater, Middletown.

from the Barksdale. The growth of these theaters lies not just in the quality of productions, which is high, and the food, which is delicious, but also in their dedication to developing new talent. The Wedgewood, for example, conducts a large summer apprentice program with college-aged students, under scholarship, participating in all facets of theater production and taking a regular schedule of classes in theater theory, practice and management. Their teachers, all of whom double as actors, directors and owners of the theater, have at least M.A. degrees in dramatic art. Both of these theaters also tour productions in the local schools.

Dinner theaters in Norfolk – the Cavalier Dinner Theater and the Stage Door Dinner Playhouse – the three Barn Dinner Theaters in Richmond, Charlottesville and Roanoke – like their compatriots have arrived on the Virginia scene in the last few years.

Two outdoor summer theaters continue Virginia's folk and historical traditions. "The Common Glory," which completed its 20th season in 1967, in Williamsburg, is Paul Green's retelling of the role Virginians played in the American Revolution. Most of the action of the outdoor spectacle takes place in and around Williamsburg with the central characters Jefferson, Washington, Patrick Henry and Benjamin Franklin. The theater, operated under the Jamestown Foundation, Inc., also offers to its apprentices seminars, dance workshops and introductory classes in the theater. In the far southwestern corner of the Commonwealth, surrounded by the rugged Alleghanies, is the musical drama, "Trail of the Lonesome Pine," the story of a tender love affair as taken from the true-to-life novel by the mountain people's spokesman, John Fox, Jr. The theater in Big Stone Gap is situated adjacent to the June Tolliver House, once the home of the heroine of the drama. Many local handicrafts are sold and displayed there.

Casts and crews – with the exception of those for the Virginia Museum's annual touring production which must perforce be professional – are composed of talented volunteers who cumulatively devote thousands of hours each season to act, build, sew, light, usher, do make-up, and perform a myriad of other small and large tasks which give substance to the plays that each year are produced.

There are some 45 other theaters in the Commonwealth with varying degrees of professional status. Two of the oldest are the Little Theater of Norfolk and the Little Theater of Alexandria. Both have full-time staffs and conduct extensive educational programs. In the case of the former, these programs are the result of Title III of the Elementary and Secondary Education Act of 1965. Another theater with a unique program is the Oak Grove Theater in Staunton, which with its ancillary group, Theater Wagon, has toured much of the Commonwealth performing new plays by largely undiscovered playwrights. The theater wing of the Lynchburg Fine Arts Center complements the art and music wings of the center and helps make it a unique cultural headquarters.

A new theater opened this past summer at Blue Ridge School, a boy's preparatory school in Dyke, a community whose highway entering and leaving sign is nailed on the same post. Dyke is in Greene County.

Virginia's contribution to the tradition of American theater has been great. But actors, designers, directors and playwrights do not live off traditions.

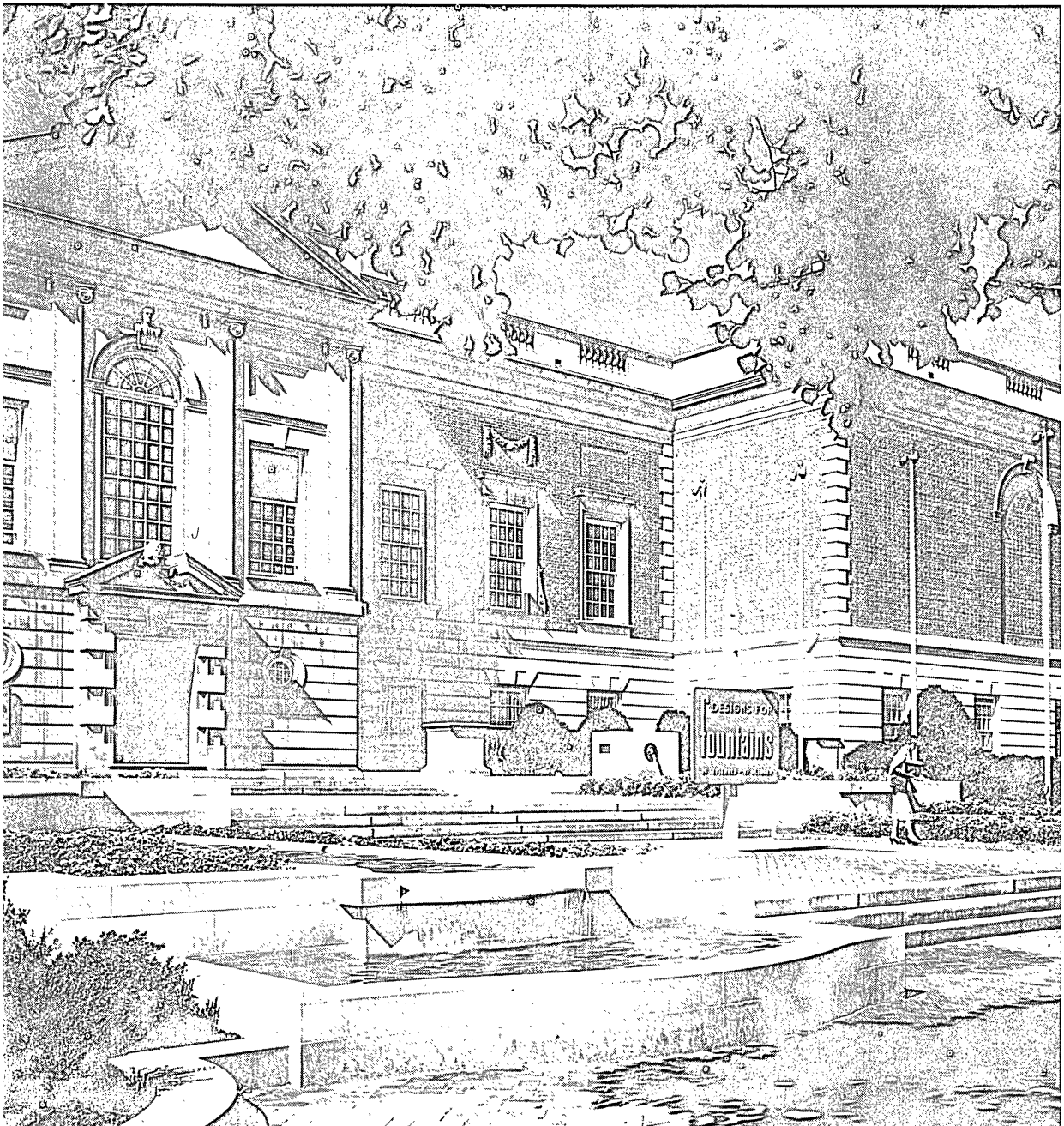
Like those practicing other art forms, these theater people find it difficult to live in Virginia and practice their art. The three fully professional theaters are all summertime operations. The dinner theaters have devised unique ways of keeping personnel, but their overall budgets are slight. Other theaters attempt to maintain high standards of production, but there are varying degrees of artistic compromise, such as the selection of the successful, but not necessarily first-rate play, that will balance the books.

The future of the theater in Virginia lies with continued State support of professional theaters, as in the case of the Barter Theatre, and other theaters of high quality. Professional theaters must find means to offer annual employment. The Commission suggests to the proposed Virginia Commission on the Arts and Humanities that it seek to help them answer this need. The PAVE program of the Virginia Museum Theater has added a dramatic production of a high level to the programs of many school divisions and has been met with welcome enthusiasm by many school superintendents. The proposed Virginia Commission on the Arts and Humanities might continue to finance and provide such tours and seek ways of broadening opportunities for school children to witness productions of a high quality. School children are a basic resource for the future cultural development of the Commonwealth, and college-aged students are an even more immediate resource. The future, therefore, also lies with the continued support of the schools and departments of dramatic art in the Commonwealth's colleges and universities.

Almost every college or university in Virginia has a school or department of dramatic art. Richmond Professional Institute, whose department of dramatic art and speech is the third oldest in the nation, has the most wide-ranging program with emphasis given to training the professional for a career in the theater. It also offers a Master of Fine Arts degree to a few students each year. Future plans call for a new theater which will remove the makeshift facilities the department occupies now. The theater at the College of William and Mary, Phi Beta Kappa Hall, is one of the finest facilities in the South, a tribute to the foresight of the college administration. The Department of Theater and Speech at William and Mary offers a concentration in drama as part of a B.A. degree program. The Department of Speech and Drama at the University of Virginia, presently hampered by limited space, will move into a new Arts Building in the next few years. Although not as large, its degree program is similar to William and Mary's. Other colleges which offer a concentration in drama and speech, each with varying degrees of extent are: Mary Washington, Virginia State, Hollins, Randolph Macon, Radford, Madison and Longwood.

- History
- State Services
- Museum Itself
- Collections
- Support
- Organizations
- Biennial
- The Future

VIRGINIA MUSEUM



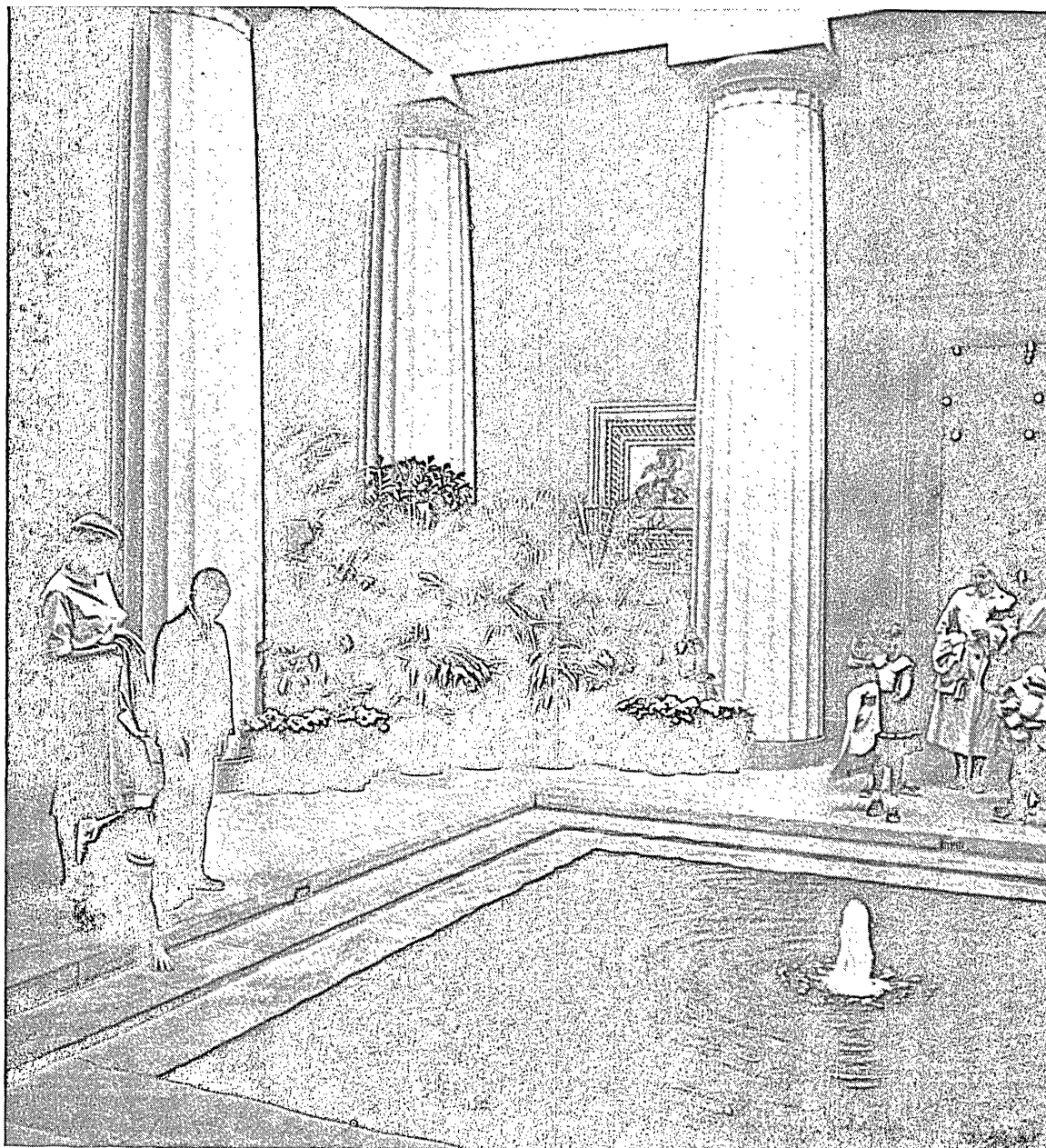
The Virginia Museum of Fine Arts is the first arts organization established in America by a state to serve its citizens in a partnership of government and private enterprise. It is the first museum to add the performing arts — drama, music, dance, motion pictures — as regular features of its State program. It is nationally and even internationally recognized for its originality and enterprise in bringing the arts to the people of Virginia. The Museum is a unique arts institution of which all Virginians deserve to be proud.

The Virginia Museum of Fine Arts had its origin in 1919 when Judge John Barton Payne of Richmond donated to the Commonwealth his private collection of paintings and Portuguese hand carvings. There was no place to house the valuable collection. For more than 11 years, the paintings and intricate carvings were hung, for lack of a better place, in Battle Abbey, available to only a few, until once again Judge Payne's patronage provided the Commonwealth with the means to initiate plans for a permanent museum. Governor John Garland Pollard, in 1930, appealed to patrons of art in Virginia to match Judge Payne's beneficence of \$100,000 toward the construction of a building. Nearly four years of ceaseless efforts followed, during which private citizens contributed nearly all of the required \$100,000 matching funds; the addition of a grant from the Federal Works Administration completed the sum in 1934 and construction of the museum finally began. The General Assembly provided funds for the management and operation of the proposed museum and in 1936 the first State-owned art museum in the nation opened its doors. By 1967, the programs of the Virginia Museum of Fine Arts touched the lives of all Virginians, establishing a standard of excellence in the display of the arts unmatched by any other comparable state arts institution.

