

ADMINISTRATION SUPPLEMENT TO THE USITT NEWSLETTER

November 1965

COMMITTEE NOTES

This issue is the first ADMINISTRATION SUPPLEMENT prepared by the committee for Theatre Administration for the USITT Newsletter. We hope that it will be a regular feature, appearing on the first day of each month from October through May.

Until the Committee has decided on an exact form for the Supplement, it will remain flexible. However, it is designed to contain the following:

1. A short annotated bibliography of the latest printed material, including newspaper articles, pamphlets, magazines, unpublished reports, committee studies by other societies, etc.
2. Occasional extracts and reviews of publications concerning administration.
3. A list of recent and forthcoming lectures, meetings, seminars, and other activities of the USITT Committee for Theatre Administration and related organizations such as the ANTA, AETA, and SAA.
4. Complete articles of primary and immediate interest to theatre administrators. These will be short monographs containing specialized or dated material. Articles that appeal
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TDR "DOLLARS AND DRAMA" ISSUE A REVIEW

T. B. Birkenhead*

A short review cannot address itself to all of the articles in the Fall "Tulane Drama Review." Being an economist, and also having devoted much of my own activity to analysis of the theatre, I was most interested in those articles of worth that dealt, at least in part, with economic variables. "Ford, Rockefeller, and Theatre" by Richard Schechner will strike home with anyone familiar with the impact of the foundations and the foundation mentality regarding the direction taken by the funds that flow from these patrons of the art and
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to the Institute's general audience will continue to appear in the Journal.

The success of the Supplement rests with its readers. We need contributors - particularly in those areas outside New York City. As an example, New York members can cover most of the news found in their metropolitan papers. But the Committee also needs volunteers to watch the newspaper activity in Miami, San Francisco, Pittsburgh, Toronto, and elsewhere. This same comment applies to local magazines, book publication, and general theatre activity.

To remind you of the need for material, a REGIONAL NEWS REPORT FORM will be included on the last page of each issue.

James L. Nuckolls
Chairman, Committee for
Theatre Administration

ETCETERA

Equity's Department to Extend the Professional Theatre reports two unusual forms of theatrical support.

The Boston Herald Traveler is producing a Classic Theatre Company for the secondary school system in the Boston area. The newspaper sponsored season opened this September with three plays: Twelfth Night, Macbeth, and Henry V.

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ARTS MANAGEMENT

A copy of Arts Management is enclosed with this first issue of the Supplement.

AM was started in February of 1962, and it is still the only management newsletter devoted to the arts.

AM covers many subjects besides the performing arts. However, we have found that it offers a perceptive evaluation and commentary on the general management trends important to our management area. As an example, the present issue features articles on the Arts and Humanities Foundation, house party programs, and distribution of the philanthropic dollar. Each month there is a CHECKLIST of relevant reading material and a column of AM briefs called ON TARGET.

Alvin H. Reiss, arts consultant and editor of AM, notes that subscriptions are now available at a cost of \$1.00 per monthly issue. All subscriptions end with the March issue. A bill for the correct amount is sent on receipt of an order.

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OUTLINE OF PUBLIC LAW 89-209

I. The Act establishes a NATIONAL FOUNDATION ON THE ARTS AND HUMANITIES to develop and promote a broad national policy of Federal support.

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*Please see the enclosed issue of Arts Management for an extract of the law, together with comments and background material.

DOLLARS AND DRAMA (continued
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academic worlds. One of the recipients of the Rockefeller grant, Prof. Thomas Moore, is the author of "Broadway Theatre Myths" which was of the most interest to this author. In addition, although not business oriented as its title suggests, "Theatre as Enterprise" by William Herman is a must not only because it is well written, but also because it is a provocative essay on the theatre and its social role. Drawing on an obvious wealth of historical knowledge, Mr. Herman examines the development of theatre and its current state as an institution and as an aesthetic force.

