

RECORD
OF
PROGRAM OPERATION AND ACCOMPLISHMENT
THE FEDERAL MUSIC PROJECT
1935 TO 1939
THE WPA MUSIC PROGRAM
1939 TO 1943

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TABLE OF CONTENTS

Foreword

Identification

Chapter I - Description and History

Chapter II - Sponsorship

Chapter III - Advisory Committees

Chapter IV - Organization

Chapter V - Personnel Requirements

Chapter VI - Training

Chapter VII - Operating and Technical Procedures

Chapter VIII - Local Arrangements Prerequisite to Program Operation

Chapter IX - Reports

Chapter X - Project Applications and Proposals

Chapter XI - Relationships With Other WPA Programs

Chapter XII - Relationships With the American Federation of Musicians

Chapter XIII - Relationships With Federal and Professional Agencies

Chapter XIV - Miscellaneous Program Developments

Chapter XV - Radio Broadcasting

Chapter XVI - Creative Music Activities

Chapter XVII - Music Education

Chapter XVIII - Guide to State Reports

List of Exhibits

12/18/43 (p/v) The Administration of the WPA

FOREWORD

The objectives of the Record of Program Operation and Accomplishment of the Federal Music Project and the WPA Music Program are two-fold. The prime objective is to provide musicians, historians, political scientists, sociologists, and tax-payers with a record of the operations and accomplishments of an extensive cultural and social experiment. The second objective is to provide the planners of a future work program with "blue-print" materials for the operation of a music program. In attempting to reach this second objective there is recorded in this report the experience of eight years of program operation. In an honest attempt to render available the benefits of this operating experience, there has been a conscientious effort on the part of the writer to stress both the strength and the weaknesses of the Music Program organization.

Although not so indicated in each case, it will be found that most chapters of this Report are divided into two sections; the period of the Federal Music Project (1935-1939), and the period of the WPA Music Program (1939-1943). This division is necessary since two entirely different organizational structures are represented. It will be observed that there were advantages as well as flaws in both structures and the writer has attempted to extract the advantages of both in making recommendations for future operation.

With the inception of the Works Progress Administration in 1935, the fertile mind of a great humanitarian brought about a revolution in the administration of work relief. The urgency of relieving want was recognized but a broader realization of the consequences of unemployment was brought to the attention of America. The nation faced the responsibility not only to care for unfed millions but, further, to avert the waste of human resources occasioned by millions of idle hands. Why should the nation be deprived of the contributions of artisans, educators, skilled mechanics and painters simply because private industry was unable to utilize their services at the moment? No American with a whit of economic sense or frugality would permit delicate machinery worth millions of dollars to rust in the open air without protest. Yet America was permitting skills of untold value to waste away through idleness. The great humanitarian set forth the theory that idle skills should be employed to enrich the material and cultural wealth of our nation, and that by so doing, these skills would be preserved. So it was that Harry L. Hopkins made possible the cultural programs of the Works Progress Administration.

To many within the Administration it was inconceivable that artists, musicians, and writers could be employed on force accounts to produce valuable work under the same procedures and policies as were developed to regulate the construction of airports, garbage disposal plants, water works, and sanitary privies. The "long-haired" professions were supposed to be hard to handle, full of temperament and generally non-conformist. The artist and the writer had always worked as an individual and the traditional musician was thought to

be as difficult to manage as a thoroughbred fighting cock. The skill with which Harry Hopkins fitted the cultural projects into the scheme of a great work relief program is a monument to his exceptional administrative ability. In the first place, they were born suddenly and were operating before many of the more reluctant administrative officials realized their existence. Furthermore, sufficient responsibility was placed in the hands of the national directors of these projects as to insure quick action and the establishment of technical standards. Secondly, Mr. Hopkins placed their projects under the national administrative control of officials who were sympathetic to the needs of cultural services and who worked tirelessly to make these projects effective. Mrs. Ellen S. Woodward and Mrs. Florence Kerr were admirable choices for their posts and the cultural programs of the WPA always will be indebted to these distinguished women who have contributed so greatly to American life.

Third, Mr. Hopkins was particularly fortunate in his choice of leaders for the new programs. Although only one of the national directors remained throughout the entire history of WPA, the men and women who were chosen to build the projects in 1935 were for the most part exceptionally able. E. Holger Cahill, who served as Director of the Federal Art Project and remained until the liquidation as Director of the WPA Art Program, was tireless in pioneering for the broader social uses of art and it was his constant initiative which developed new techniques adaptable to relief labor. It was his foresight and determination which gave to this nation one of its richest cultural treasures, the "Index of American Design".

Dr. Nikolai Sokoloff, who served as Director throughout the life of the Federal Music Project, was another example of a man with boundless energy coupled with vision and unusual organizational ability. He gave to the Federal Music Project the impetus which was necessary for rapid organization and his impeccable musical standards gave the program a prestige which it carried throughout its existence.

The development of the Federal Music Project was further enhanced by an energetic group of State and district supervisors who gave of themselves without stint in the early days of organization. These men and women worked with a professional fervor which was reflected in the thoroughness with which their projects were organized and developed. Hours meant nothing. Evenings and Sundays were given up without hesitation in their enthusiasm for making the most of this cultural experiment. Salaries were poor and administrative difficulties were complex, but no leader of a great musical enterprise ever worked harder than did those local officials of the Federal Music Project in 1935 and '36.

Perhaps the basic factor underlying the broad achievements of the Federal Music Project and the WPA Music Program was the esprit de corps of the musician personnel. These men and women, drawn from the relief rolls of the nation, were the real producers of the Program. It was by their efforts that the Program had to stand or fall. It was natural to expect enthusiasm and energy in the supervisory personnel. They were not hungry and they were privileged to be in at the beginning of a great musical adventure. But to

obtain productive response from men and women who were embittered from six years of economic depression, who were hungry, and who had seen their government applaud Prohibition as a "noble experiment" while reluctant to experiment with feeding hungry mouths, was almost too much to expect. The writer had the opportunity to sit behind a table in the bare storeroom of a music publishing house in New York City in January, 1934, as the first musicians came to register for jobs. That picture will never be forgotten. There were long lines of men and women—despair written in every face. There were men on the verge of suicide. There were women who had sold everything but themselves and who did not know where the next meal would come from. The last meal had come some days ago. There were old men who had given up hope of ever working again. Make no mistake, these people were not the musicians who had never seen steady jobs. There were men from the Festspielhaus at Bayreuth. There were men from La Scala, Milan. The Metropolitan Opera and ever major symphony orchestra in the nation was represented in that miserable line. There were teachers who had studied with Liszt. There were singers who had come over with Diaghileff and Chaliapin. There were bandmen who had played with Sousa and Pryor. There were composers whose songs are regularly represented on Carnegie Hall programs. Looking over that line of hungry, desperate people it was hard to realize that in that cold bare room was assembled as much musical talent and reputation as had ever been gathered in one room in New York City. It was this talent which Harry L. Hopkins sought to preserve and direct toward the betterment of America.

Within a year the picture was a different one. Symphony orchestras were performing, operas were being rehearsed, choruses were preparing the great oratorios, and children who had never dared to hope for the privilege of music lessons and who could not afford to pay for them, were receiving first class instruction in any subject of their choosing. It was the attitude of the workers which amazed the visitor. The orchestra rehearsals had about them all of the dignity and decor of the Boston Symphony. Grey-haired violinists adjusted their bows and reminisced on how Strauss had done the same piece in rehearsal. Valuable instruments were withdrawn from pawn shops to serve the purpose for which they were built. It would have been impossible for the visitor to distinguish between the atmosphere of the New York City WPA Symphony Orchestra and the New York Philharmonic. Sometimes the workers grumbled about over-sealous time-keepers and sometimes they murmured about young, inexperienced conductors, but when the time came to perform these musicians gave of their best and their best was good.

The arts projects never had an easy time. From their inception to their liquidation there was never a period when they were not under attack from some quarter. The close of the fiscal year was always a period of suspense during which the cultural programs were on the defensive. The Federal Theatre Project which was legislated out of existence in 1939 was the major casualty. But when that action was taken, many believed that Congress had made the operation of the remaining cultural projects impossible. During the early years these projects owed their existence to the

courageous defense put up each year by Mr. Hopkins, the late Col. F. C. Harrington, Mrs. Woodward, and Mrs. Kerr. It would have been easy for these Commissioners and Assistant Commissioners to have appeased the opposition by dropping the arts projects in order to win support for the other programs, but at no time did the responsible officials of the WPA defend the arts projects one bit less than the more readily accepted types of activities.

In 1939 when Congress ended the lives of the Federal projects, as such, it would have been easy for Col. Harrington and Mrs. Kerr to have interpreted this action as prohibiting the continuation of the subject activities. But instead their energies were devoted to making art, music, and writing activities possible under the new legislation with the result that many activities in these programs were actually expanded and improved. Again in 1941 the effects of the attack upon Pearl Harbor could have swept these projects out of existence immediately and there were many in favor of such action. It was easy to complain that music and art were frills which could not be tolerated while the nation was at war. But again, instead of yielding to short-sighted pressure, Commissioner Hunter and Mrs. Kerr insisted upon maintaining these programs with the result that they were able to make real contributions to the war effort which were applauded by high ranking officers of every branch of the armed forces.

It is believed that the years 1935-1943 will form an important epoch in the musical history of America. The writer is duly grateful for having had a very small part in the unprecedented developments of that period. Never in our musical history has there been a

period when music was brought to as many new audiences. Never before had our country realized that an unemployed musician is a wasted resource. Since it is probable that the Federal Music Project and the WPA Music Program will be the objects of considerable research in years to come, it is particularly important that the fine art accomplishments of the program do not become the sole criterion by which the program is evaluated. The high technical standards of performance which many orchestras achieved were actually by-products of the fulfillment of legislative requirements. If, after needy persons had been employed at work which was of public benefit, the standards of performance were sufficiently high to attract the attention of professional music critics, then additional honor accrued to the administration of the program. However, if the standards of performance did not rise above those standards usually accepted in the community, and the project fulfilled its mission of employing needy musicians at useful work, then the project had complied with the letter and the spirit of the Act.

In most cases, the Music Program employed as many musicians as were allowed under constantly restricted quotas. Therefore, the chief criterion to be employed is the usefulness of the work which the Music Program performed. Did the orchestras, bands, choruses, and teachers contribute to the educational or cultural resources of the communities in which they operated. The evaluation must be made by localities. Naturally, the orchestra which toured New Hampshire with such success and public appreciation would not have contributed anything to community culture if it had been transplanted to New York City. The small bands on the Upper Peninsula of Michigan would not have attracted favorable notice in Chicago. The rural

music teacher in Mississippi might not have been able to hold the attention of a group of students in Los Angeles. These are not points to be considered. The true test is whether, community by community, the local units of the WPA Music Program performed useful work which was of public benefit and which left an imprint upon the culture of those communities. In this respect the work performed in rural areas and small cities is easiest to evaluate. It is not difficult to see the contributions which were made by the WPA Music Program in Mississippi, New Mexico, North Carolina, and Arkansas. It is more difficult to evaluate the work of the Program in Los Angeles, Chicago, and New York City. These cities were well supplied with musical advantages before the Federal Music Project came into being. In such cases, the most effective test is to determine whether or not the WPA supplied something which was lacking in the musical lives of these communities. In Chicago, the unusual programs performed by the Illinois WPA Symphony Orchestra provided a musical fare which appeared to be lacking in the more conservative programs of the Chicago Symphony Orchestra. In New York City, it is believed that the popular priced concerts of the New York City Music Project developed new audiences which have already supplemented the regular audiences of the New York Philharmonic.

Another test which the critic may apply to the accomplishments of the WPA Music Program is the extent to which work initiated by the Program has been continued. This test is difficult to apply fairly since the WPA Music Program liquidated while a great world war was in progress. Culture always suffers during such times and, therefore, it is difficult to determine in every case how much would have

continued if there had not been a war in 1943. Certainly many musical enterprises which never operated under WPA have disappeared during the past two years. At the time of the preparation of this Record of Program Operation and Accomplishment there was little evidence at hand to elaborate on this point. The Buffalo, Oklahoma City, and Salt Lake City Orchestras are still operating which is nothing short of miraculous in these times. The United Service Organizations have absorbed much of the work which WPA music units were conducting in the military camps and many WPA musicians have been employed for this purpose. There is reason to believe that many school districts in the South have added regular music teachers to their payrolls to continue the work formerly done by WPA instructors. Beyond these bare details it is impossible to go at the present time.

The WPA Music Program can stand the test of scrutiny. It is requested only that the critic acquire a complete understanding of the successive Emergency Relief Appropriations Acts from 1935 to 1943, inclusive, and the procedures of the Work Projects Administration. There will be plenty to criticize if only the operations of the Music Program are surveyed, but behind many practices were procedures and legislative quirks which regulated program operation and which do not appear in any of the Music Program procedures. For example, the critic may take the Program to task for not moving needy musicians out of New York City into communities where a need for their services might have been developed. The Music Program always was aware of this problem. However, the critic must have an understanding of relief legislation and county relief policies to understand that

musicians employed by the Program had to be certified as to need by a local relief agency and that the county relief agencies never would certify persons from outside the State, and in many cases, from outside the county. The WPA Music Program was a creature of government and was a very small segment of a great work relief agency dealing mainly with construction projects. In order to exist, the Program had to adapt its policies and operations to legislation written for construction projects and to an organizational structure developed for handling unskilled labor. The better the critic understands the WPA as an agency and the legislation which created it, the better he will understand the WPA Music Program.

The writer wishes to express his gratitude for the distinct privilege of having served as a part of the administration of a great President, for the opportunity of having been an employee of the agency which was created through the foresight and rare humanitarianism of Harry L. Hopkins, for having had the gracious guidance of Mrs. Ellen S. Woodward, and for having enjoyed the personal friendship, the administrative tutelage and the progressive leadership of Mrs. Florence Kerr.

George Foster
June 30, 1943
Washington, D. C.

RECORD
OF
PROGRAM OPERATION AND ACCOMPLISHMENT

THE FEDERAL MUSIC PROJECT
1935 TO 1939

THE WPA MUSIC PROGRAM
1939 TO 1943

Identification

During eight years of operation the music activities conducted by the Works Progress Administration and the Work Projects Administration (both referred to as the WPA) were known by several inclusive titles which are listed in chronological order.

Federal Music Project - 1935 to 1939

WPA Music Program - 1939 to 1942

Music Section of the War Services Program - 1942

Music Section, Division of Program Operations - 1943

In the States during part of 1942 and 1943 music services were included in the Music Phase of State-wide War Services Projects. The term "Division of Program Operations" was not used at the State level. In order to avoid confusion in names and dates, this report will use only two titles: The Federal Music Project and the WPA Music Program.

The major Division of the WPA under which music projects were administered was known by several names throughout its existence. These names in chronological order were the Division of Professional and Service Projects, the Division of Women's and Professional Projects, again the Division of Professional and Service Projects, the Division of Community Service Programs, and the Division of Service Projects. This Division, under its several titles, administered projects in the white-collar and service categories. It included all projects which employed women and professional persons. From 1935 to 1936 the Division of Professional and Service Projects was under Jacob Baker. From 1936 to 1938 Mrs. Ellen S. Woodward was Assistant Commissioner in charge of this Division. Mrs. Woodward was succeeded by Mrs. Florence S. Kerr.

Under the Federal Music Project the person in charge of FMP activities in the State was given the title State Director. Within the WPA Music Program the same person became the State Supervisor.

CHAPTER I

Description and History

The Federal Music Project was established under the Emergency Relief Appropriation Act of 1935 (Public Resolution No. 11 - 74th Congress) which appropriated \$4,880,000,000 for relief purposes and which authorized the Works Progress Administration. Of this amount \$300,000,000 was earmarked for projects employing educational, professional, and clerical persons. This Act was approved and became law on April 5, 1935 at 4:00 p.m.

Harry L. Hopkins, Administrator of the Works Progress Administration, allocated \$7,126,862 to the Federal Music Project which came into being during the month of July 1935. Thereafter followed the necessity for creating a national organization overnight and the obligation to employ a maximum number of needy musicians within the shortest possible time.

The Federal Music Project was designed to give employment to professional musicians registered on the relief rolls. The project employed these musicians as instrumentalists, singers, concert performers, and as teachers of music. See Exhibit "#1" Description of Projects Operating Under WPA Sponsored Federal Projects Nos. 1 to 6 inclusive. The general purpose of the Music Project was to establish high standards of musicianship, to rehabilitate musicians by assisting them to become self-supporting, to retrain musicians, and to educate the public in the appreciation

(Description and History)

of musical opportunities. See Exhibit "#1" Federal Music Project Manual - Preliminary Statement of Information, October 1935, hereinafter referred to as FMP Manual.

Component activities of the Federal Music Project were symphony orchestras, small orchestral ensembles, string quartets, chamber ensembles, dance orchestras, bands, theatre orchestras, music teaching, music copying, maintenance of music libraries, piano tuning, vocal ensembles, vocal soloists, operatic and light opera ensembles, vocal quartets, grand opera, opera comique and chamber opera.

Dr. Nikolai Sokoloff, former conductor of the Cleveland Orchestra, was appointed Director of the Federal Music Project. Dr. Sokoloff had earned a reputation as an organizer as well as a musician. In building the Cleveland Orchestra he had started from the ground. His task had been not only that of welding a musical body but also, of creating an organization for financial support. (See International Cyclopedia of Music and Musicians, Oscar Thompson; Who is Who in Music - 1941 Edition)

Dr. Sokoloff immediately surrounded himself with a strong administrative staff including Dorothy R. Fredenhagen, former municipal carrilloneuse of Albany, New York; A. Sandra Munsell, formerly an executive of the Musicians Emergency Fund, New York City; Ruth Haller Ottaway, President of the National Federation of Music Clubs and President of the National Women's Council; Harry L. Hewes, art and music critic, and foreign correspondent; and Elizabeth Calhoun.

(Description and History)

Within the year William C. Mayfarth was appointed Assistant to the Director. Mr. Mayfarth had been Dean of Music at Converse College, South Carolina and came to Washington from the Federal Music Project staff in Pennsylvania.

In the field five Regional Directors were appointed by Dr. Sokoloff. These included Lee Pattison, Region II (for a year Louis Cornell of Boston acted as Regional Director for Massachusetts, Maine, New Hampshire and Vermont); Dr. Thaddeus Rich, Region III; Lamar Stringfield, Region IV; Guy Maier, Regions V and VI; and Lucille F. Lyons, Region VII. Region I included only New York City which was also treated as a separate State in WPA. Chalmers Clifton was Director for the FMP in New York City but never carried the title of Regional Director.

Some of the early State Directors of the Federal Music Project were Chalmers Clifton, New York City; Louis Cornell, Massachusetts; Alfred Hertz, Northern California; Theodore Hahn, Ohio (later became a Regional Director); Karl Wecker, Michigan (later Southern California); John Becker, Minnesota; Lucille F. Lyons, Texas; Wassili Leps, Rhode Island; Harle Jervis, Southern California; Paul Pelton, Vermont, Regional Bonnin, Maine; Harry C. Whittemore, New Hampshire; Erle Stapleton, North Carolina; Frederick Rocks, New Jersey; Ethel Edwards, Connecticut; Wilfred Pyle, Virginia; Renee Salmon, Louisiana; Jerome Sage, Mississippi; Frederick Goodrich, Oregon

(Description and History)

Dean Richardson, Oklahoma; Helen Chandler Ryan, New Mexico; William Arvold, Wisconsin; and Leo Shopmaker, Kansas.

In establishing the Federal Music Project it was not necessary to create an entirely new organization in each State. In a number of States large music programs had operated under the Civil Works Administration and the Emergency Relief Administration. Massachusetts had an employment of over 2000 musicians under ERA. New York City, which had first established music services as a part of the local work relief program under the Gibson Committee in 1932, continued successively under CWA, New York City Department of Public Welfare and the ERA. Similar conditions existed in Pennsylvania, New York State, Maine and in several other States.

These pre-WPA attempts at music as a part of a work relief program were operated with varying success. New York City established an organization under ERA which functioned quite as efficiently as under the WPA. In Massachusetts the size of the ERA music program was unwieldy and included many persons who had no right to be supported as musicians. The general characteristics of pre-WPA music in work relief were shoddy performances by shabby musicians who operated without careful planning. "Made work" was the rule rather than the exception and ragged groups of musical "reliefers" gave concerts in municipal lodging houses, rescue missions, county poor farms and orphan asylums.

(Description and History)

In some States the reputation of ERA music impeded the WPA efforts to improve conditions. See Chapter I, Government Aid During the Depression to Professional, Technical, and Other Service Workers, Works Progress Administration, Harry L. Hopkins, Administrator, May 18, 1936, attached as Exhibit "#1".