The symbol of the Virginia Museum of Fine Arts to those outside Richmond is its Artmobile. Created by the Museum, the Artmobile is a unique traveling gallery on wheels which has taken the fine arts to cities and towns, many without adequate facilities for the display of art, throughout the Commonwealth. At the same time, to support its program of carrying art to all parts of Virginia and to encourage local arts activities, the Museum has established its system of affiliation with local arts groups. It helps to organize these groups into chapters or affiliates, depending on the size of the local organization, and provides for them an array of services extending across the spectrum of the fine and performing arts. More than 95 exhibitions, boxed slide sets, filmstrips and films of various aspects of the arts are available, on loan or at the cost for shipping, to the 27 chapters and affiliates and to non-profit organizations. The four Artmobiles make regularly scheduled visits to Virginia communities and colleges. Speakers on the subjects of the Artmobile exhibitions, lecture-demonstrations by the Museum's two resident craftsmen, educational programs for children such as Art Kits and a Children's Carnival also are available to members of the affiliates and chapters.

On the occasion of its 25th anniversary in 1961, the Trustees of the Museum contributed \$200,000 to aid in the creation of the Museum's Chapter and Affiliate Confederation which now links 27 associated Virginia art organizations in a unique system of services and programs for the cultural enrichment of Virginians. During each season, confederation organizations are offered traveling exhibitions, Artmobile visits, lecturers, demonstration programs, and performing arts presentations, as well as advice and assistance in carrying out a variety of

local arts programs. Each spring, representatives from member organizations gather in Richmond for a mutual exchange of ideas and a discussion of programs for the coming season. As part of the confederation activities, many hundreds of its non-resident members come to the headquarters in Richmond through a "Safari" program whereby they can visit the Museum for dinner in one of the galleries and tour the Museum Theater. Also, the Museum keeps in touch with its members through a monthly "Bulletin", describing Museum activities, and through its magazine "Arts in Virginia", presents illustrated articles on the arts.



Pool in Mediterranean Court affords an area of reflection.

The Museum building is actually six buildings in one. It is a public building, accommodating more than 400,000 visitors annually. It includes the galleries which house the priceless collections of art. Because of its extensive program of services, it is an office building with file cabinets, desks and secretaries. It is a very specialized warehouse for art works waiting to be placed on display or preserved for safekeeping. With the Artmobiles shuttling back and forth to Richmond, the Museum is a factory of sorts loading and unloading, boxing and un-boxing. It also is a small educational building housing rooms for creative dramatics classes, workshops for in-residence craftsmen and lounges for creative leisure time study.

The permanent collection of the Museum, since Judge Payne's gift in 1919, has grown significantly. It includes the art of nearly all the world's great civilizations from ancient to modern. Perhaps at the heart of the collection is the Williams Collection, donated to the Museum in 1952 by Adolph D. and Wilkins C. Williams. At the time, it was the largest gift of art and funds for the purchase of art ever made to a museum in the South. The collection includes paintings by Tintoretto, Rembrandt, Franz Hals, John Constable, Gilbert Stuart, George Bellows, Gainsborough and Delacroix. The Museum collections also include works by Picasso, Jan Bruegel the Elder, Monet, and Braque; sculpture by Henry Moore and Lipschitz; Medieval tapestries; wall hangings of the Roman era, and others. One of its most outstanding collections, unique in America, is the Lillian Thomas Pratt Collection of Russian-Imperial jewelry. The total worth of the Museum's overall collection is estimated at \$10,000,000.

In order to offer a varied diet of art, the Museum borrows works from a number of private and public collections in the United States and abroad and displays them as part of its loan exhibitions. Among these exhibitions have been works of sculpture, graphics, industrial design, theatrical design and significant architectural drawings and designs.

The Museum receives support for its programs from three sources: the Commonwealth provides for the maintenance of the headquarters building and equipment and for salaries for the staff; an endowment and gifts from organizations and private citizens make possible the expanding collections, and membership, rental and admission fees support the Museum's many services. The Museum has attracted contributions from outstanding collectors and patrons of the arts such as the Old Dominion Foundation and the Rockefeller Foundation Fund, Inc., Industrialists; merchants and other business organizations also have given large support.

The Museum operates under a Board of 35 Trustees appointed by the Governor. Trustees serve on the Board for five years and may be appointed to succeed themselves for one term only. The Governor, Lieutenant Governor, the Speaker of the House of Delegates and the Mayor of the city of Richmond serve as ex-officio trustees. Presidents and directors of the affiliates and chapters meet in Richmond at least once a year to aid in planning for upcoming events.

In 1955, after receiving a grant from the Rockefeller Foundation Fund, Inc. the Museum began to expand its program into the performing arts. A new theater wing opened making the Museum the first in the country to integrate the fine and performing arts. A cinema series, programs of chamber music and a dance series followed shortly thereafter.



Aside from the State-wide Chapter and Affiliate system, the Museum fosters four other organizations which either provide support of the Museum or purchase works of art. The Museum Council, an organization of 500 women within the overall membership, helps raise funds, gives volunteer service and operates the sales shop, the proceeds from which largely go toward the purchase of *works of art* and books for the Museum's libraries. Once a year, the Council holds a ball in the galleries. *The FELLOWS of the Museum, composed of distinguished national citizens who aid the Museum by their advice and support, have contributed more than \$150,000 since the founding of their society in 1961. In past years, the FELLOWS have provided funds to aid the Museum's Confederation system, to provide preparatory studies of the South Wing — now under construction — and to make possible the publication of the Museum's European Art Catalogue. The Collectors' Circle, whose members practice their connoisseurship through the purchase and display of their acquisitions, also assists the Museum through contributions to a special fund reserved for the purchase of art. A fourth supporting group, the Corporate Patrons of the Virginia Museum, was established in the fall of 1966 to enlist the aid of business firms throughout the Commonwealth, in expanding the State-wide program of the Museum. Participating corporations meet once a year, in the fall, at the Patrons' Preview event, to receive a report of the activities aided by their fund, and to attend the opening of the Museum's performing arts season.*

The Museum sponsors every other year one of the Commonwealth's largest art shows, the *Biennial Exhibition of Virginia Art*. The 1967 version was the 22nd Biennial. This show attracts most of the first-ranking artists, sculptors and craftsmen in the Commonwealth. The show is juried by artists or critics of art with national recognition. *Several works from those selected by the jury are purchased by the Museum for its permanent collection which are available for loan or are sent on the road throughout the State in one of the Museum's Art-mobiles. Artists receiving a Distinguished Artists award at the Biennial are allowed to hold one-man shows in the Museum-operated Robinson House located just across the parking lot from the central building, and are invited to display their works in the Loan-Own Gallery, a rental service of the Museum for its members. The Museum's Council also aids Virginia artists by promoting the sale of their works to business concerns throughout the State.*

Plans for the future of the Museum are already taking shape. Construction on a new south wing began in 1967. Funds amounting to \$3.5 million for the new wing, which will add 120,000 square feet bringing the Museum's total size to 300,000 square feet, were provided by the 1966 General Assembly. The wing will include galleries, an enlarged library, staff offices, facilities for reception and an art storage area. The second phase of the Museum's capital building program is scheduled to begin in 1968. A new north entrance, to cost an estimated \$2.15 million, will enlarge the box office, provide a lecture hall and another gallery. It will become the main entrance way to the Museum. Funds for the north entrance will be sought from the 1968 General Assembly.

To an extraordinary degree, the future of cultural development in the Commonwealth lies with continued recognition of the part the Virginia Museum of Fine Arts plays in our cultural life. Its service to the arts has been proven. It is incumbent upon all Virginians to see that these services are continued, even heightened.

- Arts Centers
- Sculpture
- Art Shows
- Galleries
- Artists' Organizations
- Colleges and Universities

VISUAL ARTS



*Erica and
Eric
of Rich*

The visual arts allow us a total vision, an acute awareness of the myriad details, large and small, that, to quote Aristotle, can "elevate the soul." It is likely the innate beauty of Virginia's rich and varied geography has engendered an appreciation for and a creativity in indigenous visual arts flourishing in the Commonwealth.

The Virginia Museum of Fine Arts, discussed at length in the preceding section, remains a proud edifice devoted to art in the Commonwealth, housing collections and traveling exhibits equal to if not surpassing any museum in the Nation. Autonomous in a manner unique in the United States, the Virginia Museum of Fine Arts has obtained such national recognition that it has overshadowed other smaller and less successful arts centers in the State.

But the Virginia Museum of Fine Arts is not the only fine arts center in the Commonwealth. A variety of these centers flourish and attract thousands of loyal devotees year after year. Some of these museums are the Norfolk Museum of Arts and Sciences, the Hermitage Foundation Museum in Norfolk, the Roanoke Fine Arts Center, the Southwest Virginia Museum in Wise County, the Abby Aldrich Rockefeller Folk Art Museum in Williamsburg and the Lynchburg Fine Arts Center. Smaller museums worthy of broad support include the Bagley Museum and the Robert C. Rawls Museum in Courtland.

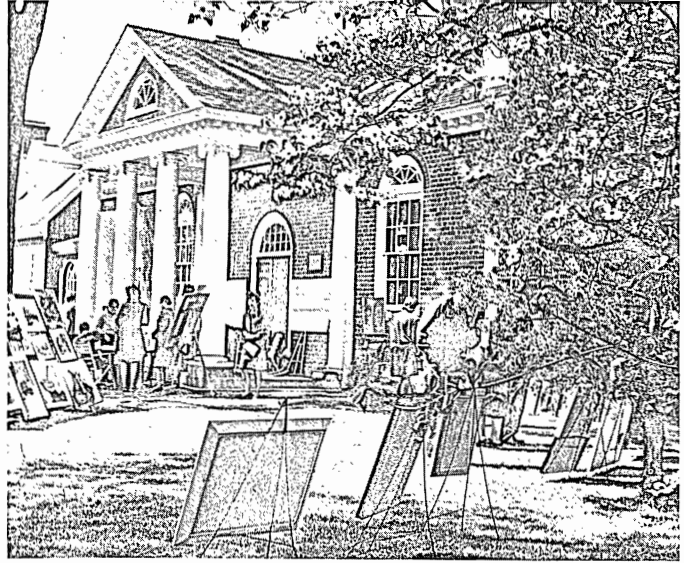
The Lynchburg Fine Arts Center, unique in the Commonwealth and widely emulated across the country, was opened in 1962 and has never requested financial support of the City of Lynchburg, the State or federal government for the building or support of its programs. Almost 600 separate contributors, both individual and groups, provide the annual operating expense of \$74,392. A functional institution devoted to individual participation wherever possible, the Lynchburg Fine Arts Center stresses teaching and education in art, music and theater. The art school presents 13 courses during the week. The theater school presents five classes per week, and the music school offers both private and group instruction. In addition, a chorus, under professional direction, gives two concerts a year. The arts center is planning to take creative, educational programs two days a week to each of five communities, by means of two trailer-classrooms.

This center in Lynchburg manifestly demonstrates the vital link between an arts center and education. The problems of the art-teacher shortage are greatly assuaged by such a center as Lynchburg's, to such an extent that other cities could immeasurably benefit society at large by initiating such center concepts.

The Norfolk Museum of Arts and Sciences, founded in 1924, has 27 changing exhibitions in the Museum and seven traveling exhibits designed by the Museum and circulated through the school system. Other programs include 38 lectures, half for members and half for public, plus recitals, film programs and demonstrations primarily for members. For 1966, membership dues provided \$30,000 and other sources provided \$39,300. The City of Norfolk provided \$205,849, of which \$43,176 was earmarked for the operation of the Myers House, the Thoroughgood House and the Selden House, which the Museum administers. A new wing of the Norfolk Museum, including an intimate theater to seat about 300 persons, is scheduled to open in late 1967.

The Hermitage Foundation Museum, a private non-profit foundation

Gloucester artists display on green in front of Court House.



Annual sidewalk art show in downtown Roanoke.



Virginia Beach Boardwalk Art Show attracts several hundred thousands annually.

in Norfolk, houses in an English Tudor country home unique collections all arranged informally in home setting. Typical of the variety are paintings and sculpture of recent American and foreign schools, Spanish polychromed wood-sculpture, Italian and French textiles and lace, European ceramics, Oriental ivory carvings and artifacts, Persian Art, ceramics, cloisonné, ritual jades, Buddhist images, Chinese potteries, Russian icons, and oriental rugs and embroidery. Subscription membership lectures are given during the winter months on the various classical cultures represented in the Museum's collections.

Operated by the Virginia Department of Conservation and Economic Development, the Southwest Virginia Museum in Big Stone Gap contains a collection of artifacts and relics indigenous to the Southwest Virginia area. Among the items displayed in the museum are medical and surgical instruments of pioneer days, articles used in the homes of early settlers, a unique firearms collection, and a valuable collection of paintings and wood carvings relating the history and lore of the region.

In 1965, the Roanoke Fine Arts Center together with the Junior League of Roanoke undertook a campaign to purchase property and convert it into a cultural-educational center for Southwest Virginia. Cherry Hill is the result of that campaign. The Roanoke Fine Arts Center includes courses in painting, music and drama for both adults and children. The Fine Arts Center, in cooperation with the University of Virginia's Roanoke Center, offers both theoretical and practical courses in painting, art history and aesthetics. A Roanoke Youth Symphony concert may be the foundation for tomorrow's commissioned work such as John Dierick's composition which had its premier at the formal opening of Cherry Hill. The latter is envisioned as the nucleus of a complete cultural and educational complex, including exhibition galleries, research centers, a little theater, a youth museum, art studios, libraries and meeting rooms — all to serve primarily indigenous artists and craftsmen.

Contemporary sculpture for the public is virtually non-existent in Virginia with a few important exceptions, notably the Bertioia relief screen at Dulles International Airport and the famous sculpture by Henry Moore at the Virginia Museum of Fine Arts. Public sculpture does exist, but it is an art of a past century.

Sculpture is a living art form. It can immeasurably enrich our environment. It should be a natural part of our lives, instead of artificial experience which is strange to encounter. Children of all ages can be stimulated by sculpture in the schools. Public places might be graced by its presence.