Richard Schechner has many misgivings concerning the role of the foundations, specifically the Ford and Rockefeller institutions, in the world of the performing arts. I heartily agree. When the basic aim is to provide "culture" that the current theatre goer is willing to ultimately put in the black, how dynamic, thought provoking and revolutionary can the end product be? Broadway theatre is doing an excellent job of providing a product designed for the middle class market, and the foundations are really not needed to speed up distribution across America. Mr. Schechner states that theatre today must be "Multi-class or anti-middle-class, these are the long range goals." I must go along with the low degree of hope expressed
(continued on page 4)

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BIBLIOGRAPHY

This section covers a selection of the material appearing since December 1964

MAGAZINES

Bernat, Robert, "Do We Really Have a Commitment to Culture?" Carnegie Review (Spring 1965), 4: 3-12

Barnat reviews Dr. Frederick Doran's pioneering book, Commitment to Culture.

Schechner, Richard (editor), "Dollars and Drama," Tulane Drama Review (Fall 1965) Vol. 10, No. 1.

This volume is devoted to ten articles under the title, "Dollars and Drama." See page 1 of this issue.

Wager, Walter (editor), "Broadway: The Insiders Speak Out," Playbill (December 1964) Vol. 1, No. 12.

Twenty established professionals discuss the day-to-day economics of Broadway.

NEWSPAPERS

Little, Stuart W, "Producers May Hurt Ticket Reform," New York Herald Tribune (October 15, 1965)

A sample of Broadway opinion on John F. Warton's "blueprint for ticket reform."

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DOLLARS AND DRAPE (continued
from Page 3)

by the author for either the theatre, the foundations, or the Federal Government pursuing such goals.

Much more directly in my own field is the article by Prof. Moore. It is not a conceptual work, nor is profitable use made of analysis (particularly price analysis). Rather, it is an empirical study, apparently taken from Prof. Moore's forthcoming book. Unlike so many who grind out articles on Broadway's economic problems, Prof. Moore has done some homework. And yet he does not give us the full benefit by providing more footnotes and revealing more sources and techniques employed. This criticism is not because of an academic interest, but because sometimes almost flippant use is made of statistics which are questionable. How they were arrived at would be of great interest. For example, very early in the article, Prof. Moore points to the downward trend in Broadway openings in recent years. Unfortunately there is no such trend. I suspect that Variety year-end figures were used to arrive at this familiar conclusion. But the apparent decline in the Fifties and Sixties is due to the fact that Variety at one time included Phoenix Theatre productions in their Broadway production records and then stopped, and because they also include City Center productions under the Broadway heading. If commercial Broadway productions only are considered, no upward or downward trend is evident for

the seasons 1956-57 through 1964-65.

Concerning ticket prices, Prof. Moore states that the price increases that have taken place can be attributed mostly to simple inflation. A familiar but poor approach was used, in which only the prices of the "best" seats in the house were measured. But the greatest price increases have been in the balcony and the mezzanine. And a hidden price increase has been the extension of the mezzanine until it touches the rear wall of the theatre. If all seats had been considered, Prof. Moore would have seen that ticket prices in the Fifties increased to a much greater degree than did the Consumer Price Index for NYC and the City's index for Reading and Recreation. It is too bad Prof. Moore did not go a little deeper because it would have supported his own thesis concerning income and profits for Broadway Theatre. Also, the very meaningful increases in ticket prices raised income of the theatre, but had little or no effect on attendance. This makes questionable the hope expressed by Prof. Moore for increased attendance for weak shows if flexible prices existed for theatre tickets. In fact, my own studies indicate such a high degree of inelasticity of demand for theatre, that lower prices would only lower income whether the price reductions were for all shows or for individual productions. I do agree, however, that flexible prices for successful shows
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DOLLARS AND DRAMA (continued from page 4)

would increase the revenue possibilities for such shows for then the change would be upward.

Prof. Moore also finds no evidence during the period 1945-55 of a decline in the attendance on Broadway, concluding that TV had no impact on attendance at the theatre. Prof. O. Glen Saxon, however, revealed in his report of 1954 that attendance dropped from 11.5 million in 1944-45 to 8.4 million in 1951-52. And my own studies, using a completely different approach than Prof. Saxon, produce attendance figures fluctuating around a median of 8.7 million for the seasons of 1954-55 through 1960-61. Lastly, everyone would be interested in knowing the source and author of a study which states "... an investor who supported all shows between 1948 and 1958 would have earned 19.5% annually." There is suspicion that the report is the product of a theatre investment service.