Since music projects had existed under CWA and ERA, since local musicians unions knew the approximate number and categories of their unemployed, and because of the strong support of the American Federation of Musicians, the Federal Music Project was organized more speedily than the other Federal Arts Projects. In February, 1935 there were nearly 9000 musicians employed on work relief projects (ERA). By March, 1936, 15,650 musicians were employed by the Federal Music Project (WPA) in 36 States.

For the story of the inception of the Federal Arts Projects during the first year of operation see Exhibit "#1", Memorandum on Government Aid During the Depression to Professional, Technical, and Other Service Workers, Work Projects Administration, Harry L. Hopkins, Administrator, May 18, 1936, 75 pages. Chapter II of this book deals with the first year of the Federal Music Project.

Those States which had operated under ERA naturally had the most fortunate experiences in establishing units of the Federal Music Project. In most cases the transition was without a break in operations and personnel was transferred in toto. The States in which the birth of the Federal Music Project was less satisfactory

(Description and History)

were those rural States, particularly in the South, where the potentialities of the Program were not sufficiently spectacular to invite the attention of the Regional Directors. It was in such States that the attention of the Regional Director was most needed to search out qualified supervisors and to exert ingenuity in developing project activities which would best utilize the available personnel.

States which later produced music projects, which for their size and quality of operation ranked among the best in the country, operated second-rate programs with thread-bare little orchestras and bands, unrecognized in their communities and applauded only in welfare institutions. The State WPA offices felt little responsibility for them since they were under Federal direction and the national office of the Federal Music Project paid them scant attention because they could not compete with larger States in producing musical grandeur. The result in such States was work RELIEF instead of WORK relief. The musicians knew that they were not contributing any significant service to their communities. They knew that they were relief clients and that the work that they were doing could continue only as long as a beneficent government was willing to support them. They knew that what they were doing could in no way fit them for private employment in their communities under existing conditions. The result was poor operation and a demoralized

(Description and History)

personnel. It was in these States that the change in the administrative structure in 1939 brought the most glowing results.

The middle ground consisted of those States with comparatively large cities where ERA music projects had not existed before 1935. Here the organization was facilitated by the Locals of the American Federation of Musicians which had records of its unemployed members and were ready to give immediate support to obtaining rehearsal quarters and cooperating sponsors. Here too, the potentialities of creating a fine program with adequate personnel attracted the energies of the Regional Directors. Good supervision was available. Public school departments, mayors, local music groups, music critics and the music-loving public were eager to see this brand new Federal program get in operation. Some of these States fared better than those in which music had been a part of ERA services. The "made work" reputation of ERA was not present to hamper the new supervisors. In these States Dr. Sokoloff and such Regional Directors as Guy Maier were able to pitch in and immediately put into operation their modern concepts of social music without first breaking down the complacency of an old supervisor who had functioned under the easy-going policies of ERA. As a good example of a State which developed a music program without an ERA background see the Wisconsin Report of Program Operation and Accomplishment - Music Program.

Perhaps the most astounding record of the Federal Music

(Description and History)

Project was that which it accomplished in the first year of operation. The speed with which it was organized would seem to have required a long process of shaking down prior to mature operations and yet by the Fall of 1936 the FMP was in full-swing performance, creating and producing at a rate which it never surpassed. While the sounder policies of WPA music were formed more slowly, some of the most colorful work was produced in the first year. This was fortunate for it brought the Federal Music Project before the public quickly and the taxpayers were given an immediate return for their money within the fiscal year. If this had not been the case it is doubtful that the patience of Congress would have permitted another appropriation. Furthermore, had the FMP failed in fulfilling its essential mission of bringing quick relief to thousands of unemployed musicians, the support of those groups which aided in creating the Music Program, would have faded away.

By September 1936 there were 15,100 persons on the rolls of the Federal Music Project. 1600 of these were teachers - a ratio which remained fairly constant throughout the history of the Program. During the first year 14,000 persons attended WPA opera in Boston. As a Boston music critic remarked, the sign in the lobby of the Old Boston Opera House reading "Chauffers and Drivers" was out of place during that season because the chauffers and drivers were sitting in the boxes. For a year symphony orchestras had performed regularly

(Description and History)

in San Francisco, Los Angeles, Oakland, San Diego, Tulsa, Dallas, Detroit, Grand Rapids, Buffalo, Syracuse, Bridgeport, Providence, Richmond, Asheville, St. Paul, Milwaukee, and Boston. All this in a year! See Exhibit "#2", Dr. Sokoloff's speech, Radio Station WHN, September 22, 1936. Also his speech before Music Teachers National Association, December 30, 1936 (Exhibit "#2").

Among the first steps of the Federal Music Project was the emphasis on works by American composers in all concert programs. By July 1936 - less than a year of operation - more than 1500 compositions by 540 American composers had been performed by orchestras and bands of the FMP. This compilation does not include dance music or popular songs.

The count of FMP performing units by April, 1937 showed the following:

- 48 Symphony Orchestras
- 110 Concert Orchestras
- 80 Bands
- 91 Dance Orchestras
- 24 Theatre Orchestras (loaned to the Federal Theatre Project)
- 31 Choruses
- 28 Chamber Music Ensembles
- 24 Copyists and Library Units
- 260 Music Education Units employing 1290 teachers

There were also opera companies in New York City, California, Ohio, Massachusetts, New Jersey, and Florida.

(Description and History)

Since October 1939 to April 1937, 57,000,000 people had attended performances by Federal Music Project units. First performances of American compositions had included: symphonies by Felix Borowski, Howard C. Christian and Frederick S. Converse; cantatas by Ernst Bacon, Seth Bingham and A. Buckingham Simson; masses by Giulio Silva and Nicola Montani; concerti by David Diamond, Frederick Jacobi, Boris Levenson, and Frederick Preston Search; symphonic poems by Arnold Cornelissen, Otto Luening, Gastone Usigli, Ferdinand Fassnacht, Raymond Morris; suites and overtures by Radie Britain, Harvey Gaul, Werner Josten, Quinto Maganini, Robert Manton, Laurence Powell, Milton Rufty and Phillip Warner. Chamber opera was produced in New York City and included such items as Pergolesi's "La Serva Padrona", Ernst Toch's "The Princess on the Pea" and von Weber's "Abu Hassan". The FMP opera company in Boston performed a varied repertoire ranging from "The Flying Dutchman" and "Madame Butterfly" to d'Albert's "Die Toten Augen" and Louis Grunberg's "Jack and the Beanstalk".

Within a year of operation, several FMP symphony orchestras had established themselves so well in their communities that local sponsors were taking steps to insure their permanence through local financial support. The gradual development of private support for the Buffalo Philharmonic orchestra was begun and the organization of backing for the Tulsa Symphony began which resulted through a stroke of circumstance in the establishment of the Oklahoma State Symphony

(Description and History)

Society. Hartford was beginning to build an organization for the support of an orchestra which unfortunately failed in private operation.

One of the most important innovations which was developed by the Federal Music Project during this period was the Composers Forum Laboratory. This feature of the Program was developed at the suggestion of Dr. Sokoloff and at all times was confined to large cities. The Composers Forum Laboratories created much favorable comment in the localities where they were conducted. Nationally the Forum never achieved the importance which it deserved and it is unfortunate that there were not more private resources available to continue and expand this aid to composers in every large city. For a description of the operation of composers forum laboratories see Chapter XIV.

With the fiscal year 1936-37 came two significant developments in the Federal Music Project. One was the "prevailing wage" clause in the Relief Act and the other was the first quota reduction. The Emergency Relief Appropriations Act of that year included a clause which had not appeared in the original Act. This clause read, "The rates of pay for persons engaged upon projects under the foregoing appropriation shall not be less than the prevailing rates of pay for work of a similar nature as determined by the Works Progress Administration with the approval of the President".

First it should be understood that the prevailing wage clause of the Act did not raise the pay of any WPA worker. The

(Description and History)

monthly security wage remained the same and no worker could earn more than that amount. The prevailing wage clause only effected the hourly rate of pay. Therefore, the total effect of the prevailing wage clause was to restrict the hours which an employee might work. For instance, in large cities the union scale for brick-layers was \$12.00 per day. The WPA security wage for a brick-layer may have been around \$60.00 per month, depending upon the State. Therefore, in order to receive the prevailing wage of \$1.50 per hour, the worker could be on the job for only 40 hours per month without exceeding the security wage of \$60.00. The effect upon music projects was almost as bad. At one time New York City WPA musicians were working only 45 hours per month and Massachusetts was working 59. The "prevailing wage clause" was continued in the 1937 and '38 Relief Appropriation Acts and this practice did not end until the upheaval of 1939.

The years from '36 to '39 were marked by steadily decreasing quotas attended by vigorous protests from the Workers Alliance. In passing it may be said that the Workers Alliance, except in New York City, never played a substantial role in the history of FMP labor relations since it could not supplant the American Federation of Musicians as the bargaining Agency for the profession. By and large, the quota reductions between '36 and '39 were not harmful. In the rush of '35 to decrease unemployment music projects were over-expanded in some places. Good planning never would have

(Description and History)

built up the quotas which existed in a few States and communities.

The fundamental question was whether the WPA should employ as many needy musicians as its funds would permit, or whether the employment of musicians should be scaled to the ability of the communities to absorb the services of these musicians. This question would have been easier to answer had it been possible to transfer workers from the crowded cities such as New York and Chicago to other communities in need of good musicians. This could not be done and the result was that in New York City where approximately 1000 musicians were considered ample under a well planned ERA program, the Federal Music Project immediately jumped employment to 1800. Consequently, aside from the topnotch symphony orchestras, symphonic bands and dance bands, there was a fringe of small musical units mainly serving institutions. There were small bands made up of the type of musician who had earned from music only those fees obtainable from occasional Italian fiestas and funerals; the second violins of extinct vaudeville houses who had fiddled for a few months each winter and pecked at "friendship horns" (E flat altos) in the city parks for a few weeks in the summer. There were the peculiarly specialized musicians, who had played only Jewish weddings and Roumanian picnics. It was in this field that greater rehabilitation could have been accomplished by training such people to skills outside the field of music. Typical of this group was the little Italian musician who came for a New York audition. Entering the room

(Description and History)

he passed a professional card to the Chairman of the Audition Board, reading "Antonio Luigi" (fictitious), "Professor of Second Violin". Unwrapping a battered fiddle from an old newspaper and placing his music upon the music stand, with a sober face he scraped out two pages of after-beats from the second violin part of "Under the Double Eagle".

To the credit of the Administration and the cognizance of a great need by Mrs. Flanagan and Dr. Sokoloff, a procedure was developed for spreading the services of actors and musicians from the overcrowded metropolitan centers to rural areas. This procedure consisted of setting up a "loan project" in New York City and allocating to the loan project sufficient funds to pay the salaries and per diem subsistence of musicians and actors transferred to smaller communities. Thus if Sioux City needed an oboe to complete a symphony orchestra, an oboist might be assigned to the loan project in New York and sent to Sioux City without financial burden to the Iowa WPA. Unfortunately the loan project did not work. The prevailing wage was the chief cause. The oboist being sent to Sioux City from New York could be required to work only the hours of the New York FMP units and would receive the New York rate of pay. The States which were eligible to receive help from the loan project were unwilling to accept workers under such an arrangement, feeling that such conditions would create dissension among the native musicians who worked longer hours for less pay.

(Description and History)

By 1938, the Federal Music Project was at the height of its performance record. Symphony orchestras, established by the FMP were becoming integrated into the lives of the communities in which they operated. Such orchestras as the Buffalo Philharmonic, the Salt Lake City Symphony, the Oklahoma Symphony, and others, had obtained for themselves a solid footing which assured permanence. By '38 it was possible to see in the field of musical performance those structures which would last. It was possible by that year to point with considerable accuracy to those cities and areas where musical enterprises could be developed which would provide future employment opportunities for professional musicians. Patterns were forming which, if given time to develop, would greatly expand musical activities in the country.

Aside from the orchestras which were developing permanence in their own communities, there were others which were developing areas of travel which were encouraging. The Massachusetts State Symphony Orchestra, which never could compete nor wish to compete for Boston audiences with the established Boston Symphony Orchestra, had developed a fertile field in touring the smaller cities of Massachusetts, Maine, New Hampshire, and Rhode Island. Had the pattern of the Federal Music Project continued after 1939, it is believed that an orchestra of sixty men, with headquarters in Boston, could have provided its players with an annual living wage by a winter season of concerts in New England cities under 200,000 population, a spring season of festivals and a summer season at such resorts as

(Description and History)

Nantasket Beach, Old Orchard, Hampton Beach, the McDowell Colony, the Weirs, Bar Harbor and Newport. What would have been possible in New England also could have been developed in Wisconsin, Minnesota, Portland, Oregon, San Francisco and numerous other centers. Such developments were the essence of Dr. Schoeloff's plans for stimulating the employment of musicians through proving the practicability of his plans with Federal funds. Dr. Schoeloff made the statement on many occasions that if every American community which could afford to support a symphony orchestra did so, there would not be enough musicians of symphonic calibre to fill the need. It was possible through the Federal Music Project to prove to a community through a gradual and painless process that it could support a symphony orchestra or that it could support a symphony orchestra with a minimum of Federal assistance.

It would require too much space in this report to trace the history of all the significant developments which were nurtured by the Federal Music Project. There will be found in Exhibit "A2" more detailed reports of individual activities. Also there will be found in Exhibit "A2" a report of the Federal Music Project from 1935 to 1939. There were great omissions in the policies of the Federal Music Project. There were fallacies in the concept and structure of Federal Project No. 1. But after 1939 the change in the paid admissions procedures, the confining elements of local sponsorship, the lack of technical control and the absence of personal relationships from the Director, through his Regional Directors to the

(Description and History)

State Directors, restricted to a considerable extent the type of organization and development which Dr. Sokoloff had conceived and activated.

The accomplishments of the WPA Music Programs were great and, in some instances, sounder than those of the Federal Music Project. However, these new accomplishments and purposes had to develop out of and conform to the new type of national organization required by 1939 legislation. The old pattern had to be dropped and those activities which flowered under the FMP continued only with great effort. Fortunately such orchestras as the Buffalo Philharmonic were developed to a point where the complicated financial regulations of the post-FMP years were unable to stop them. But other orchestras such as the Bridgeport Symphony, the Wisconsin Symphony, the Portland Philharmonic and the Huntington Symphony might have survived the end of WPA if they had been able to continue under the old FMP admissions procedures.

In April 1939 Dr. Sokoloff resigned from the Directorship of the Federal Music Project. He had seen the end of his dream approaching and his temperament could not have endured the detachment of the Washington office under the WPA Music Program. The monuments of his planning and organizational ability still stand and should demand a large chapter in the history of American culture. Every official of the Federal Music Project who worked in close contact with Dr. Sokoloff has enjoyed a stimulus and inspiration which will last long after the personal association has ceased. He carved his own record and it has endured well.

(Description and History)

With the realignment of WPA music activities under the WPA Music Program a change in directorship took place. The resignation of Dr. Nikolai Sokoloff in April 1939, and the subsequent resignation of William C. Mayfarth as Deputy Director in June of the same year, required a reorganization of the Program staff in the summer of 1939. During the hiatus between the Federal Music Project and the WPA Music Program, the national office was in the charge of George Foster, who served as Acting Deputy Director. Mr. Foster had been administrative assistant to the National Director serving as Regional Director for New York and New England. In August 1939, Dr. Earl V. Moore was appointed Director of the WPA Music Program and Mr. Foster returned to Region I.

The WPA Music Program

In accordance with the provisions of the Emergency Relief Appropriation Act for the fiscal year ending June 30, 1940, all projects sponsored by the Work Projects Administration came to an end on August 31, 1939. (To gain the full implications of the phrase "sponsored by the WPA" as it affected the Federal Arts Projects, see Chapter II on Sponsorship). It was expected by many that the severance of Federal sponsorship would bring to an end the Arts Projects as effectively as legislative edict had erased the Federal Theatre Project. (See Public Resolution No. 24 - 76th Congress, 1st Session, "Emergency Relief Appropriation Act of 1939.")

(The WPA Music Program)

This belief was shared by many within the WPA and the months of August and September, 1939, constituted a period of suspense during which the Administration could only hope but not predict that the several States would accept the responsibility of sponsoring the Arts Projects. During this same period great doubt was expressed by those who had administered the Federal Projects that these activities could continue successfully without Federal direction.

It was feared that the standards of operation, if left to the States, would fall to a level incompatible with the prestige which the Federal projects had gained and it was predicted that local pressure exerted through State sponsors, would wreck the artistic integrity of the State Music Projects.

General Letter No. 278, July 31, 1939, set forth the Instructions on the Organization of Arts Projects Within State WPA Programs. This document stated "The entire series of projects for the nation as a whole will be known as the WPA Art Program, WPA Music Program, WPA Writers Program, and WPA Historical Records Survey Program. State Art, Music, Writers, or Historical Records Survey Projects shall be operated by the State Division of Professional and Service Projects."

In Washington three Subdivisions were established under the Professional and Service Division. These Subdivisions were Research and Records, Welfare, and Community Service. The latter Subdivision included the Arts Programs excepting the Historical Records Survey which was transferred to the Research and Records Subdivision. The National Director of the WPA Music Program was now responsible to the Director of Community Service Programs.

(The WPA Music Program)

The Emergency Relief Appropriations Act passed in 1939 did more than abolish the Federal Projects. It established requirements for all WPA projects which the legislators believed would eliminate the Arts Programs. The two major provisions of the Act which were intended to strike the death blow at the former Federals were (1) the requirement that sponsors must provide 25% of the cost of WPA operations, and (2) that all employees who had been on the pay roll for 18 consecutive months must be dismissed and reemployed only after reinvestigation of need.

The sponsorship provision in the Act was interpreted by Colonel Harrington to mean that the total sponsorship in a State must amount to 25% of the total cost of WPA operations. Therefore it was not required that each individual project obtain 25% sponsorship. This interpretation was a life-saver to the Music Program because the total non-labor costs of the Program did not amount to 5% and since the employment of personnel by sponsors was unsatisfactory except in the large symphony orchestras, a higher percentage of sponsorship could not be used. However, the sponsorship provision of the Act did its damage. In the first place it placed a premium, in the eyes of the State Administrators, upon those projects which would bring in the highest percentages in sponsorship. These projects were of the types which had the highest other-than-labor costs. Therefore construction projects were favored over service projects. Within the category of service projects the welfare activities were favored by the States over

(The WPA Music Program)

those of a cultural nature.

A concomitant blow at the Music Program was a provision in the Act which stated that admission receipts must be covered into the Miscellaneous Receipts of the Treasury and could not be counted as sponsors contributions. This action wiped out the biggest item of sponsorship which had placed the Music Program ahead of many service projects in sponsorship. This difficulty was partially overcome by drawing contracts in such a manner that most of the money accruing from paid admissions concerts would be held and spent by the sponsor for equipment needed by the Music Projects. However, this procedure was not practical for touring orchestras which would deal with a different sponsor every night. Furthermore, in many States the Official Sponsor was not legally authorized to hold funds. The effect of the sponsorship provisions of the Relief Act upon State Administrations was felt within the structure of the Music Projects themselves. State Administrators were inclined to favor only those music activities which brought high sponsorship to the detriment of more worthwhile activities.

As in the case of the "18 months provision" of the Act, the congressional attempt to revise certain WPA practices was aimed at construction projects. The reasoning behind the "25% sponsorship clause" was an attempt to prevent the Work Projects Administration from spending large amounts of Federal funds in purchasing materials. On large construction projects where materials were expensive and

(The WPA Music Program)

WPA wages were low it was not at all uncommon for non-labor costs to constitute 50% of the total cost. In some cases the Work Projects Administration had assumed not only the cost of the labor but also a great part of the material cost. The "25% clause" was aimed at this situation. Congress intended that of the total labor and non-labor costs the WPA should not pay for more than 100% of the labor and 50% of the non-labor. However, the Music Program had a non-labor cost average of not more than 3% while the labor costs were higher than many other Professional and Service Projects. Therefore, if the sponsor assumed entire other-than-labor costs of a Music Project he was 22% short of the congressional requirement.

The "18 months" provision of the 1939 - '40 Relief Act, likewise was inserted with the best of intentions but because of the habit of legislating only for construction projects, a tremendous amount of damage was inflicted upon projects of a continuing type.

Item b, Section 16 of the Act stated "There shall be removed from employment on Work Projects Administration projects all relief workers, excepting veterans, who have been continuously employed on such projects for more than eighteen months, and any relief worker so removed shall be ineligible to be restored to employment on such projects until after (a) the expiration of thirty days after the date of his removal, and (b) recertification of his eligibility for restoration to employment on such projects. In the case of relief workers whose period of eighteen months of

(The WPA Music Program)

continuous employment expires before September 1, 1939, this section shall apply to require their removal not later than August 31, 1939, rather than on such expiration date."