The Commonwealth of Virginia can bring this vital art form within reach of its citizens. The State can make a positive effort to encourage contemporary sculpture by living Virginia sculptors of merit, in particular, and sculptors of recognized excellence from the international scene as well.

Although indigenous sculpted effects are at a deplorably low ebb, a Statewide interest and proficiency in painting demands respect and support as viewers and buyers flock by the thousands to almost every and any local art show. The Virginia Beach Boardwalk Art Show, held annually in the summer for two weeks, is now entering its second decade and enjoys phenomenal success. Entrants come from every State, some even out of the country, knowing that sales

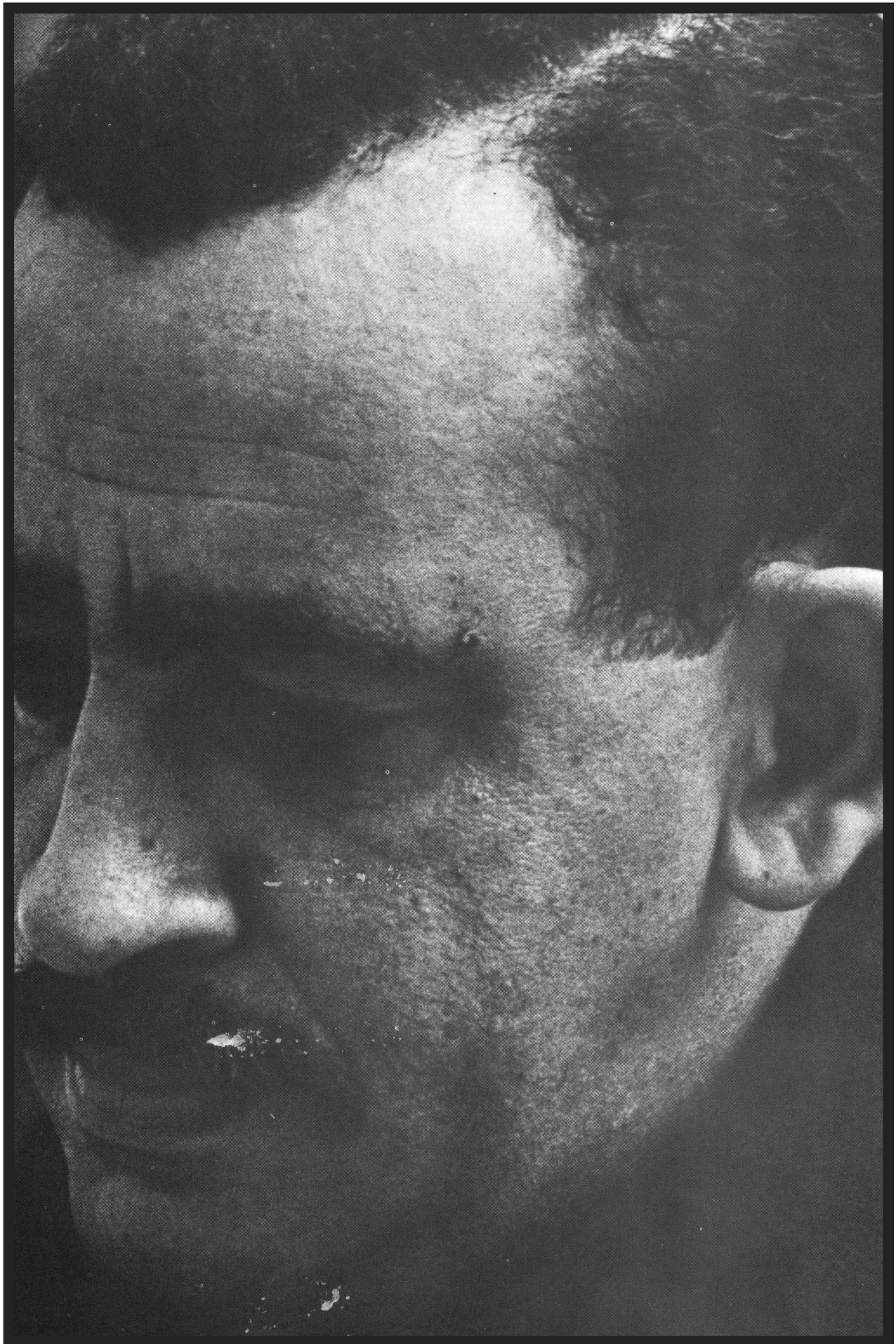
receipts will be high and anticipating even more the annual awards of excellence. The recent Boardwalk Show brought \$65,000 in total sales and displayed many works of 470 entrants.

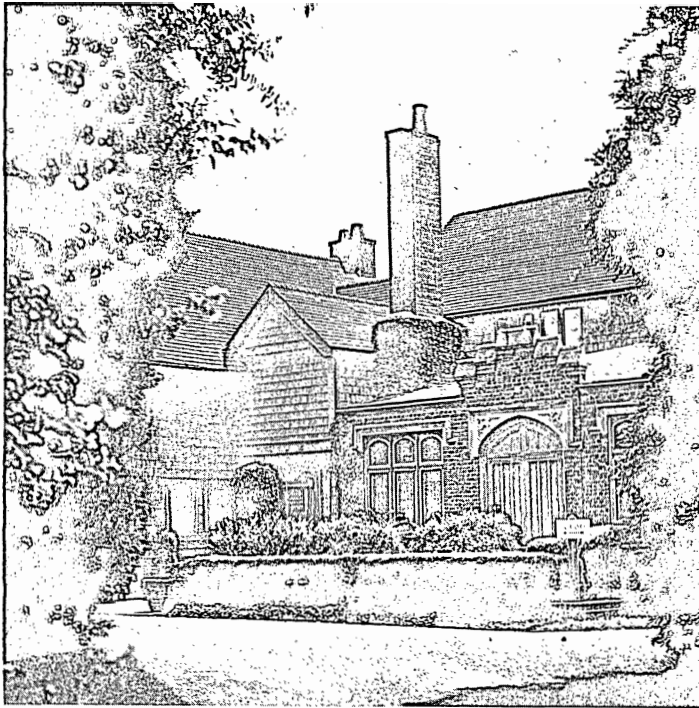
Similar to the boardwalk show are outdoor art shows in Roanoke, which take place on a downtown side street, and in Petersburg. The Sidewalk Show in Roanoke, an annual springtime art event, brings hundreds of entrants from inside the State primarily but includes an impressive number from West Virginia, North Carolina and Tennessee. Younger and smaller is the Petersburg Art Show which annually increases in entrants, audience and receipts.

These grass roots shows display consistent financial results. Steady price increase simultaneous with steady customer increase at Virginia Beach, for example, demonstrates a pleasing economic pattern: Local art is bringing a higher price from increasing numbers of patrons. Just as Virginians have rightfully evinced pride in their deceased artists, so too are citizens today paying more than homage to living native artists while demanding greater frequency of art showings in decentralized areas of display. Although graphs of sales in recent years make an attractive picture, the hard truth is that only a few painters are able to make their living by their art, and these few are usually portrait painters.

Local art galleries (there are at least 35 of them) abound in the Commonwealth with significant ones in Gloucester, Alexandria, Fairfax, Norfolk, Virginia Beach, Fredericksburg, Richmond, Christiansburg and Williamsburg. A number of these pop up in strange places, such as in a Tastee Freeze store, near Weyer's Cave. A partial list of Virginia art galleries appears in the Appendix. These galleries, however, vary widely in the quality of the exhibitions they mount. Art experience and number of visitors are very much imbalanced. Many visitors tend to take for granted that what is on display is judged good art and often, as a result, visitors' tastes may remain constant. Exhibitions set up by a few of the Commonwealth's leading galleries are, hopefully, educating a potential buying public in quality. For example, amidst the 18th century setting of Williamsburg is the Twentieth Century Art Gallery dedicated to the display of new, even avant garde, art works. The Gallery has a roster of over 100 largely Tidewater and Peninsula area artists who display and sell their works in the Gallery. The Twentieth Century has an outstanding program of exhibitions by artists of national, and international, recognition and conducts an exhibit exchange with the Modern Art Gallery in Fredericksburg. Rotating exhibits are made available to other galleries, at no charge other than shipping costs. The Gallery has steadily launched out into allied art activities including art films, chamber music concerts and seminars.

The City of Alexandria in recent years has witnessed a flowering of small, but significant galleries in the "Old Town" section of the city. At least five new galleries have opened, mostly staffed by volunteers or by artists themselves. These galleries largely show the work of Metropolitan Washington and Northern Virginia artists. At least two have consistent programs relating to arts classes in the public schools.

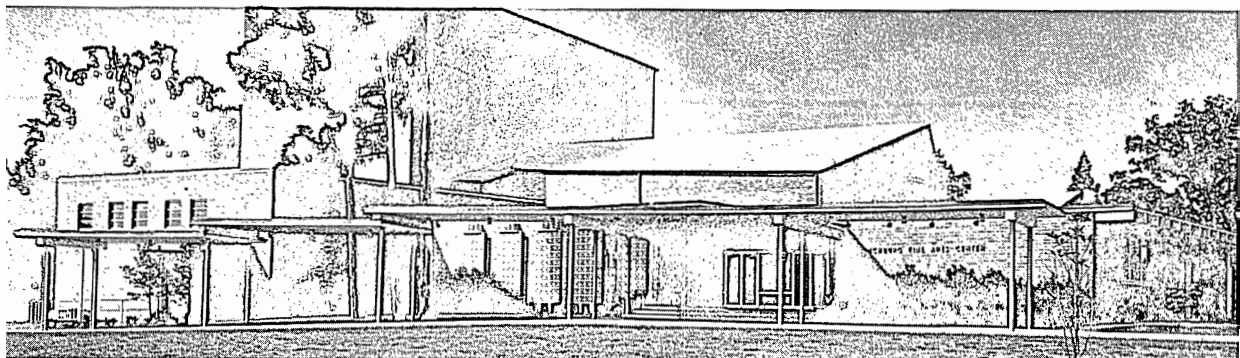
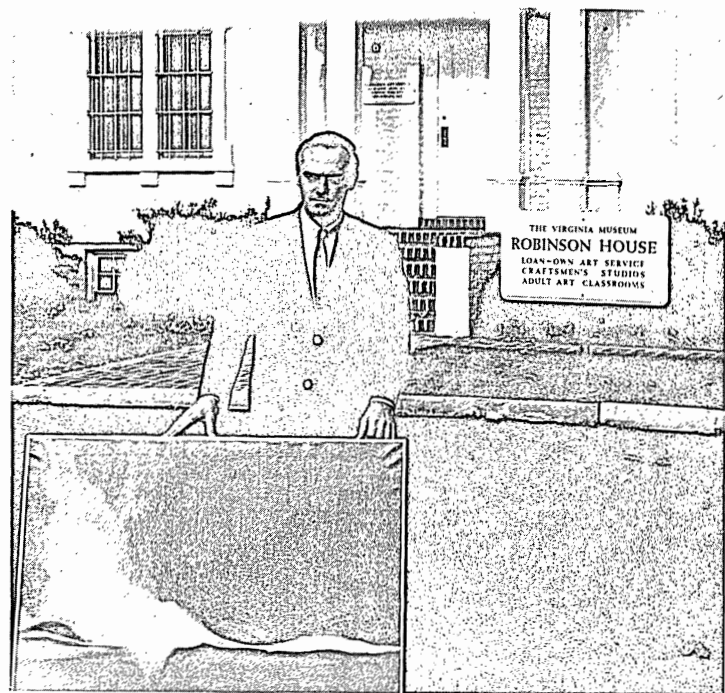
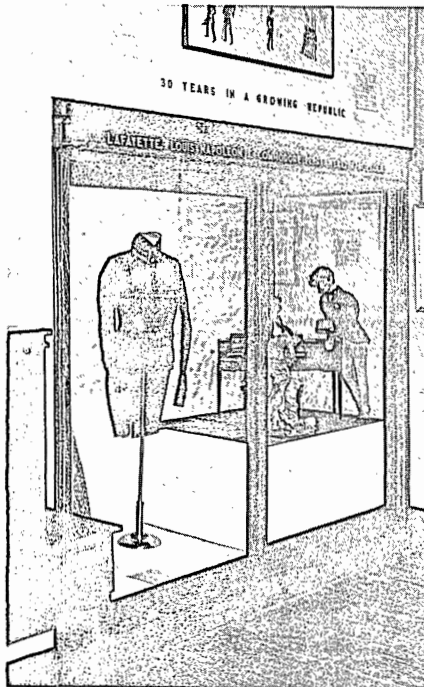




English Tudor country home houses The Hermitage Foundation Museum in Norfolk

*Left below:
A section of a gallery
in the Norfolk Museum
of Arts and Sciences.*

*John Curran, Richmond artist,
and winner of Certificate of Distinction
in The Virginia Museum of Fine Arts'
Biennial Art Show.*



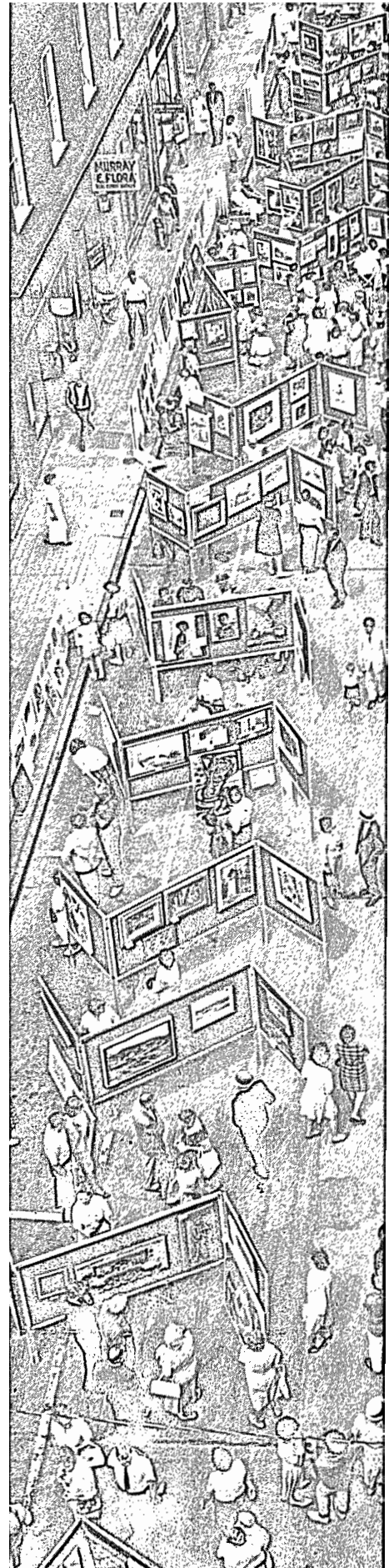
Lynchburg Fine Arts Center contains facilities for three arts - visual, dramatic and music.