These comments are necessary because even a short article of this nature owes its readers more than statistics without sources. Also, they are necessary because of the "myths," such as Broadway's imminent death due to economic causes which Prof. Moore so correctly attacks, are being perpetuated in his own statistics. This is the kind of analysis that theatre needs, although more conceptual and theoretical analysis could contribute

at least as much as the empirical evidence. With all of the obvious research done for this study, I only wish a little more checking had been done by Prof. Moore along with more attention being given to the techniques used for measurement.

ETCETERA (continued from page 2)

The Garden State Parkway is using its surplus toll money to sponsor a cultural center adjoining the Parkway in Monmouth County. The center will begin with an outdoor dance-opera-music program. An indoor theatre is planned. In addition to its cultural benefits, it is assumed that the center will increase tolls and use of the road. Edward Durell Stone is the architect.

OUTLINE OF PUBLIC LAW 89- 209 (continued from page 2)

A. The Foundation is composed of a National Endowment for the Arts, a National Endowment for the Humanities, and a Federal Council covering both.

B. Private groups who become a part of Foundation programs will not come under Government control.

II. DEFINITIONS

A. The HUMANITIES: A study of the history, criticism, theory, and practice of the arts...

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OUTLINE OF PUBLIC LAW 89-
209 (continued from page 5)

B. The ARTS: the presentation, performance, execution, and exhibition of music, dance, drama, costume design ...

III. ESTABLISHMENT OF THE
NATIONAL ENDOWMENT FOR THE ARTS

A. The Chairman of the National Council on the Arts (established by Public Law 88-579) will serve as Chairman of this Arts Encowment. The Chairman serves for four years and may be reappointed.

B. The Arts Endowment will be used for:

1. Significant productions emphasizing American creativity and professional excellence,
2. Significant productions, regardless of origin, which would be unavailable without assistance in many areas of our country,
3. Projects which will enable artists to achieve "standards of professional excellence,"
4. Workshops to encourage and develop arts appreciation,
5. Relevant projects, including surveys, research, and arts planning.

C. Grants will not exceed 50% of a project's cost as a rule.

D. Grants will be handled in two ways:

1. The Arts Chairman is authorized to carry out a Council program of grants-in-aid to charitable groups or individuals.
2. State agencies may be established to handle Federal grants earmarked for this purpose.

IV. TRANSFER OF THE NATIONAL
COUNCIL ON THE ARTS.

A. The Arts Council and its functions are transferred from the Executive Office of the President to the Arts Endowment.

B. This Council will advise the Arts Chairman, review applications for aid, and make recommendations thereon.

V. ESTABLISHMENT OF THE NATIONAL
ENDOWMENT FOR THE HUMANITIES

A. The President will appoint the Endowment Chairman who serves for four years and is eligible for reappointment.

B. The Endowment Chairman is authorized to:

1. Develop a national policy of progress and scholarship in the Humanities,
2. Initiate and support research programs,
3. Award fellowships and grants to individuals for training and workshops,
4. Foster the interchange of information,
5. Foster public understanding and appreciation,
6. Support publication of scholarly works.

C. The total grant to any group charging admission to a workshop cannot exceed 30% of the total cost.

VI. ESTABLISHMENT OF THE NATIONAL
COUNCIL ON THE HUMANITIES.

A. The Endowment Chairman acts as the Humanities Council Chairman.

B. Twenty-six other members will be appointed by the President from private life. They will

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PUBLIC LAW 89-209 (continued)

serve for six years and may not be reappointed for two years thereafter.

C. This Council will advise the Humanities Chairman, review applications for aid, and make recommendations thereon.

VII. ESTABLISHMENT OF THE
FEDERAL COUNCIL ON THE ARTS
AND HUMANITIES

A. The Federal Council will advise, consult, and coordinate arts programs.

B. The Federal Council is composed of the Arts Chairman, the Humanities Chairman, and seven other Government directors.

C. The President will designate a Federal Chairman from the Federal Council members.

VIII. AUTHORIZATION OF AP-
PROPRIATIONS

A. \$10,000,000 a year (until 1968) is authorized for the Arts and Humanities grants to be administered by the respective Chairman. The sum will be equally divided.