This section of the Act was intended to break up the ranks of imagined perennial "relievers", whom it was supposed would prefer to "loaf on work projects rather than go out and seek an "honest living". The effect was just the opposite. It was true that on construction projects, a rotation of employment might do little harm. The WPA had never been able to employ more than a small proportion of the unemployed. One unskilled worker could swing a pick about as well as the next one and therefore the "18 months clause" might spread the work among more people. However, the men who were employed on the construction projects were those who were likely to be least affected. Construction projects had beginning and termination dates. Men were employed on a project authorized to build a municipal garage. When the garage was completed the project ceased to exist and the men were dropped from the WPA unless another project was ready to begin operation which needed the same skills and the same number of men. Therefore the unskilled laborers of the construction division were those least likely to have been employed for eighteen consecutive months without a break of at least a day or two.

In the case of the Music Program as in the case of every other WPA Program of a continuing nature where professional and

(The WPA Music Program)

technical personnel was employed, a respectable turnover in personnel had been maintained. Whereas, in unskilled classifications, the laborer might receive no more money in private enterprise and often sub-standard working conditions, the musician receiving at the most \$94.00 per month, would not hesitate to accept a theatre engagement paying at least \$60.00 per week. The music projects suffered in particular because every man in an orchestra filled a particular niche without which the whole could not function. It was not difficult for the construction project to terminate 50 laborers and draw 50 more from the ever loaded relief rolls but the Music Project Supervisor could not drop 50 musicians and simply requisition an equal number of replacements. He would find that there were fifty musicians awaiting assignment but that twenty five were drummers and the rest equally divided between saxophonists and second fiddlers. From this waiting list he was supposed to replace oboists, bassonists, harpists, tympanists, etc., in the correct proportions.

The immediate effect of the "18 months clause" was to stop the operations of every WPA orchestra for about two months. From the first "18 month" lay-off until the last music project was liquidated in 1943, there was never a time when some WPA orchestra was not being faced with the absence of a key instrumentalist on the eve of an important concert because his 18 months were up on that date. Actually, the "18 months" clause created little rotation of employment on music projects among the better qualified musicians.

(The WPA Music Program)

Theatre men and dance musicians could be rotated without much harm to their organizations but in the symphony orchestras the practice was to struggle along with a man transferred from another unit until the key man had "served his sentence" and was reinstated to the project. As far as musicians were concerned, the sum total effect of this congressional addition to the '39 Act was to work a great hardship upon musicians who, for no fault of their own, could not obtain private employment. It further raised havoc with the attempt of the Music Program staff to render public services commensurate with the monies appropriated by Congress.

The few pages which have been devoted to the transition of 1939 cannot do justice to the distressing problems which faced Dr. Moore when he assumed Directorship of the WPA Music Program. These legislative measures were enough to eradicate music from the WPA and the fact that Dr. Moore accepted the challenge of each legislative obstacle, and sent the Music Program on the most productive period of its history is sufficient testimony to his character and his mental powers. In review, the Emergency Relief Appropriations Act for the Fiscal Year ending June 30, 1940 made these adverse changes in the structure of the Music Program: (1) Federal operation ceased and music projects came under the immediate direction of the State Administrations; (2) 25% sponsorship was required of all WPA operations, (3) all employees had to be dismissed after they had been employed for 18 consecutive months. After the enactment of these provisions and the added blow relating

(The WPA Music Program)

to paid admissions, it was doubtful that even the Administration expected the music projects to continue.

For three months the life of the Music Program hung in balance. The States were struggling frantically to obtain official sponsors for the new State-wide projects. Desperate drives were being made in the communities to obtain local co-sponsors who would provide sufficient contributions in cash or in kind to permit the continuation of music units. Scarcely had the sponsors been obtained and the necessary project applications approved in Washington when the deadline date of the "18 months" clause dismissed practically every project musician in the United States. This was even a greater crisis than the problem of sponsorship for there was no way of predicting how many musicians would be eligible to return after their "furlough". Many States had stiffened their relief certification requirements since the project musicians were first employed and since all workers had to be recertified before becoming eligible for reassignment to WPA, the future was unpredictable. Furthermore, there was bound to be a bottleneck in the relief offices of every city when the thousands of dismissed project employees would flood in for recertification. One more obstacle obscured the future of the WPA Music Program. According to the regulations of the Work Projects Administration, there was no assurance that a dismissed worker would be returned to the same job from which he was dismissed. If a requisition from the music project was not waiting in the Division of Employment on the day when a musician

(The WPA Music Program)

returned for assignment, he was likely to be assigned to a sewer job. If he did not accept this work he was forever barred from WPA employment for having "refused assignment".

The first stroke of the "18 months" provision put all WPA music units out of action for about six weeks during and after the month of October, 1939. After that there was a steady trickle of musicians back to their former posts. They had complied with the Law. They had spent thirty or more days in a futile attempt to find employment which did not exist. They had served their sentence and had lost at least \$100 from a bare subsistence budget.

The upset in the paid admissions procedure was not without its blessings. One immediate result was to end a tendency toward commercialism which had developed in some of the larger States. State Directors of the FMP who had large and excellent units and whose promotional devices had been successful, were rapidly becoming more impressed with the size of their Agent-Cashiers fund than with the actual public service which they were rendering. They could not be blamed entirely for this tendency. In spite of the fact that it was stated in the procedures of the Federal Music Project that the normal policy was free concerts for those who could not afford to pay for good music, considerable pressure had been applied to the States to demonstrate that their units could eventually become self-supporting. This concern had originated in the White House and the word had been passed down to the States that the President was sympathetic to the

(The WPA Music Program)

Arts Projects but that he felt they were expensive services unless there was definite proof that they were gradually becoming self-supporting. This attitude had been thoroughly discussed between the Directors of the Federal Projects in Washington and by the time the President's concern had been passed down to the State Directors it had achieved the effect of an order to "earn your other-than-labor costs, or else". Consequently, the State Directors turned the pressure on their promotion supervisors and bookers to an extent that in many States during 1938 and '39 very few free concerts were given.

In the Fall of 1939, when sufficient workers had returned from their "18 months dismissals" to form presentable orchestras and bands, the State Supervisors of the WPA Music Program turned their attention toward educational concerts in the public schools. Project bookers who had been trained to whip up enthusiasms among American Legion Posts and fraternal organizations to sponsor paid admissions concerts were now groomed to approach public school superintendents on the subject of developing series of educational concerts. The chief problem in presenting these concerts was the cost of transportation. In some cases these costs were paid by PTA groups, sometimes from school district funds and not unusually by contributions from the students. Progressive State Music Projects assigned specialists to the task of developing program series. These were usually arranged in cooperation with the public school music supervisors. Program notes were prepared by the music projects and program materials were

(The WPA Music Program)

forwarded well in advance to schools in order that the pupils might be well prepared by the time of the concerts. Since in the majority of States the State Department of Education was the official sponsor of the Music Project, this development of public school concerts won enthusiastic support and cooperation from these sponsors. Furthermore, where paid admissions concerts were still conducted, the public school concerts afforded a fine medium of automatic promotion.

Children who had heard the WPA orchestras in their schools carried home the good word with the result that the parents were already "sold" on the project concerts. In travelling, it was not uncommon to present a public school concert in the afternoon and a paid admissions concert in the evening. Since the same public body co-sponsored both concerts and since there was no revenue from the school performance, the sponsor was generally allowed to retain all of the receipts, thereby avoiding the red-tape of the new legislation.

In Michigan an ingenious device for the fullest utilization of project bands was achieved. A Michigan band would travel to a rural community giving an educational program in one or more schools during the morning. In the afternoon the members of the band would hold a clinic with the instrumentalists of the school band, helping them with difficult passages, showing them improved fingering and correcting whatever faults appeared in their playing. Toward the end of the afternoon the public school band and the project band would

(The WPA Music Program)

hold a joint rehearsal under the baton of the public school supervisor. At this rehearsal the project musicians and the school children would share the same stands. Thereby the pupils had the experience of playing beside a professional musician and benefitting from his experience. In the evening of the same day it was not uncommon for the project band to give a public concert in the community. While this was a strenuous day for the project musicians it consumed so many of the allotted working hours that an additional day of rest could be scheduled during the pay roll period. Such full use of time was much more popular with the musicians than the usual practice of scheduling a three hour rehearsal or a concert on each of the seven week days.

Conspicuously good educational programs were developed in Connecticut, Ohio, Massachusetts, Maine, Illinois, and Dallas, Texas. With this revision in the general direction of performance services a considerable job of training had to be done with project conductors. Even among the best and most experienced of these conductors there were few who understood child psychology or the fundamental principles of presenting an educational concert. Those conductors with chiefly theatre experience had not the slightest knowledge of proper program content and began with the supposition that they should play what the children enjoyed most. In some communities they were encouraged in this attitude by public school music teachers with the result that what should have been an educational experience turned out to be a maudlin collection of sentimental popular songs. These

(The WPA Music Program)

practices were immediately halted and as is outlined in the Chapter on Training, institutes were established to train conductors for this new task. As a result of this training and their subsequent success in presenting childrens' concerts, many conductors were taken into public school systems on municipal pay rolls. Sample programs and materials for educational concerts are included in Exhibit "#7".

This introduction of music performances into the educational systems of communities came at a time when the new emphasis on music education established by Dr. Moore provided for a perfect integration of all project activities and narrowed the gap which had existed in all music projects between the music education activities and the performance units. This integration of services provided a program, perhaps less spectacular than the operatic presentations of '36 and '37, but more firmly rooted in community interests, more likely to produce future employment opportunities and obtaining a fuller return in services from the project musicians. Small units such as eighteen and twenty piece bands which had not been of sufficient size or instrumentation to warrant notable public performances were now able to devote part of their time to teaching, and part to band clinics along the lines of the Michigan plan previously mentioned. In Kansas City, Kansas, bandsmen were dispatched to each public school to assist the instrumental supervisors of the public school system in conducting their instrumental classes. In that same city during the summer months a large youth band was formed from the ranks of high school band players. This band was formed around the

(The WPA Music Program)

professional nucleus of the small WPA band. Daily rehearsals were held in a public park and recreational activities such as sports and picnics were added to the after-rehearsal schedule. Instrumental clinics were conducted by the project musicians. This venture, operated for two summers, had the enthusiastic support of the Kansas City public school system. In effect, it meant that the public school music supervisors were relieved of the arduous task of getting all of the high school students back into playing condition after a summer of musical idleness. A Kansas bulletin dealing with the above mentioned activity is included in Exhibit "#7".

The same cooperation which was developed between music project units and the public schools was inaugurated between the music projects and amateur community musical organizations. This was a reversal of the policies of the Federal Music Project. One of the unbending regulations of FMP days was that all concerts must be presented by the Federal Music Project. The FMP never could assist in a performance. The fear was that the identity of the Project would be lost and that the project units would be exploited by local conductors for their own aggrandizement. On occasions it was very difficult to obtain the permission of the Washington office of the Federal Music Project for a project orchestra to provide the accompaniment for a local performance of the "Messiah" by the community chorus unless the program read "Presented by the Federal Music Project, assisted by the _____ Community Chorus".

(The WPA Music Program)

Throughout the country there were and are hundreds of community orchestras composed mainly of amateurs who would be able to present concerts of the best musical literature if they had an oboe, or one good leader for the cello section, or a few good violins for the outside desks. At the same time there were music project orchestras of twelve, eighteen, or twenty five men - good musicians but, because of their small numbers, unable to compete for public attention even in a small town, with the radio orchestras heard by everyone. Such project orchestras languished in obscurity, barely large enough to present school concerts and unappreciated by the general public. The key to the productivity of such units was the combination of these units with the community orchestras which had a crying need for their help. Some of these arrangements were on a regularly scheduled basis while others were of a temporary or periodic nature. In New Hampshire, the State WPA Orchestra joined forces with the Nashua Symphony Orchestra and in Minnesota the WPA symphony orchestra sent a nucleus of players to assist the community orchestra in Hibbing. In Staunton, Virginia, project musicians kept alive the historic Stonewall Jackson Brigade Band, an amateur community organization organized in the 1840's. Taking a cue from Kansas City and Interlochen, the Nebraska WPA orchestra and the project music teachers operated a summer camp for high school band and orchestra players.

(The WPA Music Program)

Assistance in the development of community and educational music enterprises was not confined to the contributions of performance units and music teachers. Particularly in Milwaukee, the music copying unit, sponsored by the Milwaukee County Public Library, directed its efforts toward making music available to community organizations in a form most practical for their use. Orchestral scores and parts in the Breitkopf and Haertel, and Peters editions were rearranged and recopied for the use of orchestras lacking oboes, bassoons, and four horns in such a way that they could be played by the more commonly available instruments. These transcriptions were made carefully, avoiding the bad taste which has prevailed in most of the published transcriptions. Orchestral accompaniments to large choral works were transcribed for band to facilitate outdoor performances. Symphonic works were rescored for piano, four hands, when such works were not available in printed editions. Also in Wisconsin, similar work was done in Madison by the WPA music copyists for the Library of the University of Wisconsin.

In the field of community opera, the orchestra and conductor of the Portland WPA Symphony Orchestra (Oregon) assisted in the community presentation of such works as the "Beggars Opera" and Pergolesi's "La Serva Padrona".

In introducing Dr. Earl V. Moore to the members of the Joint Regional Conference and Music Education Institute at Des Moines, Iowa, April 14, 1941, the writer of this Report spoke of Dr. Moore

(The WPA Music Program)

as having found a project and left a program. This statement had a dual significance as Dr. Moore arrived in Washington at the time the Federal Music Project had just closed and the WPA Music Program was opening. However, the real significance intended by the speaker, was the fact that Dr. Moore found the remains of a large Nation-wide project, the activities of which were limited chiefly to presenting public concerts of the highest possible professional standards. Music Education activities had been neglected on the whole and there had been little effort made to broaden the scope of project activities or to integrate these activities into the cultural lives of the communities with the exception of a few symphony orchestras which were developed in cities such as Buffalo, Oklahoma City, and Salt Lake City.

Dr. Moore founded a program in fact as well as in official title. His program was elastic. It was constantly being changed in each State to best serve the communities and their particular needs. Training was greatly expanded not only that the project workers might serve the Program better but that they might serve the needs of their communities better, thereby insuring their own futures. The emphasis upon the best possible symphonic performances by large orchestras was by no means diminished in those cities where such a program provided the best service. Under the WPA Music Program, the New York City concerts graduated into the dignified housing of Carnegie Hall and played to greater audiences than had ever before heard WPA concerts

(The WPA Music Program)

in that city. The Illinois WPA Symphony Orchestra in Chicago continued with success its brilliant series of concerts emphasizing the less beaten paths of symphonic literature. Oklahoma City and Buffalo took over their WPA orchestras and in Salt Lake City the WPA orchestra won an appropriation from the State legislature. Professionally, nothing was lost under the WPA Music Program until the war diverted personnel and redirected services. The greatest difficulties of the WPA Music Program from 1939 to December 7, 1941 were those of trying to cope with the administrative vagaries in some of the States and in particular, District organization.

In June or July of 1940 Dr. Moore resigned as Director of the WPA Music Program in order to return to his duties at the University of Michigan. However, he remained as a Special Consultant periodically visiting Washington and constantly rendering valuable service from his office in Ann Arbor. In August 1940, Mr. George Foster was appointed Deputy Director of the Music Program. This position had been vacant since the resignation of William C. Mayfarth in 1939. Mr. Foster adhered closely to the policies of Dr. Moore and remained in constant communication with him.

In the summer of 1940 the National Guard was called into service and the first Selective Service Act was passed. The first registration under the Act was in October of that year and by Christmas the first wave of selectees began pouring into the Army camps. Also during the Summer of 1940 thousands of young men enlisted

(The WPA Music Program)

voluntarily in the armed forces and under the Lend-Lease Act our arsenals and munitions plants were approaching wartime production. In the Fall of 1940 it became obvious that the services of the State music projects were to be needed on military reservations and in communities adjacent to Army camps. Also it appeared that the strain of stepped-up defense production might be eased by the services of music project units.

The first State to begin turning its project activities toward the national defense program was Massachusetts. As early as August 1940, the Massachusetts Music Project began providing bands for recruiting rallies and in September of that month concerts were inaugurated in the historic Springfield Arsenal engaged in the production of Garand Rifles. When the first National Guard Regiments arrived in camp many were without bands and the existing Army bands were not sufficient to fill the needs of the ranks which were expanding rapidly even under volunteer enlistments. During that period, many WPA bands were assigned to Army camps to play for daily company drills, guard mount and retreat.

In 1940 the Army Air Corps was without bands and the WPA supplied many of its musical needs. The removal of the National Guard from the States brought about the formation of State militia units to serve within the State borders in case of internal disorder

(The WPA Music Program)

and these units were often provided with WPA bands for drill.

By January 1941 twenty-one of the State music projects were engaged in some form of defense activities. In California and Florida there was an immediate need for entertainment in the Army and Navy establishments which, in the early days of mobilization, grew most rapidly in those States. By January the draftees were beginning to roll toward the induction centers and project bands were regularly assigned to railroad station send-offs. The success of the noon-day concerts of the Massachusetts Music Project at the Springfield Arsenal inspired other similar services at the Watertown Arsenal, also in Massachusetts and at the Northern Pump Company plant in St. Paul, Minnesota. Massachusetts still led the Music Program in the scope of its defense activities, supplying during that month bands in nineteen National Guard Armories, furnishing bands to Army units at Fort Ruckman and at widespread recruiting rallies.

As the Army was without bands in the early days of mobilization it was also without a sufficient number of Special Services officers. Therefore, the State music projects were called upon to provide leaders for musical activities in the camps. Chorus leaders were in great demand and calls began to be received for instrumental instructors.

The Summer and Fall of 1941 was a period when Army morale probably reached its all time low. The National Guard units had been in camp for a year and the selectees for nearly that long.

(The WPA Music Program)

War was not in sight and the men resented the endless drill without the prospect of a chance to fight. Army recreation was not completely organized to care for the number of men under arms and the commanding officers in the camps were desperate for help in keeping the men supplied with healthful recreation. Consequently the services of the State music projects to the armed forces were redoubled. Hitherto the Program had attempted to preserve a balance between services to civilians and those to the armed forces. The Report on National Defense Activities for the month of June 1941 reflects the stepped-up schedule of assistance to the Military. Forty-two State music projects were engaged in some form of defense activity and in some States all civilian services had ceased.

According to this June report practically every WPA dance band was devoting full time to the military reservations and surrounding communities. Good dance men formerly employed in other units or in music education centers were withdrawn in order to form more dance units. It was unexpected at the time but it was soon found that the project symphony orchestras filled the recreation halls and aircraft hangars as quickly as the dance bands. In California the commanding officer in charge of the summer maneuver area asked that entertainment units of musicians be formed to accompany the troops in the field on maneuvers. A unit sent from San Francisco travelled fifty miles nightly to bivouacks. At one clearing in the woods this group performed from the back of an Army truck before an

(The WPA Music Program)

audience of 10,000 soldiers at one time. Soldiers began to ask for music instructors to teach them to play instruments during their free hours. Army bands wanted coaches on some instruments so that while the emphasis of the defense program was upon wholesome entertainment, the music education units were not left without a chance to serve. Most States soon had all of their qualified choral and voice instructors assigned to the camps. Massachusetts, still determined to outdo the other States, counted 520 of its 784 employees as engaged in serving the armed forces. The Army was depending upon Massachusetts Music Project bands for full services at eight forts and air bases. Services at the Erie Ordnance Depot followed the example set at the Springfield Arsenal and similar services were being rendered at the Powderbag Company plant at Charleston, Indiana. An incomplete list of military posts, where WPA music services were provided during June, 1941, numbered 142. The following industrial plants were listed as receiving WPA music services:

Consolidated Aircraft	San Diego, California
Billings & Spencer	Connecticut
Powderbag Plant	Charleston, Indiana
Northern Pump Company (gun mounts)	St. Paul, Minnesota
Curtis Bomber Plant	Omaha, Nebraska
Haskell & Pompton Lakes Munition Plant	New Jersey
Republic Aviation Company	Farmingdale, New York

Copies of Defense Activities for the months of January through June 1941 will be found attached as Exhibit "#11".