Working toward the goal of greater art appreciation in the Commonwealth are a number of artists' organizations. There are a score of these organizations in Virginia representing about 2,500 individuals, some of whom are painting as vocation as well as avocation. Most of these are sizeable groups, such as the Art League of Northern Virginia with 200 artists, the Tidewater Artists Association with 200 members, and the Lynchburg Art Club with 150 members.

Although the collegiate weakness of no "museum" area is slowly being recognized, colleges and universities in the Commonwealth would like to provide opportunities for the exhibition and sales of paintings, sculpture and crafts. A few colleges, such as Old Dominion, the University of Virginia and Richmond Professional Institute, have attempted to solve this problem and, further, have brought new artists into the State as teachers, thus adding new blood to the group of practicing artists.

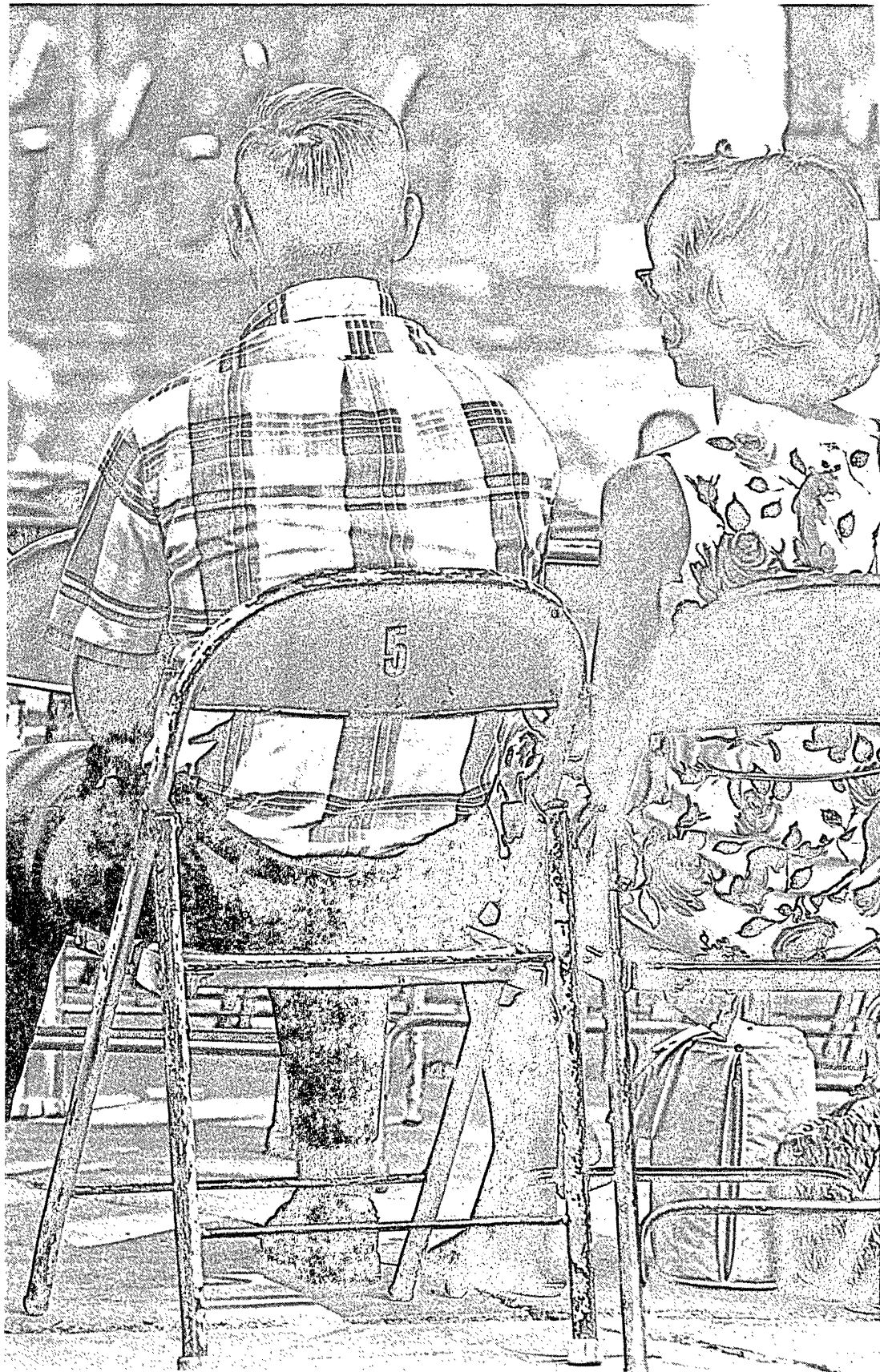
R.P.I. is the only State supported professional school of art in the South and one of the few in the Nation offering a professional art curriculum within a combined academic and professional environment. Students devote the largest portion of each day to studio courses in the arts. Bachelor of Fine Arts programs within the School of Art are designed to prepare creative leaders in the art profession. The departments which make up the School of Art are the following: Art Education, Arts and Crafts, Communication Arts and Design, Fashion Arts and Design, Fine Arts and Interior Design. The School of Art also offers graduate programs leading to the Master of Fine Arts, Master of Art Education and Master of Arts degrees.

The Commission's survey reveals that only a handful of professional artists in the Commonwealth make their living from art. There is a need for greater decentralized displays of art both to increase and broaden sales demand and to broaden appreciation. The quality of amateur art activities, both in producing art and its support, is uneven.



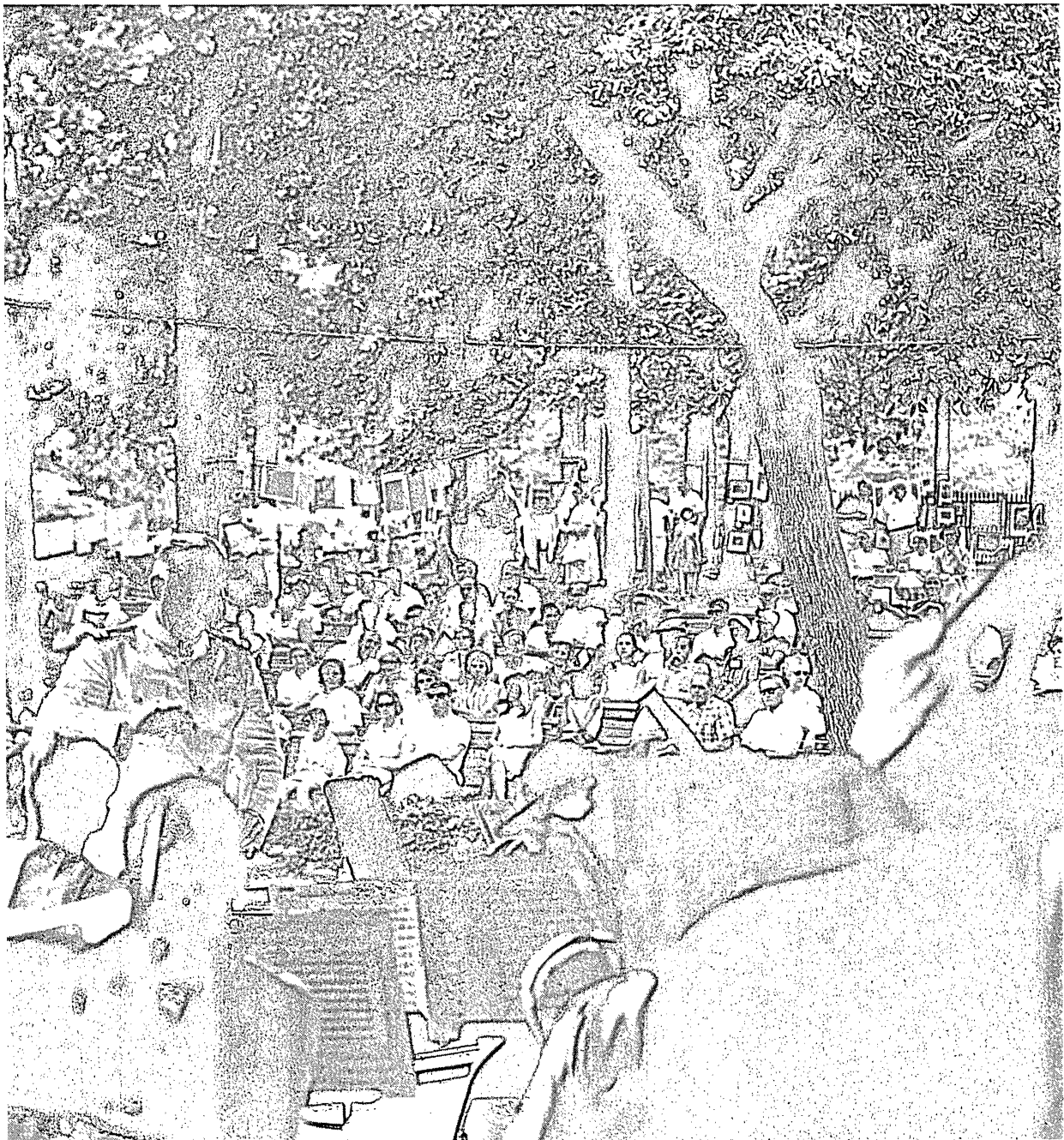
the Means





Their Growth Functions Examples

JOINT COMMUNITY ARTS ORGANIZATIONS



Joint community and regional organizations of the arts, usually known as Arts Councils, in America now number in the hundreds, and all but a few states have thorough going arts councils or commissions of the arts. The oldest community arts council, since 1949, is located in Winston-Salem, N.C. New York has the oldest State Arts Council, officially dating from 1960, although it was enacted in 1958.

The idea of arts councils is, therefore, relatively new while the growth of such joint organizations has been rapid, largely in response at the State level to the establishment of the National Endowment for the arts. Such organizations do not supersede the existing cultural institutions, but act to represent all of the indigenous arts to the community as a whole and encourage their development. The New York State Arts Council, acclaimed both inside and outside of the State, was initially created at the displeasure of various large, well established art institutions which saw the worth of such an agency shortly after its formation.

There are ten such community organizations in the Commonwealth, all of which are relatively new, but are demonstrating an intense commitment to the development of local arts activities. The overall functions of these joint organizations may be described as the following:

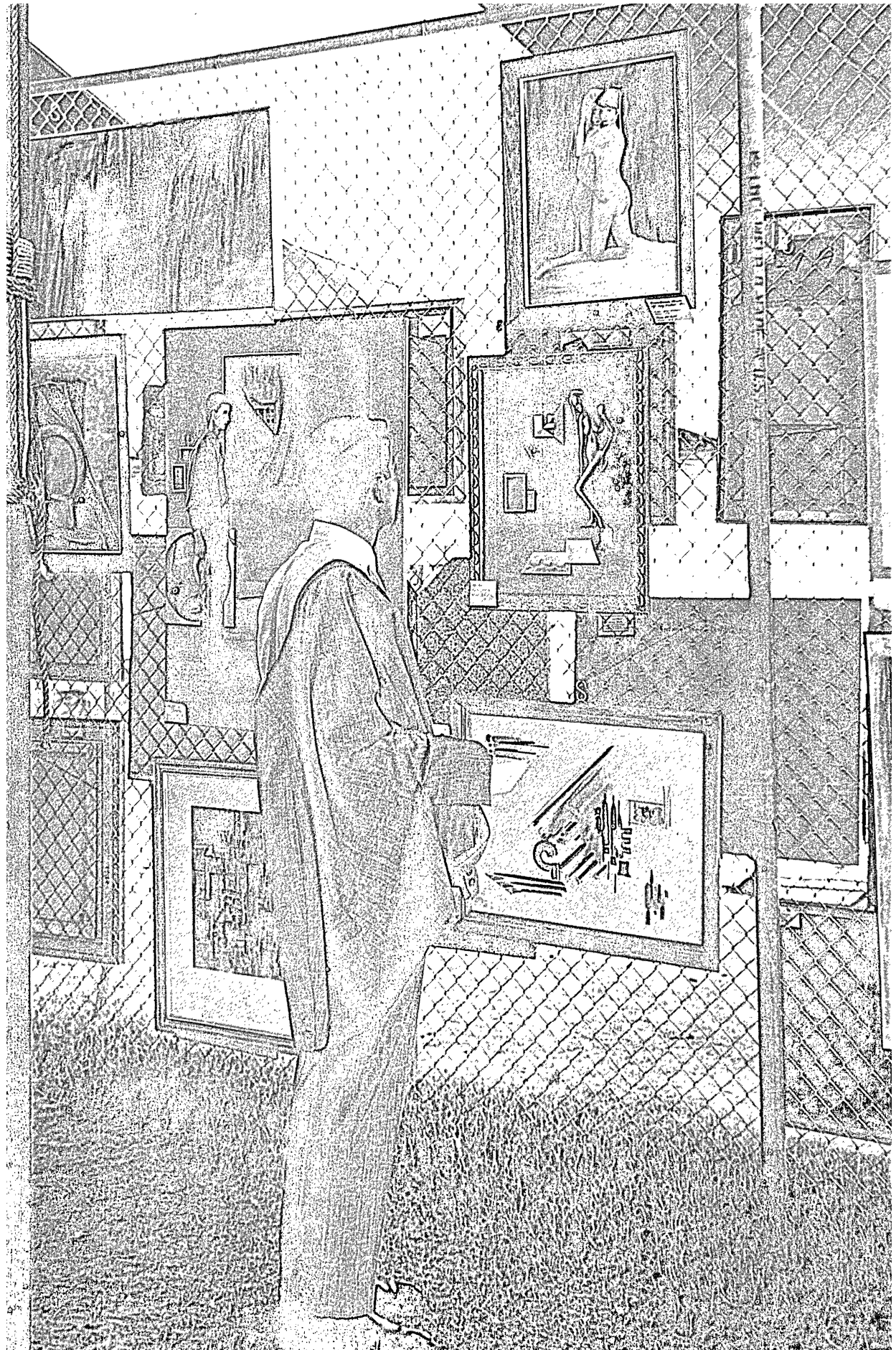
1. To promote and encourage the interest of the general community in local art expressions;
2. To attempt to develop broad audience participation;
3. To provide a showcase for amateur and professional talent through local and regional festivals;
4. To act as a central clearinghouse for information on local arts activities;
5. To provide counseling to local arts organizations on promotional and administrative problems;
6. To assist in raising funds for local arts organizations.