B. \$2,750,000 a year is authorized for Arts grants to be administered through State agencies.

C. Necessary administration costs are authorized, but an exact amount is not specified.

D. Each section may spend what sums it receives in the form of contributions - with certain yearly limitations

E. No grant can be made to a workshop (unless connected to a school) if there is an admission charge used (after

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deducting costs) for purposes not connected with the program.

IX. FINANCIAL ASSISTANCE FOR
STRENGTHENING INSTRUCTION IN THE
HUMANITIES AND THE ARTS

A. \$500,000 is authorized for use by the Commissioner of Education.

B. Funds to be used for:

1. Making payments to State agencies for the acquisition of audio-visual materials and equipment, and printed materials (other than textbooks) suitable for use in providing education in the humanities and the arts, as well as for minor remodeling of the spaces used for the above.
2. Making loans to nonprofit private schools.

X. TEACHER TRAINING INSTITUTES

A. \$500,000 is authorized for the Commissioner of Education to arrange with institutions of higher education for the operation of short-term or regular-session institutes to improve the qualifications of individuals engaged in or preparing to engage in the teaching or supervising or training of teachers of the Humanities in elementary and secondary schools.

B. Each participant will be eligible to receive \$75 per week. Dependents will each make available an additional \$15.

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NEXT MEETING OF THE COMMITTEE
FOR THEATRE ADMINISTRATION
WILL BE HELD ON NOVEMBER 17
AT 7:30 P. M.

Silver, Lee, "Showbiz Laws Ancient, DiCarlo Plans Change," The New York Daily News (October 9, 1965)

New York City License Commissioner announces his intention to revamp the "gaslight era" laws governing the industry so that producers "would be free to use new forms and technological advances."

Sloane, Leonard, "Advertising: Changing Face of Theatre," The New York Times (July 11, 1965)

Representatives of the ad agencies discuss a change of emphasis in their campaigns.

Taubman, Howard, "How to Civilize Ticket Sales," The New York Times (May 23, 1965)

Isaac Auerbach, president of the Auerbach Corporation of Philadelphia, is interviewed about advanced systems for ticket distribution.

Taubman, Howard, "The Prospects for Expansion," The New York Times (July 18, 1965)

Taubman interviews Milton Lyon of Equity's Department to Extend the Professional Theatre.

PAMPHLET:

Scott, Mel, The Arts in the San Francisco Bay Area. Published by the Regional Arts Council of the San Francisco Bay Area and the Institute of Governmental Studies at the

University of California. Berkeley, California, April 1965.

An inventory of San Francisco's private organizations and their activities.

PROCEEDINGS

Baumol, W. J. and Bowen, W. G., On the Performing Arts, the Anatomy of Their Problems. Twentieth Century Fund. (December 29, 1964)

A preliminary report given before the American Economic Association.

REPORTS

Theatre Management Project, American Educational Theatre Association, Theatre Management Selected Bibliography AETA, 1965

Theatre Management Project, American Educational Theatre Association, Management Survey and Syllabus, AETA, 1965

United States Congress (89th) Public Law 89-209, National Foundation on the Arts and Humanities Act of 1965, United States Government Printing Office, Washington, D. C.

The Supplement is produced with the cooperation of Century Lighting, Inc., New York

U.S.I.T.T. NEWS LETTER
ADMINISTRATION SUPPLEMENT

REGIONAL NEWS REPORT FORM

Enclosed are the following materials:

- () Newspaper Articles(s)
Newspaper _____
City _____ State _____
Date _____ Page number _____
- () Other Publications (local magazines, pamphlets, etc.)
Publication name _____
City _____ State _____
Date _____ Page number _____
- () Check here if the article is to be returned.

ADDITIONAL NOTES:

By: NAME _____
ADDRESS _____

DATE: ____-____-____

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