During the last six weeks of the calendar year 1941, it was found that the travel budget of the Division of Service Projects was

(The WPA Music Program)

running extremely low. A large number of consultants had been in the field revising project activities to fit the national defense program. Consequently, Mrs. Kerr decided to "ground all consultants in Washington" until after January 1, 1942, and, in order to take full advantage of the period when everyone would be in Washington, a series of work conferences were scheduled for the week of December 7, 1941. The conference came and with it came Pearl Harbor. On the morning of December 8, 1941 the following telegram was sent to the Honorable Henry L. Stimson, Secretary of War, and to the Honorable Frank Knox, Secretary of the Navy:

"RESOURCES OF WORK PROJECTS ADMINISTRATION COMPLETELY AVAILABLE TO ARMY AND NAVY. WE ARE NOW EMPLOYING ABOUT ONE MILLION UNEMPLOYED PERSONS. DISTRIBUTION OF THIS EMPLOYMENT CAN BE FURTHER CHANGED TO MEET WAR NEEDS. PROJECTS FOR DEFENSE WHICH HAVE BEEN CARRIED ON FOR YEARS IN CLOSE COOPERATION WITH YOU CAN BE SPEEDED UP, ENLARGED AND NEW ONES QUICKLY STARTED. PENDING SUCH TIME AS FULL PRIVATE EMPLOYMENT IS POSSIBLE I ASSURE YOU THAT THE UNEMPLOYED WANT TO WORK FOR THEIR COUNTRY ON THE MOST ESSENTIAL PROJECTS. IN ADDITION WPA HAS ADMINISTRATIVE STAFF IN EVERY STATE AND MOST COUNTIES WITH YEARS OF EXPERIENCE IN LOCAL CONDITIONS, AND THIS STAFF IS AT YOUR DISPOSAL FOR ANY SERVICES YOU MAY DESIRE.

HOWARD O. HUNTER
COMMISSIONER"

The same morning the following telegram was sent to all State Work Projects Administrators:

"STATE OF WAR DEMANDS COMPLETE COOPERATION AND EFFECTIVENESS OF WPA. WAR AND NAVY DEPARTMENTS HAVE REQUESTED ACCELERATION OF WORK ON VITAL PROJECTS AND POSSIBLE DEFERMENT OF OTHERS NOT ESSENTIAL AT THIS TIME. YOU ARE INSTRUCTED TO CLOSE OFF RAPIDLY AS POSSIBLE ALL CONSTRUCTION PROJECTS OF NONDEFENSE NATURE USING CRITICAL MATERIALS OR LABOR WHERE THEY CAN BE EFFECTIVELY

(The WPA Music Program)

USED IN DEFENSE ACTIVITY. WPA EMPLOYMENT QUOTAS ARE SUBJECT TO ADJUSTMENT IF DEFENSE REQUIREMENTS INDICATE. I HAVE OFFERED SERVICES OF ENTIRE ADMINISTRATIVE STAFF TO WAR AND NAVY DEPARTMENTS FOR ANY LOCAL ASSISTANCE NECESSARY.

HOWARD O. HUNTER
COMMISSIONER"

December 7, marked the end of the WPA Music Program as a professional program. From that date on no activity was continued which did not directly serve the armed forces, war industry, or the sale of War Bonds and stamps. While several symphony orchestras continued to serve in large military areas and perform concerts sponsored by the United States Treasury Department, most of the smaller units were converted in dance bands for the army camps and navalbases. The music education activities disappeared almost over night. At the same time workers began to leave the program so fast as to necessitate the abandonment of several music units. This was especially true on the Pacific Coast where employment opportunities in and out of the musical profession withdrew personnel in droves.

As all types of projects in the Division of Service Projects began to dwindle rapidly in personnel it became necessary to consider the consolidation of projects in order to hold adequate supervision. During January the author of this report made a tour of the Middle West and the Southwest to develop plans in those States for the organization of consolidated Public Activities

(The WPA Music Program)

Projects, thereby eliminating separate State projects such as Music, Education, Research and Records, and Art. Before this trip was completed plans had moved so rapidly in the Washington office that the current plan of consolidation was scrapped in favor of a more drastic reorganization. This reorganization consolidated the Research and Records and the Public Activities Subdivisions into the War Services Programs Subdivision. During the Summer of 1942 this consolidation was carried out in the States. The WPA Music Program was ended.

From the consolidation of the War Services Programs music activities were almost entirely of a recreational nature. Music education services were declared ineligible and the only vestiges of professional music were the United States Treasury Concerts in New York City and Michigan. By the Summer of 1942 the Washington office of the Music Program consisted of only the Director, George Foster, who was assigned to other administrative duties. In the States many of the former State Supervisors were advanced to more important administrative posts. Even as late as March 1943 many WPA orchestras were still playing full schedules in Army camps, military hospitals and air fields. And as late as May 1943 a handful of people who were appointed to State Directorships by Nikolai Sokoloff in 1935 were assisting in putting away the administrative affairs of the Work Projects Administration. On April 30, 1943, the last work projects closed in a few remaining State Administrations. The last encore had been played.

(The WPA Music Program)

And now for the box score. Going back to the objectives originally stated in the Federal Music Project Manual, Preliminary Statement of Information, October 1935, Nikolai Sokoloff, Director -

"The Federal Music Project is designed to give employment to professional musicians registered on the relief rolls. The Federal Music Project will employ these musicians as instrumentalists, singers and other concert performers, and as teachers of music."

Beginning with the year 1936, after the Federal Music Project was fully organized and operating, the employment on the FMP and the WPA Music Program ran as follows:

June 1936	15,435
December 1936	15,142
June 1937	13,627
November 1937	10,067
June 1938	10,395
December 1938	11,647
June 1939	10,004
December 1939	10,072 (first WPA Music Program figure)
June 1940	9,304
December 1940	10,603
June 1941	8,622
December 1941	7,800

"The general purpose of the Music Project will be to establish high standards of musicianship, to rehabilitate musicians by assisting them to become self-supporting; to retrain musicians, and to educate the public in an appreciation of musical opportunities" so continued the FMP Manual. The standards of WPA music were high - often higher than those of the communities in which they operated. The WPA Radio transcriptions now deposited in the President's Library at Hyde Park, the Music Division of the Library of Congress and the

(The WPA Music Program)

Library of the Federal Works Agency will serve as lasting evidence of the standards maintained by WPA bands and orchestras. The content of WPA concert programs and the attendance figures of the millions of persons who came to listen to these programs will testify to the standards of the Federal Music Project and the WPA Music Program.

The musicians who are now employed in the Buffalo, Oklahoma City, and Salt Lake City symphony orchestras give evidence of the training and rehabilitation which was accomplished by the WPA. The former WPA musicians now employed in every major symphony orchestra of the country is documentation of the assistance given by the WPA in making unemployed musicians self-supporting.

As for the education of the public in an appreciation of musical opportunities, one example is cited of which there were duplicates in almost every large city. At a public concert in the regular winter series of the Bridgeport Symphony Orchestra in 1941 the author of this report observed a rather unusual audience. The auditorium was sold out but the composition of the audience was puzzling. In the most expensive seats there was a fringe of white ties and tails. The usual carriage trade which has always sponsored symphony orchestras in our musical history. The carriage trade was silver haired or bald. But the rest of the audience was composed almost entirely of youth. Age and youth - there was nothing in between. An audience of those who had always paid the bill for music and those who had supported Clark Gable. Upon asking about this strange combination of auditors, the writer was informed that

(The WPA Music Program)

the older people were there because they were expected to be seen there. The youth, it was explained, had been receiving WPA symphony concerts in the public schools for the past five years and they had found that between a movie and a symphony concert, both costing thirty-five cents in Bridgeport, the symphony concert gave more satisfaction for the money. Also, the statement made by Arthur Judson at a meeting of the National Advisory Committee of the Music Program in 1941, is sufficient testimony to justify the governmental support of the WPA music services for eight years. Mr. Judson said in 1941 "the WPA Music Program already has advanced the cause of music in this country by ten years".

In evaluating the accomplishments of the Federal Music Project and the WPA Music Program it must always be kept in mind that Congress has not indicated at any time that it desired to create a government bureau of fine arts nor a Federal subsidy of music. The authors of the successive Emergency Relief Acts which initiated and maintained the Work Projects Administration, provided funds for relief and the pages of the Congressional Record and the reports of the hearings before the Appropriations Committees of the House of Representatives and the Senate will bear out the statement that the legislators placed more importance on relief than upon the work of the WPA. If Congress had intended to create a work relief program it would not have injected such restrictive measures as the "means test", the "eighteen months clause" or the requirement of a periodic review of need. It was only the determination of the

(The WPA Music Program)

Commissioners of the Work Projects Administration and of Mrs. Kerr who insisted constantly that emphasis be placed on the quality of the work performed by the WPA.

The Music Program could have trimmed its employment to include only those musicians of the highest musical attainments. Such action would have created a more flawless program but it would have violated the dictates of Congress. Standards could have been established which would have held national employment to a limit of two or three thousand but had this been done the congressional repercussions could have terminated the Program in short order. Instead the Directors and Supervisors of the Program did their best to train the available musicians to serve the most obvious needs of their communities. If anything, the State Supervisors tried to do too much with too little. The legislation under which the WPA Music Program operated certainly was not that which the professional musician would draft to most efficiently conduct music services under a work program. The great credit which is deserved by Dr. Sokoloff and Dr. Moore is for their ability to establish and maintain such high standards of operation and produce so much under legislation which was so ill-adapted to satisfactory operation. For years musicians have dreamed of government subsidies and Federal orchestras. The Work Projects Administration was not the fulfillment of that dream and yet it was accepted by many as such. The fact that the Music Program gave employment to thousands of needy musicians seemed to matter little to anyone except the American Federation of

(The WPA Music Program)

Musicians and the musicians themselves. When project quotas were cut and orchestras occasionally disbanded, the letters which poured into Washington did not complain that John Jones had lost his job. They protested against the cessation of educational concerts in the public schools and demanded to know why their community orchestra could not continue to receive the services of WPA musicians. In the eyes of the public work came before relief but this attitude was not reflected in Congress.

In answer to the query "Did the WPA Music Program accomplish its purpose?" it can be answered that the WPA Music Program accomplished far more than its purpose as established by Congress. The Emergency Relief Appropriations Acts carried a mandate to employ needy persons to perform useful work. The Music Program certainly went far beyond that mandate and if the Program suffered any shortcomings it was in failing to reach all of the goals set for it by its parent administration and by its Directors. The Program will stand on its record.

Note: Exhibit "#3" contains miscellaneous statistics on the FMP and the WPA Music Program.

CHAPTER II

Sponsorship

The Federal Music Project was a component of Federal Project No. 1 which was sponsored by the Works Progress Administration and did not require sponsorship at the local level as a prerequisite to operation. (See Exhibit #1, Supplement No. 1 to Bulletin No. 29, September 30, 1935) The FMP Manual released in October 1935 carried a statement encouraging local sponsorship and set forth the functions and eligibility of "cooperating sponsors". Sponsorship at the State level was not encouraged at that time. The thought behind this policy was that the local cooperating sponsor might eventually take over the work of the project in his community while a State sponsor would provide only endorsement of a program. In later years this thought became fact since official sponsors (State) seldom took further active interest in a music project beyond signing the annual application for continuing the work.

Supplement No. 1 to Bulletin No. 29 which established Federal Project No. 1 carried the following statement on sponsorship:

"Cooperating Sponsor, It is desirable that some public, quasi-public, or non-profit agency indicate local interest in each work project. This local sponsor will be called the 'Cooperating Sponsor'. The District Supervisor of Projects and Planning, and the District Supervisors of Art, Music, Theatre, and Writing, in cooperating with representatives of the Federal Directors, shall encourage proper agencies to suggest desirable projects for which proper talent is available from the relief rolls. To this end the District Supervisor of Projects and Planning shall circulate to all such agencies WPA Form 320A, Cooperating Sponsor's Project Proposal. On this form the prospective sponsor may advise that it is willing to aid, either financially or otherwise, in making a project suggested by it of most value to the community".

(Sponsorship)

This procedure actually was not followed. A project usually was established after the Federal, Regional, and State officials of the Federal Music Project had determined that there were on the local relief rolls sufficient musicians to establish a music project. After the project application was prepared and approved, and the project was in operation, cooperating sponsors were organized by the State Director. There is little or no evidence that the District Supervisor of Projects and Planning entered into the process of project initiation. In some cases Locals of the American Federation of Musicians acted as cooperating sponsors to the point of signing the project applications.

The lack of local responsibility for the initiation of project applications later proved to be a weakness in the structure of the Federal Music Project which was remedied in the legislation which abolished it. The excuse for this procedure was speed. In order to effect the employment of thousands of musicians on the relief rolls in a minimum space of time, it was necessary for immediate action which precluded long negotiations with community organizations to obtain sponsorship prior to project operation. It is not intended to imply that poor judgment was exercised by officials of the Federal Music Project in choosing the types of local projects which would best serve the needs of the communities and make the best use of the labor supply. However, the amount of community support which Federal Music Project units obtained,

(Sponsorship)

would have been greater if the project units had been established upon a request from responsible community groups. Under the procedure of the Federal Music Project it was necessary to rally support for the local projects after they were in operation. Under the WPA Music Program community support was organized and active before a musician had been assigned to the pay roll. In justice it must be repeated that if the procedure of the WPA Music Program had been followed by the Federal Music Project, the operations of the latter would have been retarded by nearly a year and within that year the project would have been abolished. As soon as the rapid initiation of music projects had been accomplished, State Directors of the Federal Music Project immediately set about acquiring cooperating sponsors. This development was accelerated by the procedure for operating paid-admission concerts which is discussed later in this Chapter.

There follows a list of typical cooperating sponsors in the period from 1935 to 1937.

Miami Federation of Musicians, Miami, Florida
City of Pasadena, California
Buffalo Philharmonic Society, Buffalo, New York
Milwaukee Musicians Association, Local #8, A.F.of M., Milwaukee, Wis.
Little Rock Boy's Club, Little Rock, Arkansas
Waterbury Park Department, Waterbury, Connecticut
Young Men's Hebrew Association, Wilmington, Delaware
Argonne Post #60, American Legion, Des Moines, Iowa
Local #210, American Federation of Musicians, Rockford, Illinois
Fort Wayne Recreation Department, Fort Wayne, Indiana
United Daughters of the Confederacy, New Orleans, Louisiana
City of Portland, Maine
Detroit Board of Education, Detroit, Michigan
Veterans of Foreign Wars, Silver City, New Mexico
Union Settlement, New York City

(Sponsorship)

Lakeview Fire Department, Rockville Center, New York
Syracuse Symphony Orchestra, Inc., Syracuse, New York
Future Farmers of America, Waynesville, North Carolina
Committee of Townspeople, Rochester, Vermont
Philharmonic Society, Richmond, Virginia

This list, which represents a cross-section of Federal Music Project sponsorship, is a revelation in the growing acceptance of the broader social uses of music. This list represents few organizations which had ever participated in community music beyond a "sing" or a dance. These groups became the backbone of WPA music and continued their interest and support long after the old existing musical societies had succumbed to the enemies of the New Deal.

Note: For references on cooperating sponsors of the Federal Music Project see Exhibit #13.

The duties of these cooperating sponsors went considerably beyond the bare outline set forth in Supplement 1 to Bulletin No. 29. As in the case of all WPA projects the FMP was strictly limited in its use of Federal funds for other-than-labor costs. Therefore one of the first functions of the cooperating sponsor was to obtain rehearsal quarters for project orchestras, space for music education classes, music libraries and dignified housing for concerts. In few cases did the cooperating sponsor make a cash contribution toward the operation of the local project. In a few instances cash contributions were made to provide for the transportation of bands and orchestras, the rental of music libraries and the purchase of musical

(Sponsorship)

instruments for music education centers.

The greatest function of the cooperating sponsor was in sharing the responsibility for paid admissions concerts. Had the original procedures for operating paid admissions concerts remained in effect after 1939, the legislative requirement of 25% sponsor contribution would have caused no concern.

Supplement No. 1 to Bulletin No. 29 stated "Admissions may be charged for performances and exhibitions. The exact financial procedures to be followed are defined elsewhere". This statement of policy included the Art, Music, and Theatre Projects. However, only the Theatre and Music Projects used the admissions procedure. The Federal Music Project Manual, October 1935, repeated the same statement as was contained in Supplement No. 1 to Bulletin No. 29.

On December 16, 1936, Operating Procedure No. F-45 was released bearing the title Procedure for Business Manager - Agent Cashier (Exhibit #14). The Business Manager - Agent Cashier was the position established for collecting and disbursing funds accruing from paid admissions public performances. This procedure set forth as the principal underlying the charging of admissions, "The collection of admissions by WPA sponsored Federal Project No. 1 is authorized to permit a higher quality of performance and a wider availability of entertainment than would be possible were such admissions not collected.." And again - "Excellence of performance and availability of the entertainment may require a relatively high "other-than-labor

(Sponsorship)

cost" as well as considerable expenditure for travel. To the extent that such additional costs can be paid by communities served through the collection of admissions, such additional costs for equipment, materials, supplies, and travel can be afforded." The policy was also stated that free concerts should be the general rule and admissions should not be the objective of concerts.

The thinking behind the policy of charging admissions for WPA concerts was related to the danger of competition between WPA and privately supported orchestras. It was feared that the creation of a large number of WPA symphony orchestras and the presentation of a volume of free concerts would compete with private enterprise and would develop audiences which would not expect to pay for their music. It was hoped that by charging low admission prices, a new listening public would be developed which never before had been able to afford symphonic music but which, with returning national prosperity, would bring new support to the existing private orchestras. This policy met some early opposition from Joseph H. Weber, then President of the American Federation of Musicians, but it won approval from the large concert managements who were greatly concerned over the potential competition of the new Federal Program.

Dr. Sokoloff's policy was sound. In the first place, the people who could afford to attend New York Philharmonic concerts still did so because the Philharmonic was a better orchestra than the New York City Federal Orchestra. However, a new audience

(Sponsorship)

developed which never had attended symphony concerts but which could afford \$.25 and \$.50 admissions. These new audiences were made up not only of students and adults who had always yearned for the music of the masters played by live musicians before their eyes, but also by curious youngsters who wanted to find out if this "symphony stuff" which could be bought for the price of a movie was really worth it. The proof of the soundness of Dr. Sokoloff's initial policy came when two years after the New York City Music Project initiated its low priced concerts, the New York Philharmonic lowered its rates to benefit from the new audience which the Federal Music Project had developed.

The practice of charging admission was carefully controlled from Washington and projects were prevented from getting into competitive fields. At the outset Dr. Sokoloff ruled that no dance orchestras should charge admission. Orchestras, except in New York and Chicago, were discouraged from giving paid admissions concerts in communities where there were existing symphony orchestras. In Massachusetts it was the custom to give paid admissions concerts only outside of Boston, except in cases where the Boston WPA orchestras were presenting special programs outside the usual range of Boston Symphony Orchestra repertoires.

The immediate effect of charging admissions to music project concerts was to raise the prestige of the Program. WPA Music was no longer "made work". A relief program suddenly became

(Sponsorship)

a Federal Program of culture. People actually believed that the day of the Federal Bureau of Fine Arts had arrived. With the simultaneous establishment of Art Centers by the Federal Art Project and the release of the first State Guides by the Federal Writers' Project, many believed that governmental subsidy of the Arts had come to stay. Music Project concerts in the large cities were now reviewed by first string critics. Paid advertisements of Federal Music concerts in New York took their places in the Times and the Tribune along with the Philharmonic and the "Met".

The secondary effects were to bring hundreds of community organizations into contractual relations with the Works Progress Administration, and to bring in sufficient funds to pay all of the other-than-labor costs of projects which operated paid admissions concerts. It was at this point that the Federal Music Project broke away from the time honored sponsors of "carriage trade" music and developed an entirely new field of music sponsorship. To see how this worked out it is essential that the types of contracts then in force be understood.

The Agent Cashier for each Music Project was authorized to draw contracts between the Federal Music Project and eligible cooperating sponsors. To demonstrate the most common type of contract there is used as an example the case of the Massachusetts State Symphony Orchestra travelling to Portland, Maine for a single concert. Tickets were printed according to the specifications of the Agent

(Sponsorship)

Cashier and purchased from his fund. The sponsor of the concert was the Portland Council, Knights of Columbus. Assuming that the expenses of the Massachusetts Music Project in transporting the orchestra to Portland, printing tickets and posters, feeding the musicians, etc., amounted to \$300, then the first \$300 coming into the box office accrued to the Agent Cashier's fund. The expenses of the Knights of Columbus in renting the auditorium, paying for the local publicity and other promotion media might have been \$300. Then the second \$300 coming into the box office went to the K. of C. Any funds remaining thereafter would be divided between the Music Project and the sponsor on a percentage previously agreed upon and based upon such intangibles as non-paid promotion, the possibility of obtaining future engagements and the ability of the sponsoring group to shoulder financial burdens. The contracts also carried a provision that the sponsor would guarantee all of the expenses of the Music Project in presenting the concert regardless of the box-office return. It also was required that no admission prices should be set above \$1.00 for the most expensive seats and that an adequate percentage of the seats should be available at \$.25.