In nearly all cases, the genesis for the creation of these joint organizations lies with the cooperative efforts of artists, local Chambers of Commerce or other civic organizations and local government. The financial base of the joint organizations themselves is usually limited, the emphasis being placed on support of individual art organizations or on programs involving a number of art expressions.

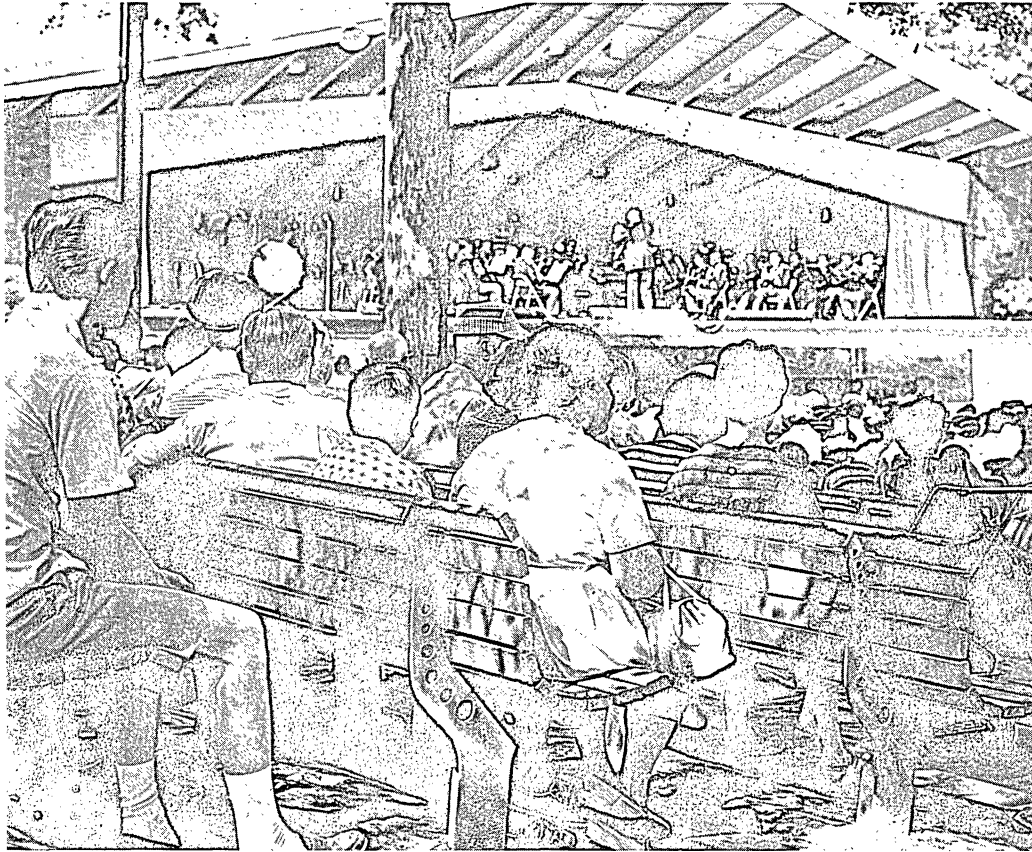
A brief look at the functions of the 10 community organizations in the Commonwealth should indicate the range and importance of their service to the Arts:

Arlington — Although there is no formal joint organization of arts groups, the Arlington County Recreation Department offers perhaps the most sophisticated arts program of any recreation department in the Commonwealth. The Arlington Department schedules nearly all of the arts events in the county and gives administrative and financial assistance to eight individual arts organizations, including the acclaimed Arlington Opera-Theater.

Bristol — The three-year-old Bristol Arts Council, established by the local Chamber of Commerce, conducts a two-week festival of the arts every Spring. Its membership consists of 10 local art groups, plus representatives from the public schools and three colleges in the community. The Council publishes a calendar of art activities and provides administrative assistance to art organizations.

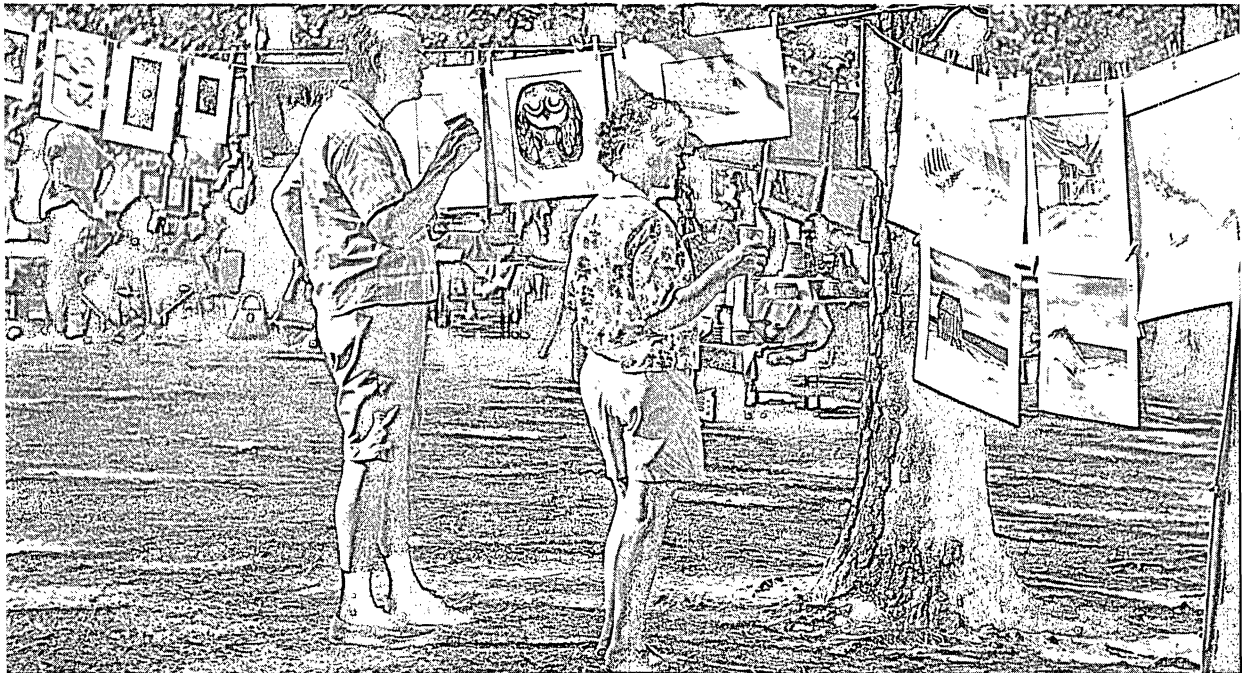


- Charlottesville – The University League organized the Community Children’s Theater and introduced the first program of creative dramatics into the public schools. The League presents annually a Marionette Theater to the 3,000 school children of Albemarle County. For the past four years, it has sponsored visiting programs from the Virginia Museum of Fine Arts and, after a survey of the cultural needs of the area, has helped establish a local chapter of the Museum.
- Fairfax – The Fairfax County Cultural Association, after conducting a broad survey of cultural activities in the county in 1965, established an arts center and set up a large program of rotating art displays in the county schools and among local businesses and institutions. The Association receives \$15,000 a year from the county government for its activities, which includes a calendar of events, an annual festival, and detailed administrative assistance to local arts groups. Over 20 of these groups participate in the Association.
- Hampton – The Hampton Association on the Arts and Humanities sponsors and presents the largest continuous arts program in the Commonwealth. Formed in January, 1967, the Association sponsored classes in painting, sculpture, theater and string music, and guest seminars on the humanities, mostly for young people during the summer. The 80-piece all-city band and a concert of the Peninsula Symphony Orchestra also were sponsored by the Association. The Association has formed an historical society to conduct a survey of buildings with architectural significance in the city for the National Park Service, and has begun a compilation of documents recording a little known period in the city’s past. The Association, with over 870 participants, receives its support from the city, \$5,000, and from private donations.
- Norfolk – The Tidewater Arts Council, Inc., is composed of 24 member organizations of the major performing arts and civic groups in Norfolk. Its over 3,000 membership founded the organization in 1961. Its most successful project is its annual summer arts festival, a four-weeks arts display presented at no charge in the city’s largest park. Over 65,000 people attended in 1967. The Norfolk Chamber of Commerce and Department of Parks and Recreation help sponsor the festival which is underwritten by the City and private sources.
- Richmond – The Federated Arts of Richmond, Inc., chartered in 1953, is the State’s oldest joint organization of the arts. It enjoys the fullest cooperation of Richmond’s Department of Recreation and Parks and, with the assistance of the Virginia State Chamber of Commerce, conducted a revealing survey of the arts in Virginia in 1960. Federated Arts publishes an annual calendar of events in the Richmond area. In addition to its eleven-year-old summer arts festival, held annually at no charge to the public at Dogwood Dell, Federated Arts sponsors “Richmond – City of Candlelight” during the Christmas season. Its membership consists of 29 individual arts organizations.



Arts Festivals in the Commonwealth offer a variety of the visual arts.

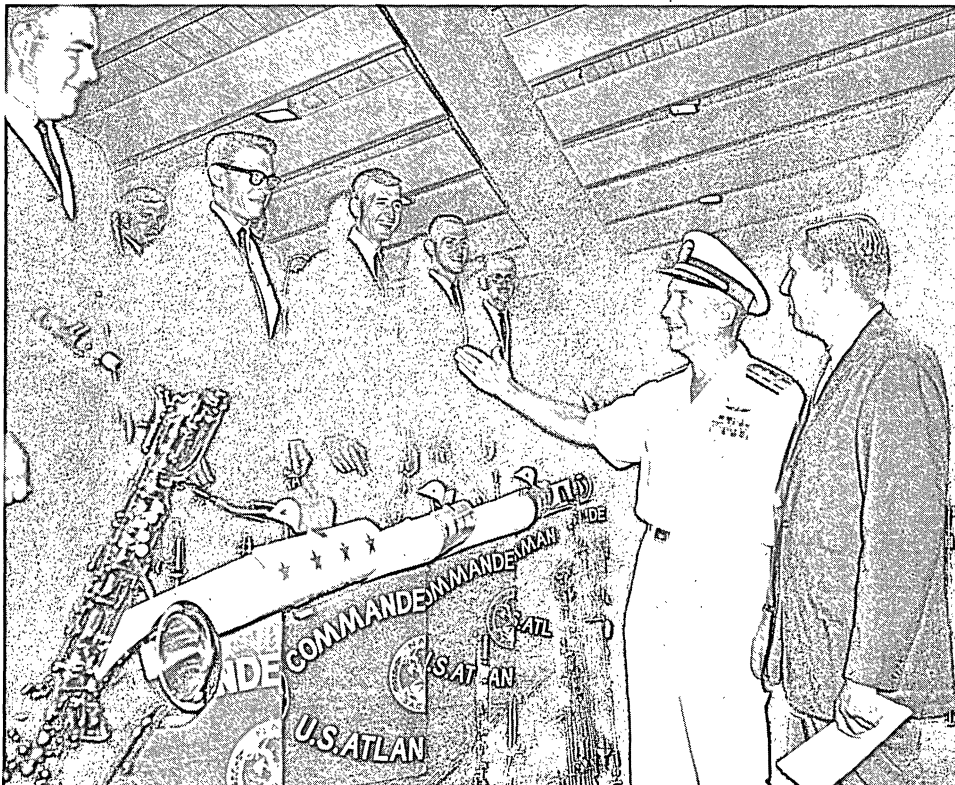
The setting is intentionally informal and inviting for public attendance.



Roanoke — The Roanoke Junior League and Roanoke Fine Arts Center act jointly in a wide variety of programs for the enrichment of the cultural life of the community. Among these programs are: creative dramatics, music fundamentals for nursery school children, sponsorship of the Youth Symphony and summer music camp, arts films programs, marionette shows and children's theater.

Williamsburg — A newly formed arts association produced its first festival on the arts in 1967. Its future plans call for the publication of a calendar of arts events and establishing greater cooperation between local businesses and arts organizations.

Joint arts organizations in the Commonwealth, although still young, are demonstrating the importance of cooperation among individual art groups. These organizations allow artists to exchange ideas and to join in community-wide planning for the benefit of both the individual artist and the community as a whole. *The development of the arts in Virginia will largely take place as these organizations expand their services and achieve their goal of making the arts, not peripheral but central to the life of a good society.*



Norfolk's Mayor Roy Martin (right) offers the City's official thanks to one of the many military orchestras that annually participate in the Norfolk Arts Festival.

GOVERNMENT

FEDERAL GOVERNMENT

In the last three years, for the first time since the Great Depression, the federal government has moved into the area of arts support.

The U. S. Office of Education has extensive funds available for support of the arts. Information in this regard may be obtained by writing U. S. Department of Health, Education, and Welfare, U. S. Office of Education, Washington, D. C. 20202. It is also possible that federal funds might be available under one of the several programs sponsored by the Office of Economic Opportunity, 1200 19th Street, N.E., Washington, D. C. 20506, and the Department of Housing and Urban Development (HUD), Washington, D.C. 20410.