In spite of the low admission prices sponsors usually cleared their obligations and sometimes collected a small profit which was generally set aside to sponsor future concerts by music project units. It was this type of arrangement which enabled the project orchestras

(Sponsorship)

to tour rural sections where large orchestras had never been heard or seen. Likewise it was the reasonableness of this type of contract which brought American Legion Posts, labor unions, volunteer fire departments and 4-H Clubs into the field of concert sponsorship. During the years from 1936 to '39 the larger music projects had staffs of booking agents who travelled extensively in arranging orchestra schedules as far as a year in advance.

The other most common type of contract was that entered into with local orchestral associations for an entire season. It was this type of arrangement which was developed in Buffalo, Oklahoma City, Portland, Oregon; and Hartford, Connecticut, where sponsors were struggling year by year to assume the full responsibility for the support of local symphony orchestras. In such communities a contract was drawn to remain in force for an entire orchestral season. It would provide for instance, that the Federal Music Project would furnish an orchestra of sixty men and that the sponsor would provide ten more men to be paid the union scale; and that the sponsor would pay the salary of a conductor to be chosen with the approval of the National Director of the Federal Music Project. The sponsor would guarantee to spend a specified amount of money on paid publicity and promotion, and to pay a specified amount for guest soloists, the choice to be agreed upon between local officials of the Federal Music Project and the sponsor. The sponsor was required to assume all expenses incurred in renting an auditorium and

(Sponsorship)

transporting instruments. In this type of contract a flat division of gate receipts was included with the sponsor usually receiving 60% of such receipts. Such an arrangement was only fair since aside from the employment of the relief musicians which would occur anyway, the sponsor carried the greatest expense and assumed all of the risk. It was only in this type of contract that the sponsor was encouraged to employ personnel. Under any other arrangement the use of sponsor-paid personnel was unsatisfactory since the music project could exert no control or discipline. In cases where the conductor was paid by the sponsor, the conductor was usually the man who had been employed by the Project formerly and therefore he understood WPA regulations and worked in close collaboration with the State Director of the Federal Music Project.

Under the procedure of the Federal Music Project it was possible for one State to borrow from the admissions fund deposits of another State and also it was in order for the Washington office to transfer funds when large surpluses were on hand. Through these procedures it was possible to equalize the benefits of paid admissions concerts and to provide small States with a reserve with which to initiate series of concerts or tours.

In some instances, the State Music Projects presented their concert series without local cooperating sponsors. Such ventures almost invariably met with financial disaster. Exceptions to this rule were the splendid concerts of unusual music presented by the

(Sponsorship)

Illinois WPA Symphony Orchestra in Chicago. Examples of such unfortunate ventures were the early opera presentations in New York City and Boston.

The financial procedures which were set forth in F-45 were the best under which the Federal Music Project or the WPA Music Program operated. They provided for a practical means of dealing with sponsors with a minimum of red-tape. Further, they provided sufficient latitude for the annual revision of contracts with such organizations as the Buffalo Philharmonic Society, working toward the complete private support of the local orchestra. If Operating Procedure No. F-45 had remained in force until 1943, several more WPA orchestras would have achieved permanence and the problem of obtaining financial sponsorship would have been non-existent.

The invalidation of Operating Procedure No. F-45 by the Emergency Relief Appropriations Act for the fiscal year ending June 30, 1940, was a serious blow to the WPA Music Program. When Congress abolished the Federal Projects in 1939 it did more than revise the organization of the cultural programs. First, the Act ended the sponsorship of its own projects by the WPA. Secondly, it prescribed a definite percentage of sponsor contribution without relation to the total non-labor costs of various projects, and third, it eliminated paid admission revenues as a source of sponsorship. There follows three citations from the '39 Act which brought about these actions.

(Sponsorship)

"All receipts and collections of Federal Agencies by reason of operations in consequence of appropriations made in this joint resolution, except cash contributions of sponsors of projects and amounts credited to revolving funds authorized by this joint resolution, shall be covered into the Treasury as miscellaneous receipts."

"On and after January 1, 1940, in administering the funds appropriated in this section, not to exceed three-fourths of the total cost of all non-Federal projects thereafter approved to be undertaken within any State, Territory, possession, or the District of Columbia, with respect to which any such funds are used, shall be borne by the United States, and not less than one-fourth of such total cost shall be borne by the State and its political subdivisions, or by the Territory, possession, or the District of Columbia, as the case may be. The facts constituting compliance with the requirements of this subsection shall be determined by the Commissioner, and his determinations, made in conformity with the rules and regulations prescribed by him, shall be final and conclusive."

"Section 25. None of the funds made available by this joint resolution shall be made available.....(b) after August 31, 1939, for the operation of any project sponsored solely by the Work Projects Administration."

After reading these three citations and after considering that the same Act legislated the Federal Theatre Project out of existence, it is not beyond supposition that Congress intended that the remaining cultural programs should die a lingering death by slow strangulation. The fact that within a few months the WPA Music Program was employing more musicians and operating in more States than it had in June 1939, is a fitting testimony to the indomitable courage of Dr. Earl V. Moore.

(Sponsorship)

The legislative provision that all admissions receipts accruing to the State units of the Federal Music Project must be deposited in the miscellaneous receipts of the United States Treasury, struck at a time when it was expected that the lucrative admission revenues of the Federal Music Project would be used to meet the requirement of 25% sponsor contribution. However, under the conditions of the Act, the admission revenues could not be credited as sponsor contributions nor could they be drawn upon to pay non-labor costs. Therefore, the charging of admissions could be of no direct benefit to the WPA Music Program and would serve only to replenish the Treasury of the United States. This legislative action brought about a make-shift arrangement which functioned smoothly only in large cities. Contracts were drawn whereby the Official Sponsor (not the cooperating sponsor) would receive all of the admissions revenues and disburse them for materials needed by the projects. These funds were also used to cover the cost of personal services such as guest soloists and extra first chair players. Thus the other-than-labor costs were covered and the monies counted as sponsor contributions. However, in many States the Official Sponsor was not authorized by law to receive or hold funds other than those appropriated by the State legislature and in such States it was necessary to abandon paid admissions concerts. In States where orchestras travelled extensively it was impossible to present paid admissions concerts except on the condition that the local co-sponsor of the individual concert would forward the receipts to

(Sponsorship)

the Official Sponsor. This procedure involved endless red-tape and was generally impractical. Wisconsin provided an example of a profitable exception. In that State the Milwaukee County Board, co-sponsors of the Wisconsin State Symphony Orchestra, sent their own box office men on tour with the orchestra. The new procedure worked best in New York City where Mayor La Guardia was the Official Sponsor. There the City of New York managed the box office for all concerts and placed the receipts in a revolving fund which was used to sponsor the project.

The legislative provision that prevented the Work Projects Administration from sponsoring its own projects closed the history of the Federal Music Project. It may have been intended to end all music activities in WPA. To exist, a music program had to be reconstructed from the bottom up and within a completely new organizational framework. The Act allowed one month for this reorganization. One month in which to convince State governments that they should accept responsibility—even financial responsibility—for the continuation of activities which had never been the function of any State agency.

To begin at the beginning of the new Music Program structure, it was necessary for applications for State-wide music projects to be submitted. In theory these were submitted by the Official Sponsor. An Official Sponsor was a State, tax-supported agency, legally authorized to conduct the subject activity. Here was the first

(Sponsorship)

stumbling block. What single State agency is normally authorized to operate symphony concerts, produce operas, collect folk songs, and conduct experiments in music therapy? Obviously none. Therefore, before project applications could be drafted, State constitutions, charters, enabling legislation and all manner of statutes were searched for some minute subsection which, by a very broad stretch of the imagination, might be interpreted as authority for someone in the State government to sponsor music activities. Eligible Official Sponsors ranged from State Universities, State Planning Boards, Conservation Commissions, Commissioners of Welfare, and Agricultural Colleges. In many States the Governor himself was the only official who felt that he had sufficient latitude to sponsor a music project.

Frankly, in nine States out of ten, the Official Sponsor was a legislative necessity and nothing more. The signature of a State official was required on the Project Proposal Form. The signatures were obtained. However, in most States, the Official Sponsor never saw or heard of the music project which he sponsored until the next request for Federal funds was due. The community continued to be the base upon which the Music Program operated and it was here that actual sponsorship was obtained.

Fortunately, The Emergency Relief Act of 1939 gave the Commissioner of the Work Projects Administration considerable latitude in interpreting the provision of the Act which required that sponsors should contribute one-fourth of the total costs of

(Sponsorship)

work projects. Colonel Harrington ruled that the Act applied to all projects in a State, collectively. Therefore, the WPA could not pay for more than three-fourths of the total costs of all projects within a State but it was not required that the sponsors of each project contribute 25% of the total cost of that project.

The adverse influence of this legislation upon program emphasis in the States has been discussed in the previous Chapter but the tortuous methods adopted by the State music projects in obtaining as much sponsorship as possible were masterpieces of ingenuity. It was ruled that sponsors contributions could be in kind as well as in cash. Probably ninety-five percent of the sponsors contributions were in kind. The regulations further specified that contributions in kind could be credited only if the contribution constituted a financial burden upon the sponsor. Therefore, if a local school board turned over to the music project a room in a local school building for music education classes, this contribution could not be credited since the sponsor did not erect the school building for the purpose of housing a WPA project. It made no difference that if the sponsor had not contributed space, the Music Program would have had to rent quarters. The fact that it did not cost the sponsor actual cash to provide the space, rendered the contribution ineligible. Consequently, music projects went to such extremes as to count the number of electric light bulbs in an auditorium and credit them on the basis of \$3.00 per month per bulb. If there was a piano in the room it was credited at the proper

(Sponsorship)

fraction of \$10.00 per month rental value. It is easy to realize the tremendous amount of paper work which was created by the book-keeping necessary to record the contributions. Ludicrous and strange items of sponsorships occurred with frequency. Men were sent out with orchestras, armed with long and complicated forms, to record every minute item of sponsorship which could be found. One of the music project units which obtained the highest sponsorship in the country was a little Mexican tipica orchestra in Phoenix, Arizona. This band of real troubadors would set out with a timekeeper and wander all over the State playing at a fiesta here and a county fair there, sleeping in barns and eating at ranches. By the time one of these tours had been completed the transportation (often hitch-hiking), food and housing costs (all carefully recorded to the last bowl of chili) would run a percentage as high as the non-labor costs of a suspension bridge.

At this point it may well be asked why, if local sponsorship was normal and State sponsorship superficial, did not the WPA Music Program operate local projects instead of State-wide projects. From the attitude of actual sponsorship this might have been feasible but from the standpoint of administration it would have been impossible. A local project was completely divorced from State and national technical control and administratively was under the jurisdiction of the Area or District Manager. Furthermore, the project could not operate outside the jurisdiction of the sponsor which would have

(Sponsorship)

prevented an orchestra from crossing the city limits. Consequently it was determined that all projects of a service type, involving technical supervision, should be operated on a State-wide basis which required State sponsorship.

There was a brighter side to the sponsorship picture. In spite of the futility of requiring projects to obtain sponsorship far beyond their non-labor costs, the requirement of a community investment in a Federal enterprise created in the communities a sense of responsibility which had been too rare in the days of the Federal Music Project. After the 1939 transition music projects were established in several States in which the Federal Music Project had not operated. In these States, with a fresh start under new legislation, it was much easier to require the local sponsors to provide liberally than in the old Federal Music Project States where nothing had been required of the sponsor beyond his good will. Although, each separate project was not required to obtain 25% of the total costs in sponsors contributions, the State Supervisors of the music projects were sensitive enough to the attitudes of their State Administrators to vie with other programs in maintaining high percentages of contributions. As a result several State music projects maintained averages of thirty and even forty percent in sponsors contributions. State supervisors refused to open new local units unless sufficient sponsorship was guaranteed in advance.

(Sponsorship)

After the first few months of speculation as to the effect of the "sponsors contribution clause" of the Act upon all WPA projects, State Administrators ceased to be concerned about the amount of sponsors contributions received by music projects. Actually, after the beginning of the calendar year 1940, sponsorship ceased to be a bugbear to State music supervisors and it did not exist as a problem until the tremendous growth of defense and wartime activities during the years 1941 to '43. With the passage of the first Selective Service Act in 1940 the activities of the State music projects gradually were diverted to the entertainment of the armed forces and of workers in defense industry. Since the sponsorship of a Federal agency could not be counted, facilities, transportation, or food provided by the Army to travelling WPA orchestras were not eligible to be classed as sponsors contributions. There was a further potential problem. If music projects devoted their entire services to the armed forces, how could States and communities be expected to continue their sponsorship when they received few or no services from the projects. The only official answer was to obtain certification of the music projects from the Army or Navy.

The Emergency Relief Appropriations Act for the fiscal year ending June 30, 1941 provided for certain defense projects by stating,

"In administering the funds appropriated in this section, not to exceed three-fourths of the total cost of all non-Federal projects approved after January 1, 1940.....(There follows the usual 25% clause).....: Provided that the provisions of this

(Sponsorship)

subsection shall not apply to projects which have been certified by the Secretary of War and the Secretary of the Navy, respectively, as being important for military or naval purposes."

This insertion in the Act cleared the way for the certification of many construction projects. It also led to the temporary certification of certain recreation activities. An attempt was made to obtain certification for music project units which were operating entirely in military establishments. This attempt met with no success with the exception of the San Diego units of the Southern California Music Project which were certified by the Navy.

Fortunately, the sponsors contributions on construction projects in the States did not fall to a point where the Service Projects were in very great danger and communities patriotically continued to sponsor music projects even though their services were entirely to the soldiers and sailors. One loophole was found in the regulations dealing with sponsors contributions which aided in maintaining fair percentages in some States. It was ruled generally that transportation costs paid out of company mess funds and post exchange funds were not Federal monies and might be credited as sponsors contributions. Therefore, the services to the armed forces did not mean a complete loss of financial sponsorship.

Recommendations

Another work program established with the speed which characterized the Works Progress Administration will meet the same problems and will not be able to stop long enough to wait for the organization of community sponsorship for cultural projects. Again it will be necessary to establish demonstration programs and organize community support after the programs are in operation. However, it is hoped and assumed that such speed will never again be necessary and that the experience of the Federal Music Project and the WPA Music Program will serve to smooth the way for the next government arts program.

Assuming that such headlong plunges will not be necessary in the next Federal works program the following recommendations concerning sponsorship of music services are offered:

It is believed that the experiences of the Work Projects Administration in the field of music services indicate that a combination of Federal, State, and local sponsorship is desirable. The base of all sponsorship should be at the community level. State sponsorship is desirable principally in having a State agency accept the responsibility for an over-all State plan. This may not always be desirable or necessary and State sponsorship should not require financial responsibility. The pattern of sponsorship should not influence the administrative organization of the agency or the program as was the case with locally sponsored projects in WPA.

(Recommendations)

A future music program should have sufficient latitude to initiate projects, where desirable. With only Federal sponsorship, such projects would expedite the development of music activities in a work program and would serve as demonstration programs to create confidence in potential sponsors. However, Federal sponsorship should be only a temporary expedient until the most practical means of local sponsorship can be determined and until a schedule of gradually increasing local responsibility can be developed. Again it is emphasized that the type of sponsorship, whether Federal, State, or local, should not be reflected in the administrative and technical supervisory structure of the music program.

The survey recommended in the Chapter on Local Arrangements Prerequisite to Program Operation should determine the type of sponsorship which is most desirable. In States such as Utah, Minnesota, and Oklahoma, where it is essential that orchestras travel extensively in order to round out a reasonable concert season, it will be desirable that a State agency accept some degree of sponsorship, financial or nominal. However, in the case of cities where it is hoped to develop sufficient community support for a full-length local concert season, local sponsorship is all that is necessary or desirable. The rules which define the eligibility of sponsors should be such that there will be no question of the authority of the sponsor to undertake work outside the limits of the political subdivision. More specifically, if

(Recommendations)

the sole sponsor of an orchestra is a city government, it should be understood that the city may sponsor concerts in any part of the State or outside the State. The sponsorship of music education projects may well conform to the pattern of the Work Projects Administration. The sponsorship of a State agency such as the Commissioner of Education or the State University will lend prestige to the program and should insure the maintenance of professional standards. Furthermore such sponsorship should enhance the development of an overall plan. Such State sponsors are in a position to provide training facilities for music teachers and should be required to so do. Financial sponsorship should be required at the local level.

Regional sponsorship, which was never possible under WPA, would be desirable in some cases where orchestras may be developed for serving an area involving more than one State. An agency such as the New England Council might be utilized to sponsor an orchestra to tour the communities of New England not on the itineraries of established orchestras. The history of the North Carolina - Virginia WPA Symphony Orchestra might have been far different if an overall sponsor could have been found. Regional sponsorship also would eliminate the question of the authority of a State sponsor to undertake work outside the limits of his State boundaries.

The progression of project sponsorship might begin with the administration selecting a community in which it is obvious that

(Recommendations)

there is need for a job to be done and in which there are sufficient community resources to eventually carry the greater part of the financial burden. The administration would then initiate a program with the nucleus of a sponsoring organization gathered together as an endorsing body and for the purpose of organizing financial sponsorship. At first the administration would operate a demonstration program to convince the community of the desirability and the practicability of the program. At the end of a predetermined period, the community would be expected to assume a share of the burden - at least to the extent of paying the total other-than-labor costs. With each annual allotment of Federal funds, or at such time as it is judged feasible, the community would be expected to increase its financial responsibility until the limit of the community's ability to pay has been reached. This goal might be complete community operation without Federal aid or it might be a point beyond which the community could not go without a small Federal subsidy.

This gradual development of community support presupposes that the Federal work program is based upon a need for reducing unemployment or for obtaining the maximum results from our nation's manpower. This method of developing community sponsorship is designed to bring about the greatest widespread development of our cultural resources since the possibility of Federal sponsorship at the outset expedites the initiation of music services where none

(Recommendations)

have existed before.

A more economical process may be followed which would aid in the preservation of our musical resources and which would require considerably less Federal expenditure. This plan would stem from the procedures established by the Federal Works Agency in the administration of the Lanham Act during World War II. The administration operating the work program, after announcing that it would assist in a program of community music services, would await the requests of the communities for assistance. Under such procedure a community maintaining a small symphony orchestra with a short season and an unbearable deficit, would apply to the administration for aid. After a survey had recorded the normal deficit of the orchestra, the promotion plans, the seating capacity of its auditoria, the possibilities of touring, the financial organization and the personnel requirements, an agreement might be reached whereby the Federal government would provide sufficient personnel to bring the orchestra up to symphonic standards and to reduce the deficit to a bearable maximum. Through this process, the employment of musicians would be increased gradually, with relatively low cost and with lasting results. The desirability of the two plans outlined herein depends entirely upon the circumstances under which a work program is developed. If it is necessary to employ large numbers of musicians, if the employment of musicians is to be widespread and expeditious, and if the maximum service to the country is to be achieved, the first plan certainly is more desirable.

(Recommendations)

However, if a work program is to be developed which will operate with moderate congressional appropriations over a considerable period of years, with the emphasis of the program partially on employment but also on Federal subsidy of music, then the second plan is definitely less costly, more stable and contains a reasonable probability of producing lasting results.

In any event, the most unreasonable approach to sponsorship is to determine in advance that any type of project must obtain a specific and constant percentage of its operating costs from sponsors. If any legal minimum must be placed upon the amount of costs which must be borne by the sponsor, such requirements should not exceed the total non-labor costs of the project.

C H A P T E R I I I

Advisory Committees

The FMP Manual of October 1935 stated that a National Advisory Committee had been organized to formulate standards for examinations and give advice on methods to be pursued in achieving the aims of the Federal Music Project. The Manual further stated that local advisory committees should be established to assist local projects, to help set and maintain high standards of musicianship and to help create cooperating sponsors. The latter objective established a conflict in itself. Since the cooperating sponsor usually had a financial investment in the operation of the project, he was inclined to consider himself as the legitimate project advisor. Given an active cooperating sponsor who was working to develop private support for continuing the activities of the Federal Music Project, there was little if any justification for an advisory committee which represented groups not actively participating in the development of project operations.

Suggested membership of the local advisory committee included;

- (1) Representatives from the National Federation of Music Clubs
- (2) Representatives of the Musicians Union
- (3) Representatives of the Music Teacher's Association
- (4) Leading conductor, organist, singer or Instrumentalist
- (5) Interested patron

(Advisory Committees)

Representatives of the Musicians Union were always in frequent consultation with project officials and needed no invitation to act as advisors. Representatives of the Federation of Music Clubs made few constructive contributions at the local level although their national support was significant. The leading conductor in the average community, if not already the supervisor of the music project, often was indifferent to the project unless he was invited to appear as guest conductor with some regularity. In the case of the "interested patron", he was usually interested in some existing local musical organization and considered that Federal funds were being used to compete with local enterprise.

From time to time the Washington staff of the Federal Music Project attempted to stimulate the development of local advisory committees but these efforts seldom bore fruit. The subject of state and local advisory committees was discussed by a group of State Directors of Music Projects at a Regional Conference in Boston, June 22, 23, 24, 1938. (See Exhibit "4" Transcript of Meetings at Boston Conference, June 23, 24, 1938.) A typical comment follows:

William Haddon (Massachusetts) - "I inherited my Advisory Board. To be perfectly frank that Board is not interested in the Federal Music Project although it includes some of the most prominent musicians in Massachusetts..... I feel that as far as Massachusetts is concerned, the good will of the project is not from the Advisory Board but what does exist is from our sponsors through our paid (admission) concerts and from the mayors of various cities".

(Advisory Committees)

Connecticut reported that its advisory committee did not function and New York State gave the same answer. The one New England State which had an active advisory committee was Vermont. This committee included Governor George D. Aiken, Otto Luning, Dorothy Canfield Fisher and other persons who, regardless of politics, were interested in the greater social use of music.

From the beginning of the Federal Music Project two patterns of advisory committees were maintained - State and local. The State advisory committee seldom was more than a nominal group. The local committee could be effective if the project continued to perform the same services, year after year, with no attempt to achieve permanence through the development of local financial support. But where real efforts toward perpetuation were involved the advisory committee often was a fifth wheel.

The groups and leaders which furthered the aims of the Federal Music Project were usually those who had never before associated themselves with musical promotion. They were not the past presidents of anything. They were not guarantors of the annual visit of the Metropolitan Opera. They were Commanders of American Legion Posts, Grangers, labor leaders, Junior Chambers of Commerce, rural school superintendents, volunteer fire departments, fraternal orders and mayors.

(Advisory Committees)

In fairness to the local advisory committees which existed prior to 1939 it should be stated that some of these groups were particularly effective. This was true in the field of Music Education. Here there was seldom any question of financial sponsorship and there was a definite need for determining the educational needs of the community and thereafter establishing free music education classes according to procedures which would prevent competition with the private teacher. The representative of the local music teachers association was able to present the case for the private teachers in reaching agreements which would be satisfactory to all. In the few cases where complaints of competition arose, it was generally true that the local advisory committee, if one existed, had not thoroughly discussed the problem.

One of the amusing by-products of the local advisory committee occurred in a northern New England State where the State Advisory Committee was purely an endorsing body which never met, but which included all of the prominent musical and political figures in the State. It was the habit of the State Supervisor of the Federal Music Project to appoint to the Committee the Governor, his Council, and the congressional delegation. Under this system the State Supervisor suffered a

(Advisory Committees)

biennial period of mental anguish during which he tried to figure out how to get rid of those members of the Advisory Committee who had been defeated in the General Election. (See Exhibit "5" Local Advisory Committees for lists of representative local committees). The National Advisory Committee of the Federal Music Project which was first mentioned in the FMP Manual consisted of the following distinguished persons:

Dr. Walter Damrosch - Conductor
Mr. Olin Downes - Music Critic, New York Times
Mr. William Earhart - Supervisor, Public School Music
Mr. Carl Engel - Publisher
Mr. Rudolph Gans - President, Chicago Musical College
Mr. George Gershwin - Composer
Mr. Wallace Goodrich, Director, New England Conservatory of Music
Miss Dorothy Gordon - Educator
Dr. Howard Hanson - Director, Eastman School of Music, University of Rochester
Mr. Alfred Hertz - Conductor
Mr. Edward Johnson - Director General, Metropolitan Opera Company
Dr. Hans Kindler - Conductor
Mr. A. Walter Kramer - Publishers
Mrs. Vincent Hillis Ober - President, National Federation of Music Clubs
Mr. John Powell - Composer
Mr. Carleton Sprague Smith - Director, Music Division, New York Public Library
Mrs. Frederick Steinway - Patroness
Mr. Frederick Stock - Conductor
Mr. Leopold Stokowski - Conductor
Mrs. Olga Samaroff Stokowski - Pianist
Mr. Lawrence Tibbett - Metropolitan Opera
Mr. Joseph N. Weber - President American Federation of Musicians
Mr. Paul Whiteman - Conductor
Mr. Augustus D. Zanzig - Recreational Music Consultant

As far as is known no meeting of this eminent group was ever held. Any evidence of advice contributed by a

(Advisory Committees)

member is impossible to find. In later years several members of this Committee expressed surprise and regret that after having been requested to serve and having accepted the responsibility, they were ignored. Several individuals on this Committee were accustomed to being used on letter-heads without further participation but others were eager to serve in this great national experiment and felt that the formation of initial policies for so great and unprecedented a venture should be enhanced by a meeting of these minds. After 1936, the National Advisory Committee was forgotten and its existence seldom referred to.

After the appointment of Dr. Earl V. Moore as Director of the WPA Music Program, the entire subject of advisory committees, State, National and local, was revived. Dr. Moore believed very strongly that advisory boards should exist throughout the entire structure of the Music Program; that these committees should serve as trustees of WPA music and that they should be responsible for assisting the Music Program in formulating policies and thereafter defending these policies before the critics of the program. Dr. Moore further believed that these committees should be in an advisory capacity to the officials who were administratively responsible for the music projects rather than to the technical

(Advisory Committees)

director of the projects. Thus in a State the advisory committee would be appointed by and responsible to the State Administrator or the Director of the Division of Professional and Service Projects. This relationship had one particular advantage beyond the strict observance of administrative lines of responsibility. It brought the advisory committee in close contact with the complicated mechanism of a government agency and through this contact the committee members came to realize why many procedures, which might seem needless to the purely technical person, simply had to be. Furthermore, the advisory committee in making its recommendations to the administrative authority was in a position to strengthen and protect the director of the music program at the State or National level. In the years which followed Dr. Moore's appointment there were occasions when a State Supervisor of a Music Project was saved from the wrath of an intolerant State Administrator by a frank and firm expression of confidence by the Advisory Committee. There were other instances when a previous expression of opinion by an advisory committee checked an erroneous policy before it had been effected. The State Administrator who knew that his advisory committee was solidly behind the Music Project and its Supervisor, enjoyed a degree of mental ease which was usually reflected in his attitude toward the Project.

(Advisory Committees)

The first of the new advisory committees which conformed to the revised concept was organized in New York City in response to a request from Lieutenant Colonel Brehon B. Somervell (later Lieutenant General), Work Projects Administrator for New York City. The appointment of this committee followed the appointment of Horace Johnson as Director of the New York City Music Project. It was Colonel Somervell's wish that a technical committee be appointed to advise him on the progress of the New York City Music Project and to make suggestions on planning project activities. This committee was selected by Dr. Moore and was appointed by Colonel Somervell. The background for Colonel Somervell's decision was a series of complaints from music teachers in New York City concerning allegedly competitive practices by the Music Education Division of the Music Project. The New York Committee was formed during the Fall of 1939 - 1940 after careful consideration of the local musical interests which should be represented as will be seen in the following letter from Brehon Somervell to the Commissioner of Work Projects, October 3, 1939.

COPY

WPA - New York City
October 3, 1939

The Commissioner of Work Projects
Work Projects Administration
Washington

SUBJECT: New York Council of
Music Teachers Ass'ns.

(Advisory Committees)

Sir:

In answer to your letter of September 29, for the attention of Mr. Horace Johnson, concerning the problems of the New York Council of Music Teachers Associations, I should be happy to have this particular matter brought to the attention of the Advisory Committee of the New York City WPA Music Project when it meets.

This committee is in the process of being formed, and to date acceptances have been received from Dr. Sigmund Spaeth, Mrs. Herbert Witherspoon, A. Walter Kramer, Gene Buck, Edwin Hughes, Mrs. E. H. Cahill, Arthur Judson and Jack Rosenberg. Acceptances from Dr. George Gartlan and Olin Downes have not as yet been received. I have received regrets from Miss Geraldine Farrar and Dr. Walter Damrosch. As soon as I have had replies from Dr. Gartlan and Mr. Downes, I will endeavor to arrange the first meeting of this committee and will advise Dr. Earl Vincent Moore of the date, with the hope that he may be present.

At that time it will be possible for the Advisory Committee to discuss the problems arising out of the activities of Music Education in New York City, and probably arrange for a meeting while Dr. Moore is in New York, with delegates from the New York Council of Music Teachers Associations and Mr. Johnson, with Dr. Moore present.

Very truly yours,

BREHON SOMERVELL
Administrator

B-9347

Although the New York City Advisory Committee did not have an active career over a long period, it served well in its initial stages of existence. It assisted in revising project policies and then helped to stem the criticism which had developed from vague

(Advisory Committees)

local policies. Furthermore it aided greatly in allaying the suspicions of the Administrator and gave him a feeling of confidence toward his technical staff.

The next and most important step in the development of the advisory committee structure was the organization of the National Advisory Committee. Since the Federal Music Project had expired on August 31, 1939, Dr. Moore assumed that the old Advisory Committee had been dissolved therewith. From the start it was recognized by Dr. Moore that a representative national committee could not be formed and asked to meet with any regularity unless funds were provided to cover the travel expenses of the members. The administrative funds of the WPA Music Program were not sufficient to cover such expense. Accordingly, funds were sought from the Carnegie Corporation to finance the costs of committee meetings and the publication of the minutes of these meetings. There follows correspondence on this subject.

November 7, 1939

Mr. Frederick P. Keppel, President
Carnegie Corporation of New York
522 Fifth Avenue
New York City

Dear Mr. Keppel:

During a conversation with Mrs. Dorothy
Fredenhagen, Assistant Director of the WPA Music
Program, on October 20, 1939, Mr. Robert Lester

(Advisory Committees)

suggested that a concise statement of proposed plans of the Music Program be submitted for your consideration.

In view of the changes in the administration of the WPA Music Program required under the Relief Act of 1939, and the appointment of a new National Director, it seems an appropriate time to undertake a review of the past activities of the Federal Music Project and to secure an objective evaluation of its policies and its future opportunities under the new control of the projects by the several states. Although there has existed on paper since the beginning of the Federal Music Project a National Advisory Committee, it did not serve in an active capacity.

Dr. Earl V. Moore, our new Director, desires to have an active vigorous committee of approximately a dozen leaders in the field of music who can meet two or three times each year with the members of the staff of the Music Program in Washington for advice and counsel. Opportunities exist at this time for expansion of the activities of the project that were not possible under Federal control; on the other hand certain responsibilities and controls have been lost in the transfer to State Administration. It is to guide the destinies of the new program with the wisdom and perspective that such a group of musicians could give that the proposal for an Advisory Committee of this type is presented.

The following names are suggested - though the list is not to be considered as final - as evidence of the types of individuals and representation of fields who should be named for membership on this committee. The selections were made with the thought of ease of assembling with a minimum of travel time:

Howard Hanson - Eastman School of Music,
Administrator, Composer, Conductor

Albert Stoessel - New York City - Con-
ductor, Composer

Rudolph Gans - Chicago - Pianist, Con-
ductor, Educator

(Advisory Committees)

Harl McDonald - Philadelphia - Manager,
Composer

Peter Dykema - New York City - Educator
and Recreationist

Augustus D. Zanzig - Boston - Educator
and Recreationist

Edwin Hughes - New York City - Teacher
and Education

Karl Gehrkins - Oberlin - Educator and
Writer on Music Education

Harold Spivacke - Washington, D. C. -
Librarian and Scholar

Wallace Goodrich - Boston - Director,
New England Conservatory of Music

Osbourne McConathy - Glen Ridge, New
Jersey - Writer, Educator

George E. Judd - Manager, Boston Symphony
Orchestra

Deems Taylor - New York City - Composer
and Commentator

Olin Downes - New York City - Music Critic

Eric Clarke - New York - Music Educator

David Bruno Ussher - Los Angeles - Music
Critic

It is proposed that for certain specific discussions this committee be divided into groups according to their interests to consider problems in broad fields of performance and music education. The results of these discussions should be printed and sent to all State Supervisors of the Music Program in order that they may receive the benefit of these conferences. It is also proposed that the members of this committee visit various types of projects so that they may have first-hand knowledge of the work that is being done by the WPA Music Program to aid in the discussions in the

(Advisory Committees)

conferences. Should the members themselves not be able to make inspection trips beyond their local areas, they might desire to appoint an investigator to gather data in the field.

Since administrative funds have been so greatly reduced, it is quite impossible for the Work Projects Administration to finance this plan and it is felt that in all fairness to the members of the committee they should not be asked to pay their expenses while attending meetings or visiting projects since they will be expected to serve without remuneration. May I respectfully request that the Carnegie Corporation consider a grant of \$10,000 to the WPA Music Program for the purposes stated above.

Sincerely yours,

FLORENCE KERR
Assistant Commissioner

COPY

Carnegie Corporation
522 Fifth Avenue
New York
December 28, 1939

Dear Mrs. Kerr:

I have now had a chance to discuss your proposal of November 7 with my associates and advisers. We are interested in the proposed Advisory Committee for the Music Program of the WPA, but it is the sort of thing which I should rather handle administratively than through a formal appropriation. We are advised that the most important part of what you have in mind, i.e. bringing the Committee together, could be done within the limits of my small discretionary fund, particularly if the meetings could be held in New York.

Would you be willing to go ahead with the plan of assembling the Committee on the understanding that the Corporation would honor the

(Advisory Committees)

expense accounts of the members for two or three meetings during 1940? At this time next year we could take stock of the situation and decide whether this arrangement should be continued for another year.

Sincerely yours,

FREDERICK P. KEPPEL, President
Carnegie Corporation of New
York

The request for Carnegie funds was approved but later developments restricted the funds to an extent which prevented the appointment of a committee member from the Pacific Coast and the printing of the minutes of committee meetings.

The National Advisory Committee of the WPA Music Program as selected by Dr. Moore and appointed by Mrs. Florence S. Kerr was as follows:

Eric Clarke, New York City
American Association of Colleges

Eric Delamarter, New York City
Former Associate Conductor, Chicago
Symphony Orchestra; Composer and Music
Critic

Peter Dykema, New York City
Professor of Music Education, Teacher's
College, Columbia University; Extensive
experience in community music

Rudolph Ganz, Chicago
President, Chicago Musical College
Conductor, Composer, performer and teacher

Edwin Franko Goldman, New York City
Conductor of the Goldman Band

Wallace Goodrich, Boston
Director, New England Conservatory of Music

(Advisory Committees)

Howard Hanson, Rochester, New York
Director, Eastman School of Music
Composer, Conductor, Educator and
President of the National Association
of Music

Arthur Judson, New York City
Concert Manager with nation-wide contacts.
Manager, New York Philharmonic-Symphony
Orchestra

Edwin Hughes, New York City
Pianist, Educator, President, National
Music Council

Leonard Lieblich, New York City
Editor, Musical Courier

Harold Spivacke, Washington, D. C.
Chief, Music Division, Library of
Congress, Musicologist

Augustus Zanaig, Boston, Massachusetts
Field Representative, National
Recreation Association, Author and
authority on community and recrea-
tional music.

This was a strong committee to perform the functions for which it was organized. It represented a wide variety of musical interests compatible with the widened scope of WPA music services which had been brought about in 1939. Several of the Committee members had interests which were vitally affected by WPA policies. Arthur Judson could be affected by the possible competition of free and low-cost concerts operated by the Work Projects Administration. Edwin Hughes, representing the music teaching profession, had a strong interest in the policies of the Music Program relating to competition with private music teachers. The strength of the Committee was in the eminence of its members and the variety of their interests. The

weakness of the committee was in its geographic limitations and the absence of a representative from the American Federation of Musicians. The fact that the committee included no members from West of Chicago was due to the limited funds provided for travel expenses. The absence of a representative of the Federation of Musicians may have been due to a fear that such a representative might clash with other members' interests outside the realm of WPA policies. However, subsequent meetings of a special committee which included a Federation member, failed to substantiate this fear. In view of the substantial support which the Federation gave to the Music Program from 1935 to 1943, it is believed that representation should have been secured.

The National Advisory Committee, WPA Music Program, was convened by Mrs. Florence Kerr, Assistant Commissioner, Work Projects Administration on Monday, April 29, 1940, at 10:00 A.M. Morning and afternoon sessions continued through April 30th. The meeting was held in the Whittall Pavilion of the Library of Congress. In addition to the Advisory Committee, members of Mrs. Kerr's staff, and the Central Office staff of the WPA Music Program, the following members of the Music Program field staff were in attendance:

George Foster, Technical Consultant, Region I
Thaddeus Rich, Technical Consultant, Region II
Albert Goldberg, State Supervisor, Illinois

(Advisory Committees)

Dean Richardson, State Supervisor, Oklahoma
Horace Johnson, Supervisor, New York City
Allen D. Quirk, State Supervisor, Pennsylvania
Helen Chandler Ryan, State Supervisor, New Mexico
Harold S. Bailey, Supervisor, Chicago
Harve Clemens, Assistant State Supervisor, Florida

This cross-section of field supervision was brought into the conference to provide the Advisory Committee with a first hand account of conditions of operation in the States and Regions.

As has been and will be found true of all conferences where laymen are asked to participate in the formation of governmental policies, the first meeting of the Advisory Committee accomplished nothing beyond the orientation of the Committee members to the WPA Music Program, the organization of the agency structure, the legal restrictions upon the operation of projects, and the complexity of Federal procedure. However, to have accomplished this in one meeting of four sessions was in itself success. The committee made no suggestions which might be put to practical use but it left Washington with an understanding of the objectives of the Work Projects Administration, the part which the Music Program represented in the whole, and a working knowledge of the Music Program nationally. This enabled the members to go home, prepared to return at a later date with policy recommendations which would be practicable within a Federal agency. All members of the Committee were present at this initial

(Advisory Committees)

meeting excepting Howard Hanson and Wallace Goodrich. (See National Advisory Committee, NPA Music Program, Digest of Meetings, Mimeograph No. A1540, and green folder 29-30, 1941, Exhibit "16"). Upon the adjournment of the Washington meeting it was agreed to hold a subsequent conference at an early date in New York City.

The second meeting of the National Advisory Committee was held at 70 Columbus Avenue, New York City, May 14-15, 1940. Following the example of the first meeting it was agreed to bring in several Regional and State officials of the Music Program and to precede the Advisory Committee meeting with a conference of Music Program Personnel. The field staff at attendance at the conference included:

George Foster, Technical Consultant, Region I
Thaddeus Rich, Technical Consultant, Region II
John Becker, State Supervisor, Minnesota
Reginald Bonnin, State Supervisor, Maine
William Haddon, State Supervisor, Massachusetts
Theodore Hahn, Jr., State Supervisor, Ohio
Edward Hinkelman, State Supervisor, New York State
Horace Johnson, Supervisor, New York City
Paul Pelton, State Supervisor, Vermont
Fredericks Rocks, State Supervisor, New Jersey
Ruth Tripp, State Supervisor, Rhode Island
Harry C. Whittemore, State Supervisor, New
Hampshire

Members of the Advisory Committee who were absent were, Wallace Goodrich, Howard Hanson, Leonard Liebling, and Harold Spivacke. Members of the Regional Staff and the

(Advisory Committees)

New York City WPA were:

R. C. Branion, Regional Director
Agnes S. Cronin, Chief Regional Supervisor,
Division of Professional and Service Projects
Lieutenant Colonel Erehon B. Somervell, New York
City Administrator
Mary C. Tinney, Director, Professional and Service
Projects, New York City

At the New York City meeting the members of the Committee showed that they had developed a working knowledge of the WPA Music Program and carefully questioned the State Supervisors as to the effect of WPA policies in their States. As would be expected these questions reflected the individual interests of the several committee members. At the conclusion of the conference each member of the Committee submitted a statement of recommendations in his own field and the Committee collectively submitted a general statement of recommendations. It is observed that this general statement was of an innocuous nature, less specific than the individual statements, which indicated that the Advisory Committee was as yet unwilling to take the bit in its teeth. However, the discussion of WPA Music Program problems with the members in committee sessions brought forth a gratifying quantity of sound advice which was of greater value than anything which appears in the record. (For the record of the New York City meeting see Exhibit "16").