The National Foundation on the Arts and Humanities also provides support for the arts. While the budget of this federal agency is still relatively small, a strong effort is being made, with the consultation of professionals in the arts, to furnish federal funds in those cases which particularly demonstrate artistic quality and administrative stability. Information on the activities of the National Foundation on the Arts and Humanities may be obtained by writing the Foundation at 1800 G Street, N.W., Washington, D. C. 20506.

THE COMMONWEALTH OF VIRGINIA

Virginia has led the nation in terms of State support for cultural activities. Its support of its historical assets is unmatched by that of any other State. Virginia was the first in the nation to join in a partnership of public and private means to establish a State-owned art museum. It was the first State in the nation to provide support to a theater. It was the first State in the nation to give support to an organization of symphony orchestras.

The Virginia Museum of Fine Arts, founded in 1932, has since received State aid for the management and operation of the Museum. The appropriation for the Museum and its many State services amounted to \$701,200 in 1967. The sum represents less than half of the Museum's annual operating budget.

The Barter Theatre first received State aid on a matching basis in 1946. A matching grant of \$30,000 was appropriated for Barter in 1967.

The organization of symphony orchestras, the Old Dominion Symphony Council, in 1966, received its first State grant of \$51,870. This sum, repeated in 1967, was to be matched locally by the orchestras.

The Virginia Historic Landmarks Commission was established in 1966 to coordinate the many and various programs of historic preservation conducted by the State.

The following is a partial list of State support of cultural activities in the Commonwealth as compiled from the State's budget for the 1966 biennium. Unless specified, the figures do not distinguish between operational or capital outlay items and this compilation does not designate the specific uses to be made of the appropriations:

SUPPORT

	<i>1966</i>	<i>1967</i>
<i>Architecture</i>		
Art Commission	\$ 2,000	\$ 2,000
<i>Communications</i>		
Virginia Advisory Council on Educational Television	1,312,745	46,980
<i>History</i>		
Virginia Historic Landmarks Commission		
Administration	45,000	100,000
Highway Historical Markers	2,500	2,500
Virginia Historical Society (Battle Abbey)	3,000	3,000
Confederate Museum	1,800	1,800
Valentine Museum	12,500	12,500
Woodrow Wilson Birthplace Foundation, Inc.	8,500	8,500
Robert E. Lee Memorial Foundation, Inc.	25,000	25,000
Patrick Henry Memorial Foundation	15,000	15,000
Poe Foundation, Inc.	3,100	3,100
Stonewall Jackson Memorial, Inc.	35,000	
Richard Kirkland Monument	100,000	
St. John's Church Foundation, Inc.	100,000	
Roanoke River Museum	18,000	
Scotchtown, Hanover Branch, Association for the Preservation of Virginia Antiquities	17,500	12,500
Wells House, Historic Fredericksburg, Inc.	10,000	
Virginia Research Center for Historic Archaeology		12,000
Jamestown Foundation	652,105	293,115
George C. Marshall Research Center	50,000	50,000
	10,040,005	539,015
<i>Libraries</i>		
Virginia State Library		
Administration and Maintenance	562,430	566,630
Extension	239,925	240,585
Records and Books	70,000	70,000
	872,355	877,215
<i>Music</i>		
Old Dominion Symphony Council	51,870	51,870
Virginia State Symphony Orchestra and Opera Co., Inc.	15,750	15,750
	67,650	67,650
<i>Theater</i>		
Barter Theatre	30,000	30,000
<i>Visual Arts</i>		
The Virginia Museum of Fine Arts		
Capital Outlay for enlargement of Museum building, Phase I and for access and parking areas.	687,360	701,200
	687,360	3,562,725
	687,360	4,263,925
Grand Total	39,761,115	5,826,785



Local Government

Very few local governments in Virginia have formal policies of support of cultural organizations. Excluding the urban counties in northern Virginia, this is particularly true of the Commonwealth's 100 counties. Four of Virginia's major cities, however, together with two urban counties, have undertaken systematic planning, and in one case actual construction, of civic centers including provision for local cultural activities. Also, most of the larger cities sponsor recreation departments, some with quite sophisticated programs of classes in painting, sculpture, theater, crafts, etc. Assistance to cultural organizations usually takes the form of indirect assistance: Free use of auditoriums, libraries and parks, zoning regulations for the protection of historic sites and tours which bring visitors to cultural centers. This indirect aid, as important as direct assistance, is vital to the survival of many organizations.

A sampling of significant programs supported by local governments should reveal a variety of methods of support:

Richmond helps sponsor the "Richmond Tour" which brings visitors to many local historic sites and to the Virginia Museum of Fine Arts. The city has made a systematic survey of local arts organizations in order to project plans for a civic center. A study is underway on a proposed new theater in the downtown area. The Department of Parks and Recreation co-sponsors the annual Arts Festival at Dogwood Dell. The city has encouraged the restoration of the historic area surrounding St. John's Church.

Norfolk provides over \$200,000 a year in support of the Norfolk Museum of Arts and Sciences and three historic houses in the city. The city has done extensive planning on a proposed Convention and Cultural Center and supports the Norfolk Tour. The city's downtown redevelopment program has had cultural repercussions. The City Department of Parks and Recreation co-sponsors the Norfolk Arts Festival, and the City underwrites the Norfolk Symphony.

Roanoke has begun construction of an \$8 million Civic Center due to be completed in 1968. The public library has an important art gallery in the city.

Hampton has begun plans on a Cultural Center as part of an extensive downtown redevelopment project. The city gives support to the Hampton Association on the Arts and Humanities and the Hampton Tour.

Alexandria for a number of years has encouraged the restoration of Old Town Alexandria and its downtown redevelopment project has been significant in opening the way to many new art galleries and other cultural expressions.

Staunton, a smaller city, allows free use of a city-owned building for a Fine Arts Center.

Arlington County has a Recreation Department which either schedules or supports programs of nearly all of the arts activities in the county. The Arlington Cultural Heritage Commission has completed a detailed survey of cultural activities as part of the planning for a cultural center.

Fairfax has done extensive planning on a cultural center. The Recreation Department's program in the arts is extensive. The County provides support of the Fairfax Cultural Association, Inc.

Reston, a planned community under Reston Va., Inc., has broad and systematic programs of the arts in the community including a Music Center, an annual Festival, artists in residence programs, a Chorale, a training center for craftsmen, a Film festival and an Arts Center.

PRIVATE SUPPORT OF THE ARTS

Although the Commission's charge was to examine cultural and artistic activities, the report would not be complete without at least a cursory glance at private and government support of arts organizations. Methods of private finance of arts organizations have undergone change in recent years in relation to changes in the tax structure and the increasing needs of arts organizations if they are to survive as viable social institutions.

A recent study conducted by the Twentieth Century Fund, a large national foundation, revealed that among the performing arts — orchestras, theaters and dance groups — there is presently the substantial "income gap" of \$23 million between what they earn, largely receipts from ticket sales, and what they actually spend. The report projects that this income gap will not close but become greater as the years go by and as the performing arts proliferate in the face of an expanding population. Based on past trends, by 1975, this income gap will total \$60 million, the study predicts. Arts organizations, therefore, cannot be considered self-supporting but are dependent upon contributions to make up this income gap with the greatest portion of these contributions coming from private funds.

It is on the private donor — the individual, the foundation, the corporation — that the major responsibility falls in insuring the survival and growth of the arts. There are very few arts organizations in the Commonwealth that can presently meet their goals because of insufficient financial support. This is a problem with no easy answers. The arts organizations themselves have the responsibility of taking the initiative. Private donors, particularly businesses and corporations, have the responsibility of recognizing the needs without thereby endangering free courses of action on the part of arts organizations. The Commission's hearings revealed that there are still many bridges to be built between the arts and private donors. The answers to the problems will only come about after there is uninhibited dialogue between artists and patrons.

Of the more than 70 foundations in the Commonwealth, few have programs of financial support of the arts. The Old Dominion Foundation, whose support of arts organizations extends nationwide, has been the largest contributor. Its support of the Virginia Museum of Fine Arts and the Barter Theatre has helped establish them as forerunners in the nation.

The Virginia Museum inaugurated, in the fall of 1966, its Corporate Patrons Program, mentioned briefly in an earlier section of this report. During the initial campaign, nearly 50 Virginia business organizations pledged contributions which collectively should assure this State-wide agency for the arts new annual funds in excess of \$30,000.

Little has been done by arts organizations to investigate corporate support. There are a number of individual examples of corporations giving outstanding service to the arts. Miller & Rhoads, Inc. was recognized in 1967 by *Esquire Magazine* as one of the 20 top corporations in the nation for its contributions toward the purchase of the artmobiles of the Virginia Museum of Fine Arts. Reynolds Metals, Inc. has given untiring support to the Richmond Symphony Orchestra — support which led to the recognition of the Symphony by the Ford Foundation. One of the most unusual examples is that of Basic-Witz Furniture Industries of Waynesboro, which to commemorate its 75th anniversary in 1963 commissioned a composer to write a concerto and then hired a symphony orchestra to perform it. Norfolk and Western Railway, Inc. holds an annual art show with awards. Many banks in the Commonwealth have commissioned works of art or helped sponsor touring art shows.

Support of the arts is not the responsibility of the few. Chambers of Commerce, Junior League organizations, the Virginia Federation of Women's Clubs and others have proven that the arts can have a wide basis of support. These civic organizations are most active in the area of arts festivals which display all of the arts to a broad public.

As demonstrated by the Twentieth Century Fund's report, although the American economy has had tremendous gains in recent years, support of the arts has remained almost constant. In an age of technological growth, the arts remain handicrafts and this is the root of their problem. No one has yet succeeded in decreasing the human effort expended in a live performance of a 45-minute Mozart quartet. Support of the arts by the private donor and governments is fundamental to the future cultural development of the Commonwealth. It is incumbent upon all Virginians to recognize that the arts, central to a good society, must be adequately financed.

CONCLUDING STATEMENT

The central section of this report has shown the variety and wealth of the cultural life of Virginia. It should not be construed as a complete picture, however. The range and complexity of our cultural life is too great for that. The people involved run into untold thousands. A culture, moreover, does not stand still. It is eternally assuming new directions, adding new material and investing its past with new angles of vision.

Using the reports submitted at its hearings, supported by historical research, the Commission has attempted to develop a picture of the present state of Virginia's cultural assets. Spokesmen before the Commission suggested paths to the future and these make up the Commission's recommendations. The needs explained by these spokesmen are great. There is not a single cultural expression where professional practitioners do not see great weaknesses. The danger cited to the Commission by Louis Rubin, Jr., former head of the English Department at Hollins College and widely-respected critic of Southern and American literature, is that the Commonwealth will attempt to merely subsidize only a few already established organizations without involving those people who care deeply about the arts, who practice an art and who know the difference between fostering real creativity and rewarding respectable mediocrity. As Dr. Rubin pointed out, and on the basis of its findings, the Commission fervently believes: "Most of the vitality in the state is local and indigenous, and if you try to funnel encouragement to such activity through already established institutions in Richmond, you will get nowhere . . . you must go out where things are happening and encourage such things *there*." The Commission's principal recommendation, the creation of a State Commission on the Arts and Humanities, is an attempt to follow this philosophy. It is an attempt to serve the arts of Virginia, not to control them. It is an attempt to establish an agency that will work at the grass roots, seeding the fertile ground of local expression. It is an attempt the Commission believes deeply needs to be made.

APPENDIX
ARTS CENTERS AND GALLERIES

- Abingdon
Barter Theatre Gallery
- Annandale
Lou-Pett Studio
- Alexandria
Fontainebleau Galleries
Studio Gallery
Bookatz Gallery
Hodges Gallery
New Masters Gallery
Northern Virginia Arts Assn.
Alexandria Public Library
Schertle Galleries, Inc.
Ramsey Alley Shop & Gallery
- Arlington
Art League of Northern Virginia
Griffith Center of Fine Arts
- Ashland
Randolph-Macon College
- Bedford
Fine Arts Center
- Big Stone Gap
June Tolliver House
Southwest Virginia Museum
- Blacksburg
Virginia Polytechnic Institute Library
- Bridgewater
Bridgewater College Library
- Bristol
Bristol Public Library
King College
Sullins College
- Charlottesville
McIntire Hall, University of Virginia
Albemarle Art Association
- Christiansburg
Palette Art Gallery
- Courtland
Walter C. Rawls Museum
- Danville
Stratford College
- Fairfax County
Fairfax County Cultural Assn.
Reston Arts Center
- Falls Church
Falls Church Public Library
- Farmville
Longwood College
- Fredericksburg
Gallery of Modern Art
- Hampton
Hampton Association of the Arts and Humanities
College Museum, Hampton Inst.
- Harrisonburg
Madison College, Duke Fine Arts Building
- Kilmarnock
Gallery I
- Lexington
Dupont Hall, Washington and Lee University
- Lynchburg
Lynchburg Art Club
Lynchburg Fine Arts Center
Randolph-Macon Woman's College
- McLean
Emerson Gallery
McLean Art Club
McLean Arts Center
- Middleburg
Middleburg Community Center
- Middletown
Wayside Theater Art Gallery
- New Market
Endless Caverns
- Norfolk
Norfolk Museum of Arts & Sciences
Hermitage Museum
Jewish Community Center
Old Dominion College
- Richmond
Eric Schindler Gallery
Jewish Community Center
Richmond Professional Institute
Robinson House, Virginia Museum of Fine Arts
University of Richmond

Valentine Museum
Virginia Museum of Fine Arts
Roanoke
Roanoke Public Library
Roanoke Fine Arts Center
Salem
Roanoke College
Staunton
Staunton Fine Arts Center
Sweet Briar
Sweet Briar College
Vienna
Garde Art Center

Virginia Beach
Studio Gallery
Washington
Art Gallery
Waterford
Waterford Foundation
Williamsburg
Abby Aldrich Rockefeller Museum of
Folk Art
College of William and Mary
Twentieth Century Gallery
Winchester
Shenandoah College