The third meeting of the National Advisory Committee was held in New York City, December 9-10, 1940,

(Advisory Committees)

at 70 Columbus Avenue. The procedure of the May meeting was followed in convening a number of State Music Supervisors in advance of the Advisory Committee Meeting. As an added feature, a number of State Directors of Professional and Service Projects, and State Chiefs of Community Service Programs were invited. There were two purposes in this step: (1) to bring State administrative persons to realize that a distinguished group of musicians was participating in the Music Program; (2) to bring the Advisory Committee in close contact with the State Administrations. Delegations from the States included:

West Virginia

Irene Fallon Gillooly, Director, Professional and Service Projects
Verna C. Blackburn, State Supervisor, Music Project

Michigan

Dorothy Kemp Roosevelt, State Supervisor, Music Project

Missouri

Elmer Schwartzbeck, State Supervisor, Music Project

Florida

Rolla A. Southworth, Director, Professional and Service Projects
James R. Black, State Supervisor, Music Project

Louisiana

Rene Salamon, State Supervisor, Music Project

Texas

Lucille Lyons, State Supervisor, Music Project

Utah

Gail Martin, Coordinator of Arts Projects
Reginald Beales, State Supervisor, Music Project

(Advisory Committees)

Northern California

Nathan Abas, State Supervisor, Music Project

Southern California

Karl Wecker, State Supervisor, Music Project

Massachusetts

Harold G. Dunney, Director, Professional and Service Projects

Margaret D. Wallace, Community Service Programs

William Haddon, State Supervisor, Music Project

New York City

Joseph L. Ginniff, Acting Director, Professional and Service Projects

V. Roger Wood, Community Service Programs

Horace Johnson, Supervisor, Music Project

It will be noted that in each successive conference the geographical distribution of States represented was altered in order to bring the National Advisory Committee in contact with representatives from every section of the country.

At the conclusion of the New York Conference the Advisory Committee submitted its first complete report to Mrs. Kerr. In this report definite recommendations were made bearing upon future activities and policies of the Music Program. These recommendations were supplemented by a series of recommendations by individual Committee members in their own field of activity.

The Committee expressed concern over certain administrative procedures which it considered as dangerous to the development of the Music Program. It recommended the exploration of possible legislation to operate the more worthwhile activities of the Music Program on a grant-in-aid basis. It recommended the operation of

(Advisory Committees)

Government music services as a work program rather than a relief program. It criticized the WPA policy of subjecting Arts Projects to the procedures drafted for construction projects and pointed out that such practices were unnecessary. Particularly the operation of Music Projects under the existing system of District administration in the States came in for severe attacks. The Committee criticized the duplication of Federal music activities pointing out that the National Youth Administration was duplicating and competing with the work of the Work Projects Administration in many communities.

For the first time in its career the National Advisory Committee felt sufficiently well informed to probe into the administrative organization of the WPA and come up with definite recommendations on administrative policy, technical plans, and recommendations for future legislation. Unfortunately this was the last full meeting of the Advisory Committee. At the time when this group had become sufficiently well acquainted with the organization of the Work Projects Administration and the conditions of operation of the Music Program to work constructively, the funds which had been provided by the Carnegie Corporation came to an end. With the approach of war, Carnegie funds were being diverted to defense agencies, (For

(Advisory Committee)

Committee Report see Folder "National Advisory Committee Meeting, December 9-10, 1940, New York City - Exhibit "17").

Faced with the necessity of devising some new procedure for obtaining the services of the Committee members and particularly those who had been most active in their participation, it was decided that, for the time, small groups of Committee members would be brought to Washington as special consultants to work out specific problems. Subsequently, a meeting was held in Washington on January 3, 1941 which was attended by Dr. Earl V. Moore, Special Consultant, WPA Music Program, George Foster, Deputy Director, WPA Music Program, Dorothy Fredenhagen, Assistant Director, WPA Music Program, and the following members of the Advisory Committee: Arthur Judson, Eric Delamarter and Peter Dykema. (See Memorandum from Earl V. Moore to Mrs. Kerr, January 10, 1941, transmitting the Inter-Committee Memorandum of January 9, 1941 included in Folder marked National Advisory Committee meeting, New York City, December 9-10, 1940, Exhibit "17").

On November 3-4, 1941, a Special Advisory Committee on the Arts was convened by Mrs. Kerr for the purpose of developing plans for the future of the WPA Arts Programs. The Committee was composed of 15 eminent personalities in the fields of art, music and letters. The scope of the discussions were not confined to the limits of emergency

(Advisory Committees)

relief legislation and the field was open to free consideration of various plans by which the activities of the Arts Programs might be continued under government sponsorship.

The Music Panel of the Special Advisory Committee included:

Leo Cluesman - American Federation of Musicians,
representing James C. Petrillo,
President

Roy Harris - Composer and member of the Music
Department, Cornell University

Arthur Judson - Concert Manager

Eric Delamarter - Composer, Educator, Conductor

Howard Hanson - Director, Eastman School of Music

This committee was the most effective group which was ever called together in an advisory capacity in the history of the Music Program. It emphasized the fact that the old National Advisory Committee would have been much more effective if, after the initial orientation, an executive committee had been formed to meet more frequently than the larger group, and if other sub-committees with special interests had been called together as needed. This committee also dispelled all fear that dissension might arise if representation from the American Federation of Musicians was included. Mr. Cluesman made valuable contributions to the meetings and carried information back to the national officials of the Federation which aided materially in

(Advisory Committees)

maintaining the confidence of that office.

The Music Panel approached its task more fearlessly than any other advisory group which had been convened heretofore for music discussions. It emphasized the opinion that a music program under any Federal agency should be national in scope and control. In facing the administrative problems of a Federal music program it recognized that (1) the movement of workers from crowded centers of unemployment to communities where services were needed must be solved; (2) that the "means test" of the Work Projects Administration must be supplanted by a need for work; (3) that the control and direction of a music program must remain in the hands of a Director, aided by a small board of technical experts and that the appointment of key personnel must be the responsibility of the Director. (See Report of the Music Panel in the Folder "WPA Arts Programs Committee - Music Panel" November 3-4, 1941 - Exhibit "18").

In addition to the task of future planning, the Music Panel addressed itself to the stint of drafting recommendations for the operation of the Music Program under the existing legislation. This set of recommendations endorsed the principle of local sponsorship as a guard against the superimposing of a Federal program. It criticized the separation of central technical authority from the operating programs in the States, labelling the existing

(Advisory Committees)

separation as a dangerous lack of Federal responsibility for the large sums of money spent upon a music program.

(See Exhibit "18" - Recommendations Relative to the Operation of Music Projects Under the Present Emergency Relief Appropriation Act in folder marked "WPA Arts Committee - Music Panel" November 3 - 4, 1941.)

The National Advisory Committee actually rendered a much broader service than appears in the minutes of the several meetings. The members of the Committee were kept closely informed of developments in the Music Program, and materials were constantly routed to the individual members on subjects dealing with their particular interests. For instance, narrative reports from States containing information on bands were excerpted for the information of Dr. Goldman. References to recreational and community music activities were routed to Dr. Zanzig. After the initial meetings Mrs. Margaret Kerr of the Central Office staff was designated as Secretary to the Advisory Committee and it was her function to scan all reports and correspondence for items which would serve to keep each member of the Committee in close touch with every recent development in project operations. Individual members of the Central Office staff made it a general rule to meet with members of the Advisory Committee when in the field and this practice provided another opportunity for utilizing Advisory Committee services.

(Advisory Committees)

As was the case with the National Advisory Committee, the local committees took a turn for the better after 1939. The acceptance of responsibility by revived local committees brought immediate evidence of improved public relations and program interpretation. The appointment of Karl Wecker as State Supervisor of the Southern California Music Project brought with it the selection of an Advisory Committee which supported the program throughout the remainder of its career and defended the music project at a time when it was the object of some local controversy. In Minnesota a strong committee proved to be of invaluable support to the State Supervisor and included the public school music supervisor, a local music critic, the President of the musicians union, the head of the State University music department, a symphony orchestra conductor, and an amateur musician - a doctor - who was chairman of the committee.

The Philadelphia committee included less musical talent but was strong in interested citizens who supported and promoted public concert series presented by the project symphony orchestra. Florida strengthened its music education program by a broad network of local committees which completed preliminary arrangements in the several communities for establishing music teaching units.

In several States such as New Hampshire the old pattern of State advisory committee remained in effect.

(Advisory Committees)

However this type of committee had its usefulness. Many State committees which accomplished nothing as entities and usually never met except upon a sheet of paper, did good work in representing the interests of the program in the home communities of the individual members. In States where committees operated in this manner, it was usual to appoint members from the standpoint of geographical location. Other States which had this type of committee organization were New York State, Wisconsin, Florida, Vermont and Texas.

Recommendations

A National music program should include a strong, active advisory committee of at least ten members. It should include personages in the musical profession whose interests are broad and whose sympathies are in accord with the objectives of the National program. The committee should include sufficient eminence to command the respect of the musical world but should not sacrifice an understanding of the needs of all sections of the country and the social uses of music for eminence alone. The National Advisory Committee should represent the Nation geographically and should represent a wide range of musical interests. If several of these interests can be combined in one person the size of the committee may thereby be reduced. It should not be necessary to have a committee of over fifteen persons and a larger

(Advisory Committees)

number would increase the cost of national meetings to a prohibitive figure.

The following phases of the musical profession should be represented:

Concert management
Music Teachers National Association
National Association of Music Schools
American Federation of Musicians
Conductors
Bandmasters
Musicology
Eminent instrumentalists
American Society of Authors, Composers and
Publishers

The national advisory committee should be formed after the parent administration of the Music Program has interpreted the legislation under which it operates and has set the operating limitations of the Program. The committee should be appointed by and responsible to the administrative head of the Division of which the Music Program is a part. It should advise the administrative head in forming the broad policies under which the Music Program will operate. From time to time the committee should report to the administrative head upon the progress and current status of the Music Program and should make recommendations for future operation.

From the Advisory Committee should be chosen a group of not less than three nor more than five members to form a body which could be called together at regular intervals and at more frequent intervals if conditions

(Advisory Committees)

necessitate. This group should fulfill several functions as follows:

1. To act as an executive committee for the whole advisory committee.

2. To meet upon short notice to advise the administrative head of the Division when there is not sufficient time to call the entire committee.

3. To act as a technical consultant body to the National Director of the Program with which the Director may meet frequently and correspond regularly. All reports and Program materials should be made available to the Executive Committee and it should be completely and currently informed of all major developments in the Program. Thus, the Executive Committee would be in a position to interpret the actions of the Director to the full Committee and to the public and would share with the Director the responsibility for the major policies of the National Program. Neither the National Committee nor the Executive Committee should be given responsibilities which will cause them to impede the action of the Director in carrying out the policies of the Program once they have been approved administratively and while they are a part of the broad professional policies as developed by the Committee. However, the Director should be in a position to rely upon the Executive Committee to share responsibility when a quick decision must be made.

(Advisory Committees)

Before the appointment of the National Advisory Committee, the source of funds to provide for the adequate functioning of the Committee should be determined. Previous experience indicates that privately endowed foundations cannot be depended upon for this purpose over a long period. The effectiveness of an advisory committee depends upon its ability to meet with sufficient regularity to be intelligently informed regarding the subject upon which it advises. A committee which cannot meet regularly is a paper committee which provides window dressing. Therefore, an administrative budget for a National Music Program or its parent administrative Division should include funds for travel and per diem subsistence in an amount to cover at least two meetings of two days each per year. During the first year of operation at least one more meeting would be necessary than in subsequent years. The executive committee should be included in the administrative budget to provide travel, subsistence and consultant fees as necessary to fulfill its defined functions.

The organization of the National Advisory Committee need not be rigid. Its chairman may be appointed by the administrative head of the parent Division or elected by the committee membership. The Committee may operate without a chairman using the National Director as a

(Advisory Committees)

presiding officer or a member of the Executive Committee may be designated as chairman. Since it is impossible to predict the active interest of committee members before at least three national meetings have been held, it would be better to utilize the National Director as a chairman pro tempore during this period. In any event chairmen should be chosen for a definitely limited period.

The organization of the Executive Committee need not be formalized. There is no particular need for a chairman. The membership of this committee should be fluid and changeable to suit the immediate needs of the Program. Features which are essential to the membership of the Executive Committee are: available time to devote to committee duties, workable knowledge of the administrative structure of the Agency, patience with the administrative complications of a government agency and general sympathy with the objectives of the Program and its National Director.

The National Advisory Committee should have the services of a permanent secretary. The secretary may be chosen from the staff of the National Director and may be a person with normal administrative or secretarial duties to which the functions of "Secretary to the Committee" may be added without unreasonable burden. The duties of Secretary to the National Advisory Committee should include the following:

(Advisory Committees)

1. To review national reports and forward to committee members those items which are of interest to the whole or to individual members.
2. To answer the requests of committee members for special information.
3. To prepare periodic reports for the Committee on the current status of the Program.
4. To prepare informational materials, agendas, exhibits, etc. for Committee Meetings.
5. To prepare travel vouchers, and process payroll documents for Committee Members.
6. To make a transcript of meetings and compile the minutes of such meetings for future distribution.

The regular meetings of the full Committee should be attended by the Director and his staff and by representative State and Regional officials of the Program and the parent Agency. As has been demonstrated in the history of the WPA Music Program, this practice insures that the Committee will be provided with first hand information on the problems of operation at local levels. The attendance of State and Regional officials should be so arranged as to provide a cross-section of national operation.

The full benefit can be obtained from a National Advisory Committee only when the full facilities of the membership are obtainable. In establishing the National Committee it should be understood that irregular attendance

(Advisory Committees)

at meetings should constitute an obligation to resign making way for more actively interested members of the music profession.

All meetings of the full Committee should be conducted within a carefully prepared agenda and, in order that the intent of the meetings may be fulfilled, this agenda should be very strictly adhered to. Any subject of discussion not included on the agenda should be considered unofficial business and carefully deleted from regular sessions. The agenda should set the limits of discussions and actions. Recommendations of the Committee should be confined to the limits of authority of the person to which the recommendations are addressed. For example, it is a waste of time for a committee which advises the administrative head of a division to carry out actions which are beyond the authority of the division head or even beyond the legislative limits of the Agency. However a committee may transmit a request to its administrative parent that certain recommendations be forwarded to the appropriate authority. It should be appropriate for the administrative head of the parent division to request that the National Advisory Committee submit annual recommendations for future legislation to continue the parent agency.

Since the Advisory Committee would be expected to submit at regular intervals a list of specific recommendations

(Advisory Committees)

concerning the policies under which the Music Program would operate, the Advisory Committee should receive from the Division head a periodic report of the action taken upon Committee recommendations with appropriate comments on those recommendations which could not be placed in effect.

An ideal advisory committee will be composed of only those persons who are sufficiently interested in the Program to fully exert their ingenuity and draw upon their experience to make it work. Such a committee will first make a careful study of the structure within which the Music Program is a part. With this understanding the committee will be prepared to extract maximum opportunities for action and improvement within the legislation creating the agency and will avoid making recommendations which are beyond the limits of such legislation. A committee which thoroughly understands the legislation under which the Program operates will be able to make recommendations as to administrative changes which the Division heads may have overlooked and may be able to secure interpretations of the legislation which will be beneficial to the Program.

Below the national level advisory Committees generally will be most effective at the community rather than the State level. Except in rural States where there are few communities with enough professional persons to

(Advisory Committees)

form committees, the appointment of State committees will only repeat the experiences of the Federal Music Project in this field. Local committees should have great latitude in membership and need not be confined to professional persons. In large cities the membership of the Advisory Committee should follow the national pattern and include:

The American Federation of Musicians

The Music Teachers Association

A Music Critic

A representative of the local symphony orchestra association

The Public School Music Supervisor

Director of the local Music School

A person interested in amateur community music groups

A representative of the oratorio society

Representatives from nationalistic and racial musical groups

A person from the allied arts such as the director of the local art museum

The musical director of a radio station

A member of the recreation commission

Advisory committees in smaller communities will be aided by going outside the music profession for membership. For example, an advisory committee in a community of 10,000 inhabitants might well include:

The Public School Music Supervisor

(Advisory Committees)

A prominent music teacher

A church organist

A representative of the Women's Club

The Commander of the American Legion Post

A representative of a service organization such as the Lions, Kiwanis, Rotary.

In larger communities the advisory committee should be appointed by and responsible to the administrative officer in charge of the section or division within which the Music Program operates. However, in smaller communities where local administrative offices of the agency are not present or where administrative officials of the agency do not exert direct control over the Music Program Supervisor, the advisory committee should be appointed by and responsible to the Supervisor of the Music Program.

In cases where it is feasible to organize a State advisory committee the pattern of the national committee should be followed in responsibility, geographical and professional representation and organization. The chief difficulty in following the national pattern will be the probable absence of any administrative funds for travel or per diem subsistence. This obstacle will tend to limit the frequency of meetings and possibly render impractical the formation of an executive sub-committee. It is this difficulty which is likely to make the appointment of a State advisory committee impractical since unless the committee can meet with sufficient frequency to become

(Advisory Committees)

thoroughly acquainted with the administrative organization of the agency, it will be able to make only a slight contribution.

The suggested membership of a State advisory committee is as follows:

The Governor or his designated representative

The State Supervisor of Public School Music

The Chairman of the Music Department of the State University.

The President of the State Council of the American Federation of Musicians

A representative of the State Planning or Conservation Board

President of the State Federation of Music Clubs

President of the State Music Teachers Association

A representative from a prominent symphony orchestra organization within the State

After reviewing the organization of advisory committees at the several levels of operation the essential elements of such committees may be summed up in the following attributes:

Interest
Knowledge
Responsibility

CHAPTER IV

Organization

During the life of the Federal Music Project, the National Director of the FMP was responsible to the Assistant Administrator in charge of the Division of Professional and Service Projects through the Executive Assistant charged with the administration of Federal Project No. 1. The Executive Assistant to the Assistant Administrator was Lawrence S. Morris who filled that position from 1936 to 1939. Mr. Morris proved a very fortunate choice for this position. His complete sympathy with the programs which he administered was of inestimable aid and support to the Directors of the Federal Projects. The Administrative offices of Federal Project No. 1 also included a finance office, headed by Julius Davidson; a correspondence unit, a business office, directed by Mrs. Alice Dalby; a travel unit, mail room, files and supply room. For organizational and functional charts of the Administrative Offices of Federal Project No. 1, see Exhibit "19".

The organization of the national office of the Federal Music Project included Dr. Nikolai Sokoloff, National Director; Assistants to the Director, William C. Mayfarth (later Deputy Director), Dorothy R. Fredenhagen, A. Sandra Munsell, Elizabeth Calhoun and Ruth Haller Ottaway. Charles Seeger was later added as an Assistant to the Director. An Information Service unit was headed by Harry L. Hewes and included a staff of analysts, stenographers and file clerks, totalling about ten employees. The

(Organization)

Regional Staff also was attached to the Washington office although stationed in the field. This staff varied from time to time but regularly included Dr. Thaddeus Rich of Philadelphia, Theodore Hahn of Cincinnati, and George Foster of New York City (in 1938 the Region I office was moved to Boston). During the early days of the Program, Mr. Guy Maier was Regional Director for the Middle West before the appointment of Mr. Hahn. Also in the first year of the FMP Mr. Lamar Stringfield served as Regional Director for the South. During most of the FMP history the South and the Pacific Coast operated without Regional Directors although the absence of such supervision was keenly felt.

Below the supervisory level of the Regional Directors were the State Directors of the FMP. These officers were charged to the music project pay rolls of their States. The State Directors, although administratively responsible to the State Directors of the Division of Professional and Service Projects, actually were guided by the instructions of the National Director of the FMP. These instructions usually were transmitted through the Regional Directors but at all times there was a free flow of correspondence between the national office and the States. The Washington office promulgated instructions through the use of form letters and later, technical mimeographed releases. Regional Directors sometimes maintained memoranda series for transmitting instructions within their territories.

(Organization)

The relationships between the Regional Directors of the Federal Music Project and the Regional Staff of the Division of Professional and Service Projects varied according to the awareness of the FMP Regional Director of good administrative practices. Actually no official relationship existed at this level since, theoretically, the FMP Regional Director was a member of the Washington Staff of the Music Project while the Professional and Service Regional Staff was an extension of the Assistant Administrator's office. However, the FMP Regional Director who wished to tread a smooth path and who wished to have administrative support available when such support was badly needed, always maintained close contact with the Regional Office of the Division of Professional and Service Projects.