BALLET COMPANIES

Annandale
Virginia Ballet Company
Arlington
Ballet Workshop
Bristol
Bristol Concert Ballet
McLean
Mary Craighill Dance Company

McLean Ballet Company
Norfolk
Norfolk Civic Ballet
Tidewater Dance Guild
Richmond
Richmond Civic Ballet

ORCHESTRAS, CIVIC CHORUSES, OPERA COMPANIES

Alexandria
Alexandria Symphony
Arlington
Arlington Opera Theater
Arlington Metropolitan Chorus
Arlington Symphony
Brookneal
Virginia State Symphony
Charlottesville
Oratorio Singers
Danville
Community Chorus
Fairfax County
Fairfax County Choral Society
Fairfax Symphony
Hampton
Peninsula Symphony

Harrisonburg
Shenandoah Valley Chorus
Lexington
The Frogs
Lynchburg
Fine Arts Center Chorus
Lynchburg Fine Arts Center
Symphony
Mt. Vernon
Fort Hunt Choral Society
Newport News
Peninsula Light Opera Company
Norfolk
Norfolk Symphony and Choral Assn.
Norfolk Savoyards, Ltd.
Old Dominion College
Cantata Chorus
Tidewater Chorale

Richmond
Richmond Civic Chorus
Richmond Civic Opera Assn.
Richmond Professional Institute
Richmond Symphony
Roanoke
Roanoke Symphony
Roanoke Civic Chorus

Springfield
Springfield Light Opera Company
Suffolk
Civic Chorus
Woodstock
Shenandoah Valley Music Festival
Symphony

CHAPTERS AND AFFILIATES OF THE VIRGINIA MUSEUM

Accomac
Eastern Shore Chapter
Alexandria
Northern Virginia Fine Arts Assn.
Blacksburg
Blacksburg Regional Art Assn.
Bristol
Appalachian Chapter
Buckingham
Central Virginia Arts Association
Charlottesville
Charlottesville-Albemarle Chapter
Clarksville
Roanoke River Art Association
Courtland
Walter C. Rawls Museum
Culpeper
Culpeper Chapter
Danville
Danville Chapter
Fredericksburg
Fredericksburg Chapter
Gloucester
Gloucester Chapter
Harrisonburg
Rockingham Chapter
Leesburg
Loudoun County Chapter

Lexington
Rockbridge Chapter
Lynchburg
Lynchburg Fine Arts Center, Inc.
Martinsville
Piedmont Chapter
Newport News
Peninsula Arts Association
Norfolk
Norfolk Museum of Arts and Sciences
Petersburg
Petersburg League of Artists
Reston
Reston Chapter
Roanoke
Roanoke Fine Arts Center
Staunton
Staunton Fine Arts Association
Warrenton
Fauquier Chapter
Waynesboro
Waynesboro Chapter
Williamsburg
Twentieth Century Gallery
Winchester
Blue Ridge Chapter

FESTIVALS OF THE ARTS

Abingdon
Highland Arts and Crafts Festival
Barter Theatre Foundation, Inc.
Held annually in August at Barter Theatre and Martha Washington Inn.

Big Stone Gap
Big Stone Gap Folk Music Festival
Lonesome Pine Arts and Crafts Assn.

Bristol

Bristol Arts Festival
Bristol Arts Council – Chamber of
Commerce – Bristol Border Guild (co-
sponsors)
Annually held every Spring at variety of
community facilities.

Crewe

Virginia Folk Music Festival
A number of local organizations
Held annually in September in Commu-
nity park.

Danville

Danville Arts Festival
A number of community organizations
and Stratford College
Held annually in the Spring in a number
of community facilities.

Fairfax

Fairfax County Arts Festival
Fairfax County Cultural Assn.
Annually held in Spring at variety of
community facilities.

Galax

Fiddlers Convention
Moose Lodge
Held annually in August at community
park.

Middletown

Wayside Arts and Crafts Festival
Wayside Foundation for the Arts, Inc.
Annually held in August at Wayside
Theater and Wayside Inn.

New Market

New Market Arts and Crafts Fair
New Market Chamber of Commerce
Held annually in August at variety of
community facilities.

Norfolk

Norfolk Arts Festival
Tidewater Arts Council – Norfolk
Chamber of Commerce and Depart-
ment of Parks and Recreation, co-spon-
sors
Annually held in July in Lafayette Park.

Orkney Springs

Shenandoah Valley Music Festival
American Symphony Orchestra League –
Old Dominion Symphony Council
Annually held in late August at Orkney
Springs Hotel.

Richmond

Richmond Arts Festival
Federated Arts of Richmond – Depart-
ment of Recreation, co-sponsors
Annually held in July at Dogwood Dell.

Waterford

Waterford Arts and Crafts Festival
Waterford Foundation, Inc.
Held annually in September in town of
Waterford.

Warrenton

American Folk Music Contest
A number of organizations
Held annually in August in community
park.

White Top

White Top Folk Music Festival
A number of organizations
Held annually in summer atop White
Top Mountain, near Independence.

Williamsburg

Williamsburg Arts Festival
Williamsburg Arts Council – Twentieth
Century Gallery
Held annually in May in downtown and
old town Williamsburg.

JOINT COMMUNITY ARTS ORGANIZATIONS

Arlington

Arlington Recreation Department

Bristol

Bristol Arts Council

Charlottesville

University League

Fairfax

Fairfax County Cultural Association

Hampton

Hampton Association on the Arts and
Humanities

Norfolk

Tidewater Arts Council, Inc.

Richmond

Federated Arts of Richmond, Inc.

Roanoke

Roanoke Junior League – Fine Arts
Center

THEATERS IN VIRGINIA LIST

Abington	Manassas
*Barter Theatre	Manassas Community Theater
Alexandria	McLean
Little Theater of Alexandria	McLean Community Theater
Altavista	Middletown
Little Theater of Altavista	*Wayside Theater
Arlington	Newport News
Arlington Players	Community Theater of the Peninsula, Inc.
Bedford	Newport News Little Theater
Bedford Little Theater	Strawberry Banks Dinner Theater
Big Stone Gap	Norfolk
"Trail of the Lonesome Pine"	Little Theater of Norfolk
Bristol	Cavalier Dinner Theater
The Community Theater of Bristol	Stage Door Dinner Playhouse
Charlottesville	Orange
Barn Dinner Theater	The Piedmont Players
Chester	Petersburg
John Rolfe Players	Petersburg Community Theater
Clifton Forge	Portsmouth
Clifton Forge Little Theater	Portsmouth Little Theater
Colonial Heights	Pulaski
Swift Creek Mill Dinner Theater	Pulaski Little Theater
Danville	Radford
Danville Little Theater	Radford Community Theater
Falls Church	Reston
Falls Church Community Theater	Reston Players
Fairfax	Richmond
Fairfax Community Theater	Barn Dinner Theater
Great Falls Players	Shakespeare Players
Fredericksburg	Virginia Museum Theater
Fredericksburg Little Theater	Roanoke
Green Bay	Barn Dinner Theater
Green Bay Players	*Mill Mountain Theater
Hampton	Salem
Hampton Little Theater	Showtimers, Inc.
Hanover	Sandston
Barksdale Dinner Theater	Community Actors Playhouse
Harrisonburg	South Boston
Valley Players	Halifax Little Theater
Hopewell	Springfield
City Point Players	Springfield Community Theater
Irvington	Staunton
North Neck Theater Guild	Oak Grove Theater
Kilmarnock	Toano
Northern Neck Little Theater	Wedgewood Dinner Theater
Lexington	Varina
Rockbridge Players	Sailor's Tavern
Lynchburg	
Fine Arts Center Theater	

Vienna
 Stage, Inc.
 Vienna-Oakton Players
 Vienna Summer Playhouse
 Virginia Beach
 Virginia Beach Little Theater

Williamsburg
 "The Common Glory"
 Williamsburg Community Theater
 Winchester
 Winchester Little Theater
 Wise
 Gladeville Players
 Highland Players

DIRECTORY OF HISTORICAL SOCIETIES AND HISTORY-RELATED ORGANIZATIONS

March 11, 1967

Name of Group

Address or Person to Contact

Historical Societies

Virginia Historical Society	428 N. Boulevard, Richmond
Albemarle County Hist. Society	Alderman Library, U.Va., Charlottesville
Amelia Historical Committee	Miss Patty G. Jackson, Amelia
Arlington Cultural Heritage Comm.	Mrs. G. B. Green, 2716 N. Nelson, Arl.
Arlington Historical Society	1318 S. 24th St., Arlington
Augusta County Hist. Society	Box 86, Kable Sta., Staunton
Clarke County Historical Society	Mr. A. Mackay-Smith, White Post
Eastern Shore of Va. Hist. Society	J. L. Walker, Jr., Nassawadox
Essex County Historical Society	R. B. Rowsie, Tappahannock
Hist. Society of Fairfax County	4031 Chain Bridge Rd., Fairfax
Fauquier County Hist. Foundation	Willis Van Deventer, Upperville
Fluvanna County Historical Society	J. W. Siegfried, Fork Union
Ft. Eustis Historical & Archeological Soc.	USATC Bldg. 705, Ft. Eustis
Franklin County Hist. Society	Mrs. G. C. Mann, Box 86, Rocky Mount
Hampton Cultural Heritage Commission	Mrs. S. Evans, 23 Discovery Rd., Hampton
Hampton Historical Society	211 Cherokee Rd., Hampton
King & Queen Historical Society	King & Queen C. H.
Loudoun County Historical Society	Rt. 1, Box 415, Leesburg
Lynchburg Historical Society	Old Courthouse, Lynchburg
Mathews County Hist. Society	Mathews Memorial Library, Mathews
New River Historical Society	Wm. E. Gilbert, Box 7, Sta. A, Radford
Norfolk Historic Foundation	refer to Norfolk Chamber of Commerce
Norfolk Historical Society	507 Boush St., Norfolk
Norfolk County Hist. Soc. of Chesapeake	c/o Judge M. M. Hilliard, Chesapeake
Northern Neck of Va. Hist. Society	Mrs. F. F. Chandler, Montross
Northumberland Co. Hist. Society	Dr. Motley Booker, Lottsburg
Orange County Hist. Society	Box 591, Orange
Portsmouth Historical Association	221 North St., Portsmouth
Princess Anne Hist. Society	Box 11, London Bridge
Prince William Co. Hist. Society	405 N. West St., Manassas
Rappahannock Co. Hist. Society	Mr. Wm. M. Carrigan, Avon Hall, Washington
Roanoke Historical Society	Mrs. E. Showalter, 2700 Longview Ave., Roanok
Rockbridge Historical Society	7 Randolph St., Lexington
Smyth County Hist. & Museum Society	230 N. Church St., Marion
Southampton County Hist. Society	Chas. F. Urquhart, Jr., Courtland

Name of Group	Address or Person to Contact
Historical Society of Southwest Virginia	L. F. Addington, Clinch Valley College, Wise
Spotsylvania Historical Association	Spotsylvania C. H.
Suffolk-Nansemond Hist. Society	H. R. Gray, Jr., Box 1255, Suffolk
Warrenton Antiquarian Society	Box 906, Warrenton
Historical Society of Washington Co.	Box 484, Abingdon
Winchester-Frederick Co. Hist. Soc.	Ben Belchic, 610 Tennyson Ave., Winchester

Religious Historical Societies

W. Baptist Historical Society	Univ. of Richmond
Jewish Hist. Society of Greater Washington	5300 N. 36th St., Arlington
Southern Jewish Hist. Society	302 Greenway Lane, Richmond
Methodist Hist. Society of Northern Va.	c/o Walker Chapel Methodist Church, Arl.

Genealogical Organizations

Virginia Genealogical Society	Box 53, Richmond
Va. Soc., Children of Amer. Revolution	Collins Gooch, Box 8053, VPI, Blacksburg
Society of the Cincinnati in Va.	4801 Pocahontas Ave., Richmond
National Society of Colonial Dames in the Commonwealth of Virginia	Wilton House, Richmond
Colonial Dames of the Seventeenth Century	Mrs. Milton A. Cross, Suffolk
Society of Colonial Wars	W. R. Gardner, 308 Greenway Lane, Rd.
Daughters of American Colonists	Mrs. E. F. Duggar, 16 Maple Ave., Newport News
Va. Society, D. A. R.	Mrs. Leo W. Utz, Rt. 1, Box 533, Lancaster
Va. Society, Daughters of Colonial Wars In the Commonwealth of Virginia	Mrs. Harry Keitz, Warwick Towers Hotel, Newport News
Daughters of Founders and Patriots of A.	Mrs. V. Lee Kirby, Galt House, Wms.
Order of First Families of Virginia	L. A. McMurrin, Jr., 5912 Huntington Ave., Newport News
The Memorial Foundation of the Germanna Colonies, Inc.	P.O. Box 786, Harrisonburg
Huguenot Society (Manakin Town)	Mrs. R. W. Epling, 8025 Marilea Rd., Rd.
Jamestown Society of Virginia	Dr. J. B. Williams, 1617 Hanover Ave., Rd.
Society of the Lees of Virginia	Mrs. E. L. Templeman, 3001 N. Pollard
Society of Mayflower Descendants in the Commonwealth of Virginia	Arlington Mrs. G. C. DuVall, 5701-A Grove Ave., Rd.
Va. Society, Sons of Amer. Revolution	R. L. Curry, Jr., Cary St., Richmond
United Daughters of the Confederacy	Mrs. Archer H. Overbey, Chatham

Historic Towns and Homes

Appomattox Manor	Mrs. A. P. Cutchin, Appomattox Manor, Hopewell
Colonial Williamsburg, Inc.	Goodwin Bldg., Williamsburg
Historic Fredericksburg	c/o Geo. Williams, Va. Central RR, Fredericksburg
Jamestown Foundation, Inc.	Jamestown, Va.
Thomas Jefferson Memorial Foundation	Monticello, Charlottesville, Va.
Kenmore Association, Inc.	1201 Washington Ave., Fredericksburg
Robert E. Lee Memorial Foundation	Stratford, Westmoreland County
Mary Washington Grave Association	Mrs. E. Ware, Amelia St., Fredericksburg
Merchants Hope Church Foundation	A. Robbins, State Planters Bank, Hopewell
Michie's Tavern	Capt. T. M. Carruthers, Charlottesville

Name of Group

Address or Person to Contact

Historic Towns and Homes

Jas. Monroe Memorial FoundationL. G. Hoes, Fredericksburg
Mount Vernon Ladies Association
of the UnionMount Vernon, Va.
National Historic TrustWashington, D.C.
Patrick Henry Memorial FoundationRed Hill, Rt. 2, Brookneal
The Poe Foundation, Inc.1914 E. Main St., Richmond
Historic Richmond Foundation2407 E. Grace St., Richmond
Stabler-Leadbetter Apothecary Museum107 S. Fairfax St., Alexandria
Stonewall Jackson Memorial FoundationCharlottesville
Woodrow Wilson Birthplace FoundationStaunton

Transportation Historical Groups

American Aviation Hist. Societyc/o C. A. Armstrong, 2502 Hilliard Rd.,
Richmond
Antique Automobile Clubs of AmericaG. W. B. Taylor, 8 Clarke Rd., Richmond
Old Dominion Chapt. Nat'l Railway Hist. Soc.Box 8583, Richmond
Richmond Ship Model SocietyR. R. Moore, 3907 Wythe Ave., Richmond
Transportation Center & R. R. MuseumWasena Park, Wiley Drive, Roanoke

Historical Museums

Confederate Museum & Literary Soc.1201 E. Clay St., Richmond
Fort Monroe Casemate MuseumFort Monroe
George C. Marshall Research CenterLexington
Mariners MuseumNewport News
New Market Battlefield MuseumNew Market
Petersburg Battlefield Museum Corp.Centre Hill Museum, Petersburg
Roanoke River MuseumPrestwould House, Clarksville
US Army Quartermaster MuseumFort Lee
US Army Engineer MuseumFort Belvoir
US Marine Corps MuseumQuantico
US Naval Shipyard MuseumPortsmouth
Valentine Museum1015 E. Clay St., Richmond

Historical Collectors Associations

Richmond Antiquarian SocietyT. W. Wood, 18 S. Wilton Rd., Richmond
Va. Antique Arms Collectors Ass'n.c/o W. H. Bacon, 4601 Sylvan Rd., Richmond
Virginia Collectors AssociationA. L. Armacost, Norfolk
Virginia Numismatics AssociationP. O. Box 6, Richmond

Miscellaneous Historical Organizations

Archeological Society of Virginia1946 Lansing Ave., Richmond
Association for the Preservation of
Virginia Antiquities2705 Park Avenue, Richmond
Association for the Preservation of
Petersburg Antiquitiesc/o Edw. Wyatt, Progress-Index, Petersburg
Information Center of Fredericksburg2800 Princess Anne St., Fredericksburg
Institute of Early American History & CultureBox 220, Williamsburg
Undersea Explorers Club10053 Oldfield Drive, Richmond
Virginia Place-Name Societyc/o John Cook Wyllie, Alderman Library,
U. of Va.

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DISSENTING OPINION

The foregoing Report of the Cultural Development Study Commission has resulted in one major recommendation, namely, that there be established a permanent Commission of the Arts and Humanities which would serve as a Virginia Arts Council.

As outlined in the proposed bill implementing this recommendation, the General Assembly would appropriate \$50,000 a year to provide an executive director and the service of the consultants and other employees who would aid the nine Commissioners representing all fields of the performing and fine arts in the state.

The duties of the Commission are manifold, including such diverse efforts as the presentation of performing and fine arts events throughout the state, expansion of the state's cultural resources, and the negotiation with Federal agencies for grant programs to assist the arts in Virginia.

Noble as these goals are, and sincere as my fellow Commission Members are in proposing them, I cannot in good conscience concur with their recommendation, for the projected Commission of the Arts and Humanities seems clearly to represent an unnecessary and costly innovation, which through proliferation of effort and funds might well prove to be a threat and a danger to Virginia's vigorous and unique statewide cultural program.

1. *The proposed Commission is unnecessary.* In addressing the Congressmen at the joint hearings of the special subcommittees which were to draft the law establishing the National Foundation on the Arts and Humanities, the then Commissioner of Education, Francis Keppel, in February, 1965, submitted a report describing the few distinguished arts agencies then existant in the nation, and stated that, though . . .

. . . the Virginia Museum of Fine Arts is not actually a State 'Arts Council' . . . its unique and highly developed program deserves special attention. It is a prime example of a State service to the arts over a considerable period of time. The Virginia Museum has the oldest active State arts program as far as can be determined. It began in 1936 with a mandate from the legislature to serve the State in all of the fine arts. . . . However, it is not broad service in the many arts which makes this institution outstanding. Rather, it is the attitude of the institution toward its constituency. Art has been made a part of the State, and determined effort has made art acceptable and exciting to all the people. It is the spirit and concept of the Virginia Museum that is important.

In other words, the Virginia Museum — the Commonwealth's "State-wide Arts System" — has for more than 30 years served the Old Dominion in the capacity of an "Arts Council". From the outset, the Museum has been recognized as the Nation's pioneer in the promotion and distribution of the arts. *Time* magazine, saluting this preeminence, called the Virginia Museum the "liveliest Museum in the South."

As Virginia's Statewide arts system has grown in size and significance, it has drawn to its Staff outstanding specialists in the major cultural areas. Thanks to the enlightened ingenuity of these talented professionals, the Old Dominion's arts services have been in the national vanguard.

The Virginia Museum, because of its vigorous initiative, is the Commonwealth's proven agency for the arts. Former Governor Harrison and Governor Godwin, both acknowledged this fact in appointing the Museum as the Federally required "sole agency" for Virginia to seek and administer Federal funds available through the National Foundation on the Arts.

The already remarkable cultural benefits to the citizens of the Old Dominion, confirmed by the results of the Cultural Survey, indicate no reason to discontinue the Museum as the State's official agency for the cultivation of the Arts. As a matter of fact, the National Foundation has praised the grant requests submitted by the Museum for the Commonwealth, expressing the wish that all the States "had developed so efficient a system" in distributing Federal funds and calling the Museum "*the* cultural resource of the State." Appropriate sections of this report contain detailed explanations of the variety and scope of the Museum's extensive program for the arts in Virginia.

History bears out the fact that the Virginia Museum is indeed the fountainhead of the arts in the Commonwealth.

As early as 1953, to enable citizens in our smaller communities to experience personally major works of art, the Museum created its now-famous Artmobiles. Three years later, it was the first Museum to add the performing arts to the visual arts as part of its regular program. In 1961 was born the Museum's confederation of Chapters and Affiliates, the unique Statewide association of 27 Virginia art organizations which now foster full programs in the arts in their respective localities. Soon after, in 1963, to stimulate the flowering of crafts in Virginia, the Museum became the first such institution to launch a craftsmen-in-residence program; at the same time special fellowship funds were established to aid worthy student and professional artists from Virginia. All of these programs were financed by private funds.

Such a record can only attest to the ability of the Museum to assess the cultural needs of the State and the readiness to initiate exciting programs to better serve its citizens. A few statistics will indicate the enthusiastic public response which has greeted the Museum's statewide services. During the 1966-67 season, more than 11,000 Virginians, from all corners of the State, enrolled as Members of the Museum; four Artmobiles traveled to 86 different Virginia communities on one or more occasions where their exhibitions were visited by 120,000 persons; 220,000 visited the exhibition galleries in Richmond; 100,000 persons attended the Museum-sponsored performing arts events in Richmond and in more than 20 other Virginia communities; and a grand total of nearly 800,000 persons participated in nearly 3,000 Museum activities. Present figures indicate that this total will be significantly increased in the year ahead.

Undoubtedly, as new areas in the arts emerge, and funds can be found to develop them, the Museum, under the leadership of its Governor-appointed Trustees, will continue to demonstrate the pioneering spirit which has brought fame and international accolades to our State.

The recommendation, therefore, of the Cultural Development Study Commission that a permanent Commission of the Arts and Humanities be established, seems a superfluous innovation. Indeed, as we have implied, its duties — enumerated under section 3 of the proposed Bill — describe the original premises set for the Virginia Museum by the General Assembly, in 1934.

2. *The proposed Commission is costly.* As stated in the proposed Bill, the General Assembly would appropriate \$50,000 for each year of subsequent biennia “to carry out the purposes of this Act.” We have already pointed out that the purposes are numerous, complex and greatly varied.

Can we believe that the goals of the proposed Commission could be achieved for a mere \$50,000 annually?

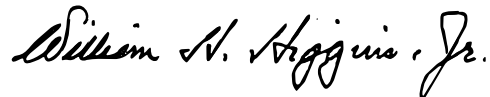
Where does the State intend to find, for \$50,000 a year, a staff of sufficient size, talent and experience to effectively administer the grandiose program outlined in the Bill? And where would the proposed Commission find the vast sums required to finance such a program? It is only because of the generous aid of private contributions, which last year amounted to 59% of the Museum’s annual budget, that the Museum is able to finance its present programs.

And where would the Commission obtain the required matching funds for possible Federal grants? No provision is made in the Bill for this expenditure which now amounts to \$50,000 annually. Thanks to the ingenuity of the Museum, operating as Virginia’s officially-appointed “sole agency,” generous private benefactors have contributed necessary funds in the past to enable Virginia to participate in the National Foundation for the Arts program. What would the future be like under the Commission’s operation, with the prospect of expanding Federal appropriations?

I can, therefore, only conclude that the Bill expresses an unawareness of the enormous costs which would be involved in carrying out its objectives and that its appropriation request is but the first step in what must become a steadily and rapidly increasing annual State appropriation to support a parallel State agency for the arts in Virginia. This in my opinion would be fiscal foolhardiness which the State could ill afford.

3. *Conclusion.* The creation of a Commission of the Arts and Humanities would result in a wasteful duplication of services already ably provided by the Virginia Museum and would weaken the Commonwealth’s unique Statewide arts system as well as endanger the future development of cultural opportunities in the Old Dominion. This pioneering institution has provided distinguished leadership for more than three decades in arts in Virginia. The future of the arts in Virginia could be in no better hands.

Respectfully submitted,



William H. Higgins, Jr.

A BILL

To establish the Commission of the Arts and Humanities; to provide for the appointment, qualifications, terms of office and compensation of the members thereof; to provide for the employment of an executive director, consultants and other employees; to prescribe certain powers and duties of the Commission; to require departments, commissions, boards, agencies, officers and institutions of the State or political subdivision thereof to cooperate with the Commission in certain respects; to appropriate funds to the Commission; and to repeal certain Acts.

Be it enacted by the General Assembly of Virginia:

1. § 1. There is hereby created the Virginia Commission of the Arts and Humanities hereafter referred to as "Commission," to consist of nine members to be appointed by the Governor. No employee of the Commonwealth or member of the General Assembly shall be eligible for appointment as a member of the Commission. All members shall be deemed members at large charged with the responsibility of serving the best interests of the whole State and no member shall act as the representative of any particular region or of any particular cultural agency or activity.

§ 2. The term of office of each member shall be five years; provided, however, that of the members first appointed, three shall be appointed for terms of one year, three for terms of three years, and three for terms of five years. No member of the Commission who serves a full five-year term shall be eligible for appointment during the five-year period following the expiration of his term. The Commission shall designate one of its members as chairman. All vacancies shall be filled for the balance of the unexpired term in the same manner as original appointments. The members of the Commission shall not receive any compensation for their services, but shall be reimbursed for the actual and necessary expenses incurred in the performance of their duties as members of the Commission.

§ 3. The Commission shall perform among others the following duties:

(a) Stimulate and encourage throughout the State the study and presentation of the arts and public interest and participation therein;

(b) Make such surveys as may be deemed advisable of public and private institutions engaged within the State in artistic and cultural activities, including but not limited to, music, theater, dance, painting, sculpture, architecture, literature, native folk art, creative writing and journalism, photography, motion pictures, television, radio and allied communications arts and other allied arts and crafts, and to make recommendations concerning appropriate methods to encourage participation in and appreciation of the arts to meet the legitimate needs and aspirations of persons in all parts of the State;

(c) Take such steps as may be necessary and appropriate to encourage public interest in the cultural heritage of the State and to expand its cultural resources;

(d) Encourage and assist freedom of artistic expression essential for the well-being of the arts;

(e) Study questions concerning the arts and humanities requiring State-wide policies and make recommendations with respect thereto to the Governor and General Assembly;

(f) Make recommendations to the State Board of Education concerning courses of instruction to be included in the curriculum of the public school system;

(g) Establish and promote standards and objectives of excellence for cultural and artistic study, appreciation and creation among the citizens and institutions of the State;

(h) Apply to any appropriate agency or officer of the United States for participation in or receipt of aid from any federal program respecting the arts and humanities, and in respect thereto, to enter into contracts and agreements with the United States or any appropriate agency thereof;

(i) Accept gifts, contributions and bequests of money or any other thing to be used for carrying out the purposes of this Act;

(j) Administer all funds available to the Commission and to disburse such funds in accordance with the purposes of this Act;

(k) Act independently of or jointly with any department, commission, board, agency, officer or institution of the State or any political subdivision thereof in order to carry out the Commission's powers and duties.

§ 4. The Commission may employ and fix the compensation of an executive director and such other consultants and employees as it may deem necessary to assist it in the exercise and performance of its powers and duties.

§ 5. The Commission is hereby designated the official agency of the State to receive and disburse any funds made available to the State by the National Foundation on the Arts.

§ 6. All departments, commissions, boards, agencies, officers and institutions of the State or any political subdivision thereof shall cooperate with the Commission in carrying out its powers and the purposes of this Act.

2. To carry out the purposes of this Act there is hereby appropriated to the Commission from the General Fund of the State Treasury, the sum of fifty thousand dollars for each year of the biennium beginning July 1, 1968. Payments from this appropriation shall be made on warrants of the Comptroller issued upon vouchers signed by the Chairman of the Commission or such other person as may be designated by the Commission for such purpose.

3. All acts or parts of acts in conflict herewith are repealed to the extent of such conflict.