The status of the State Director in the Federal Music Project organization was quite anomalous. Technically he was responsible to the Director of the Federal Music Project through the FMP Regional Director. Administratively he was responsible to the State Works Progress Administrator through the Director of the Division of Professional and Service Projects. However these State relationships were poorly defined. The State Administrator had no responsibility for the appointment of the State FMP Director and therefore the Administrator was not inclined to accept responsibility for the acts of the Director. Furthermore, the Administrator had no control over the employment quota or the

(Organization)

allocation of funds to the music project. In other words the State Administrator could be held responsible for all of the mistakes of the State FMP Director but he had little authority over him. The Administrator had responsibility without authority. In 1939 the pendulum swung to the extreme opposite. Actually the State administration could do little beyond servicing the music projects - seeing to it that men were paid, personnel assigned and necessary materials procured. Occasionally there was a clash of administrative and technical authority. However, these inconveniences did not occur with the frequency that characterized conditions after 1940 when District offices assumed increasing authority in some States. As in the case of the Regional Directors, the State Director operated most successfully who maintained a close and cooperative relationship with his State P&S Director.

Below the level of State Directors were the District Directors of the Federal Music Project. These officers generally worked directly under the administrative and technical direction of the State FMP Director and seldom maintained any other relationships unless with the District finance officer. Under the District Director came the basic level of FMP supervision, the Unit Supervisor. This officer was at times a personnel manager of an orchestra and in some cases the office was combined with that of Conductor. In larger projects it was deemed best to separate the positions of Unit Supervisor and Conductor in order to relieve the Conductor from any

(Organization)

administrative or personnel functions and to protect the men from an emotionally unstable Conductor who might allow his professional tastes to influence his administrative actions.

The typical organization of a large State Music Project under the FMP included a State Director and two Assistant State Directors, one for performing units and one for music education; a Chief Business-Manager Agent Cashier, a Chief of Information and Promotion including a staff of bookers; a property man; a Chief Timekeeper and staff; a Supervisor of music copyists; and a staff of Field Supervisors who devoted their time to the inspection of project units. A small State staff, choosing New Hampshire as an example, included a State Director; an Assistant State Director for Music Education; an Assistant State Director for promotion and booking; a combination clerk and Agent Cashier and two stenographers. The most elaborate project organizations, of course, were in the metropolitan centers such as New York City, Los Angeles, and Chicago.

The New York City organization at a typical period in FMP history included a Director, an Assistant Director of the Concert Division, a Senior Project Supervisor in charge of booking, a Senior Personnel Supervisor, a Supply Officer, a Finance Officer, a Chief Agent-Cashier, a Project Supervisor for Program Planning, a Chief Librarian, a Senior Unit Supervisor, a Project Supervisor in charge of transportation, a Supervisor in charge of surveying concert sites, a Supervisor in charge of radio activities and a Project Supervisor in charge of promotion and publicity. Lest this be compared with other

(Organization)

State organizations it should be added that most of the supervisors listed above maintained a staff, sometimes as large as a moderately sized State staff. In addition to the above, which outlines only the organization of the Concert Division, the Assistant Director of the Music Education Division maintained a staff somewhat larger. While it is easily understood that a large and highly professional program, as was operated in New York City, required a large staff, it should be remembered that the New York City Music Project was not the largest music project in the country and Massachusetts which had a considerably higher music project employment, operated with a much simpler organization and at least with equal success.

Because of the size of the Federal Projects in the metropolitan areas, an organizational pattern was developed in New York City and Los Angeles which set up a separate administrative structure for the Federal Projects similar to that maintained in Washington. The most elaborate of these organizations was in New York City. The thinking behind this plan was to remove from the Works Progress Administrator the partial responsibility which he had for the Federal Projects and place the entire responsibility in an Administrator for Federal Project No. 1 who would draw his authority from the National Administrator of the Works Progress Administration and from the Assistant Administrator, Division of Professional and Service Projects.

The establishment of an administrative office for Federal Project No. 1 also provided an opportunity to consolidate certain

(Organization)

functions and offices. The Agent-cashier organization for the FMP and the Federal Theatre Project was combined as were the finance offices, supply offices, guards, and publicity. The latter consolidation was unfortunate. Although it is granted that previous to the consolidation, the New York City Music Project maintained a publicity staff large in proportion to the results it produced, the consolidation of publicity staffs caused only delay in releases and did not eliminate the need for handling of the services of specialists.

All considered, it is believed that the local consolidation of many functions of the Administrative Office for Federal Project No. 1 in New York City did not constitute a notable economy. As always, there was the tendency to duplicate rather than consolidate work. As in the case of publicity, it was found that after a central office had been created to consolidate a service, the diversified nature of the technical projects required that specialists at the project level continue to do the actual work, with the result that two offices were established where one existed before.

There were advantages in the appointment of an Administrator for Federal Project No. 1. Most important, it freed the New York City Federal Projects from local administrative decisions which were invariably intended for construction projects and then applied to the arts programs. The segregation of administrative functions for the Federal Projects simplified the process of assigning

(Organization)

workers to projects. It meant that Chief Timekeepers and finance men dealt with homogenous problems and became accustomed to these problems. It eliminated the type of construction project timekeeper who did not want to pay the harpist because she did not play a note on one particular program. It developed supply officers who became thoroughly acquainted with the property needs of the Arts Projects. Also, the New York Federal Projects were interpreted to the Washington Administration by a man whose sole job was to understand those projects rather than by an Administrator who might wish to minimize their importance in relation to other projects under his control.

Modifications of the New York City Administration for Federal Project No. 1 were effected in other States with large Federal Projects. The most common variation was that developed in Massachusetts where a Coordinator for Federal Projects was appointed by the State Works Progress Administrator to handle their administrative affairs, thereby separating them from the administrative control of the Director of Professional and Service Projects. The fundamental difference between this organizational plan and that adopted in New York City was that the Federal Projects remained under the control of the State Administrator but outside the Division of Professional and Service Projects. The Coordinator of Federal Projects was appointed by, and responsible to the State Administrator. Under the "Massachusetts Plan" certain administrative functions were consolidated but not as extensively as

(Organization)

in New York. Agent-cashier and finance functions were consolidated but neither employment nor publicity. The Massachusetts plan worked well in that it combined these administrative functions which were most likely to be expedited by consolidation. It left divided these functions which needed program control and, most important, it left the final responsibility with the State Administrator, linking his interests to the Federal Projects. It is not intended to imply that either of these two consolidation plans were superior and each worked best in the States in which it was applied. It is safe to say that for numerous reasons, the administrative problems of the Federal Projects in Massachusetts were much simpler than those in New York City. For an organization chart of the Federal Projects including the New York City Administrator for Federal Project No. 1, see Exhibit "19".

The Emergency Relief Appropriations Act for the fiscal year ending June 30, 1940 (passed in July, 1939) terminated abruptly the organization of Federal Project No. 1. The old organizational structure survived for about a month while the Division of Professional and Service Projects could be reorganized to conform to the Act. Also the Federal No. 1 family was reduced by the liquidation of the Federal Theatre Project, legislated out of existence by the Act. At the same time the personnel of the national music staff went through several changes. With the resignations of Dr. Sokoloff and Mr. Mayfarth, the Washington office of the new WPA Music Program was in the charge of George Foster and his staff consisted of

(Organization)

Dorothy Fredenhagen, who was now Assistant Director, Harry L. Hewes, continuing in charge of the information service, and Charles Seeger, whose immediate function was to develop a series of technical circulars necessitated by the termination of direct relationships between the Washington office of the Music Program and the State music projects. Mr. Foster's position was temporary and in August Dr. Earl V. Moore was appointed Director of the WPA Music Program. The position of Deputy Director was left vacant and Mrs. Fredenhagen continued as Assistant Director.

The reorganization of the Division of Professional and Service Projects developed three major groupings of projects into subdivisions designated as Welfare Projects, Research and Records Projects and Community Service Projects. The Music Program, which was included in the latter Subdivision, had as its colleagues Adult Education, Recreation, Art, Library Assistance, Writers, and Workers' Service. The Community Service Subdivision was headed by Clayton E. Triggs, Director, and Lawrence S. Morris, Assistant Director. The only member of old Federal No. 1 which was not included in the Community Service Subdivision was the Historical Records Survey Project which became a Program within the Research and Records Subdivision. For organization charts of the Division of Professional and Service Projects and the Community Service Projects Subdivision as of October 1939, see Exhibit "19". The same pattern of organization of the Division of Professional and Service Projects was adopted in the States. However, in some of the

(Organization)

smaller States the State Director of the Division of Professional and Service Projects also assumed directorship of one or all of the Subdivisions. With the transition of July 1939 there was an accompanying reduction in administrative personnel with the result that the national Program Directors were forced to give up their regional representatives. In the Music Program Dr. Rich and Mr. Foster were temporarily assigned to State project pay rolls but continued to function regionally as technicians.

The reorganization effected one complete and drastic change in the structure of WPA music. The national staff was completely divorced from the State music projects. Although the officers of the Program carried the titles of National Director, Deputy Director, etc., they were in effect consultants to the Director of the Division of Professional and Service Projects. Their actual authority extended no further than the stenographers in their office. The responsibility for the quality of the national Program remained with the Program Director but he was divested of any authority to enforce the standards which he established. With the reorganization of the Division, the rules governing correspondence with the States were revised with the result that all letters of a general nature were signed by the Director of the Subdivision while only letters of the most technical nature could be signed -

Clayton E. Triggs
Director
Community Service Projects

By

Dr. Earl V. Moore
Director
WPA Music Program

(Organization)

Furthermore, no letters might be addressed directly to the State Supervisor of the Music Project nor even to the Director of Professional and Service Projects. All correspondence was addressed to the State Work Projects Administrator, Attention the State Director of the Division of Professional and Service Projects. Therefore the National Director of the WPA Music Program, returning from a field trip, and wishing to convey in writing to the State Supervisor of a Music Project that, upon his recent visit, the second oboe played out of tune, addressed his advice somewhat as follows:

Mr. Lester W. Herzog
State Work Projects Administrator
Old Post Office Building
Albany, New York

Attention: Mr. James Gaynor
State Director
Division of Professional and Service Projects

Dear Mr. Herzog:

Dr. Earl V. Moore, Director of the WPA Music Program, who recently visited your State, has reported to me that during his discussion with Mr. Edward Hinkelman, State Supervisor of the New York State Music Project, Dr. Moore mentioned the mediocrity of the second oboe player in the _____ WPA Symphony Orchestra. Dr. Moore has suggested to me that I request that you convey to Mr. Gaynor the suggestion that the Director of the Community Service Subdivision advise Mr. Hinkelman of Dr. Moore's wish that another second oboe player be found for the subject orchestra.

Sincerely yours,

(Organization)

Not only was the national office of the WPA Music Program cut off from the States in relation to outgoing correspondence, it was also divorced from the States as concerned incoming information. The Monthly Narrative Report which had been the basis for all information compiled in the Washington office of the Federal Music Project, was discontinued. Although the subject of reporting is treated in another Chapter, the revision of the reporting system in 1939 was a reflection of the change in the organizational structure. The argument used in favor of discontinuing the narrative report was that the preparation of statistical reports for the Washington office was the responsibility of the State Statistician. The responsibility for submitting narrative reports was the responsibility of the State Director of the Division of Professional and Service Projects. Since the Director of the P&S Division signed all of the mail prepared by the State Supervisor of the Music Project, the Narrative Report would have to be submitted in the name of the P&S Director and since she did not prepare narrative reports for all of the other P&S projects, she would be showing undue partiality to affix her signature to the Monthly Narrative Report of the State Music Supervisor.

The same selflessness which was enforced in correspondence regulations with the States, was injected into the field relationships between the Washington officials of the Music Program and the State Supervisors. A member of the national office of the WPA Music Program now left Washington as a representative of the

(Organization)

Assistant Commissioner, Division of Professional and Service Projects. In the States his status was that of a temporary member of the Regional staff, generally travelling with the Chief Regional Supervisor of Professional and Service Projects. Officially, he had no relationship with the State Supervisor of the State Music Project. If he followed official procedure to the letter he would not meet with the State Music Project Supervisor, but would receive him in the office of the Professional and Service Division in the company of the State Director and the Chief Regional Supervisor. After hearing the testimony of the State Music Supervisor he would go into executive session with the State Director and the Chief Regional Supervisor for the purpose of advising the State Director upon what she should do about the Music Project. Needless to say, this procedure was seldom followed and there were few State Directors who would have wished it to be followed. However, this was the organizational pattern and compliance with it could be demanded.

One of the effects of the new pattern upon field work by national officials of the Music Program was to collect large coteries of officialdom whenever the national staff member travelled in a State. It was not infrequent for the National Director visiting a music project orchestra or a sponsor to be accompanied by the Chief Regional Supervisor; the State Director, Division of Professional and Service Projects; the Director of Community Service Projects; the District Director of Professional and Service Projects; the District Director of Community Service Projects; the State Supervisor of the Music Project, the District Supervisor of the

(Organization)

Music Project and, on special occasions, the Deputy State Administrator and the District Manager. With this official entourage it was hardly possible to observe project operations under normal conditions and certainly there was little opportunity for the national staff member and the State Supervisor to have a quiet discussion as to how the conductor of the unit visited might achieve better bowing in his viola section.

Another effect of the new organization upon field work was to place limitations upon the freedom of movement by members of the WPA Music Program staff. The State Directors of the Division of Professional and Service Projects occasionally found themselves overburdened by the visits of the Washington consultants. Regional Supervisors began to complain that the States were being overrun with Washington officials. The complaints of the Chief Regional Supervisors led to restrictions upon travel by the Program Directors and their staffs. It was required that travel schedules of all consultants be coordinated so as to prevent a number of consultants arriving in a State at the same time. This was a normal development which might have been adopted earlier since its adoption assured the visiting consultant adequate time with the State officials to discuss administrative problems. However, there developed a tendency to allow consultants to visit States only when invited by those States. The consequences of this policy were that those States which operated the best programs would regularly invite consultants in order to show off their

(Organization)

accomplishments, whereas, the States with the less efficient programs would seldom invite a consultant to assist them in correcting their faults. Another unfortunate tendency in scheduling field travel in accordance with invitations from the States was an expressed partiality on the part of certain State Directors toward some consultants. Such partiality, expressed in invitations, would seriously dislocate the planned schedules of the Program Director.

With the ascendancy of the District organizations in WPA, the field relationships of the travelling consultant became even more difficult. After leaving the State office for a swing around the State, the same protocol which developed in the State office was copied and magnified in the District offices. The writer of this report has found on occasion that it required much more time and ceremony to gain an audience with a District Director of Service Projects than to obtain an appointment with the Assistant Commissioner in Washington.

The organizational transition of 1939 in the States was generally happy after the first few months of adaptation. State Directors of the Division of Professional and Service Projects immediately won the respect and admiration of the State Music Project Supervisors by their untiring efforts in obtaining the necessary sponsors and in expediting the submission of the new State-wide project applications. In a few States the administrators took the attitude that they would "make those former Federals toe the mark". Fortunately, this spirit was rare and generally the State Administrators welcomed the prestige which the former

(Organization)

Federals enjoyed. The State administrations, now vested with authority over, as well as responsibility for the arts programs, took a new interest in their activities and aided greatly in their promotion. If the State Supervisors of Music Projects were separated from their technical directors, they were compensated to a considerable extent by the proximity of their administrative superiors. Decisions came faster, requisitions were processed faster and relationships with the Divisions of Employment and Finance were closer.

As an integral part of the State Work Projects Administrations, the State Music Supervisors enjoyed a degree of protection from "heat" which they had not received under Federal Project No. 1. The new correspondence regulations might have been irksome in one sense but it was easier for the State Supervisor to use direct, hard words over the State Administrator's signature than over his own. It was more binding to send a memorandum to the District Supervisors in the name of the Director of Professional and Service Projects than in the name of the State Music Supervisor. While, from the personal correspondence received from former State Directors of the Federal Music Project, it was obvious that the reorganization was generally regretted at first, these same persons as State Supervisors of Music Projects soon were devoted in their loyalty to their State Administrations.

In June, 1940, George Foster was brought to Washington from Region I and appointed Deputy Director of the WPA Music Program

(Organization)

in the Chicago Region with the Federal Theatre Project and with Welfare Programs. In Washington he had directed the organization and promotion of "This Work Pays Your Community Week".

Mr. Kiplinger's appointment was fortunate for the Music Program since his promotional and theatrical experience made him sensitive to its needs. The Deputy Director of Public Activities Programs under Mr. Kiplinger was Wilfred de St. Aubin, former Chief of the Project Review Section. Mr. St. Aubin did much to smooth out organizational problems and to facilitate administrative routine.

As a whole the project structure in the States did not vary greatly from that of the Federal Music Project. Successive reductions in congressional appropriations reduced employment quotas and thereby decreased the amount of supervisory personnel but, with minor shifts to meet changing program emphases, the organizational pattern of the music projects remained the same.

During the late months of 1940 and the beginning of 1941, a trend in State administrative organizational patterns began to affect the organization and administration of music projects. This pattern had been in existence for some time but its enforcement had not been so complete as to have influenced the operation of music project activities. This probably was due to the fact that State administrations, having taken over the Federal Projects only a year before, were hesitant to break down the strong State control which had superseded strong Federal control. However, since the music projects had been "broken to the harness" of State administration

(Organization)

it was now believed time to apply the check-rein of District control. In WPA at the time, and from that time to the end, the District Manager was practically a little State Administrator. He held the authority to initiate and terminate projects, to set the employment quotas on individual work projects, to appoint certain administrative and supervisory personnel - in other words, to administer the business of the Work Projects Administration in his District.

This structural pattern had its birth in the early days of WPA when by far the greatest proportion of WPA projects were of the construction type, employing unskilled labor and operating on a local basis. The local project was best administered by the District office. Usually it was a short time job -- laying a sewer, repairing a road, improving a playground, building an annex to a school, or laying a runway for an airport. All of these projects were best operated on the local basis. Only a local sponsor was necessary. Local workers were used. There were no public or sponsor relations to be maintained outside the community. Everything could be operated under the close surveillance of the District Manager and his staff. Furthermore since the road repair job would be completed in two weeks, where would the laborers be assigned after close of the project? Another project had to be planned, approved and ready to go into action or these workers from the road job would have to return to the local relief rolls. Who in the State office could control effectively all of these details? It was obviously the rightful function of the District office to do this work. The District

(Organization)

Manager would know where a job was needed to absorb the men from the road project. He knew his District well enough to have at all times a backlog of projects, planned and approved, which would render unnecessary the constant termination and reassignment of workers. Furthermore, there was no one better qualified than the District Director and his engineers to determine the amount and classifications of labor needed, and when this labor could be shifted from one project to another.

With the appointment of Mrs. Florence Kerr to the post of Assistant Commissioner, Division of Professional and Service Projects, in January 1939, an immediate drive was made to improve the standards of many P&S projects. It was believed by Mrs. Kerr that one of the best means of raising program standards was to operate projects on a State-wide basis. State-wide operation assured one State standard of operation which could be more easily tied to a national standard. Gradually but steadily all service projects began the swing-over to State-wide operation. With the end of Federal Project No. 1, all of the arts programs operated as State-wide projects by authority of General Letter #278. However, while there occurred a major and very important transition in the organization of Professional and Service projects, no change in the organization of the State Administrations followed. Therefore, in 1939 there were two prevalent situations. The non-Federal Professional and Service projects which had operated as local or District-wide projects became State-wide in name but not completely

(Organization)

in fact, while the former Federal Projects now became State-wide in fact. As has been indicated briefly, in 1940 the embankments of the State-wide music projects began to erode inwardly and the silt from this erosion began to rise up as reefs of District lines. This action was hard to discern at first and most officials of the Music Program did not believe that it would reach such proportions as to threaten the technical supervision in the State offices.

The first intimation of the seriousness of the situation came when Regional administrative officials began to ask Arts Program personnel what they thought the effect would be if more control were given to the Districts over State project operations. To those experienced in government techniques, the asking as to what one thought about an administrative change usually meant that the change was already decided upon. These questions were usually documented with the admonition "You all remember the Federal Project days when the State Administrations had no control over the arts projects and now you can see how you are benefiting from their interest and cooperation. Well, now just think, if you let the District offices assume some control over your project activities these interests and benefits will be multiplied by the number of Districts". It was argued by the Directors of the Art, Writers, and Music Programs that a State-wide project and District control was absolutely incompatible. However, in some States the Districts fall back upon their perogatives as outlined in the fundamental

(Organization)

procedures of the Work Projects Administration and gradually the supervisory structure of the music projects in these States began to be pulled apart.

Fortunately there were a considerable number of States in which the State Administrators and State Directors of Community Service Programs absolutely refused to permit District interference in the operation of music projects. In the Spring of 1940, at a Regional conference in New York City, Mr. Harold Dunney, Director of Community Service Programs in Massachusetts, announced that the District offices would never interfere with the affairs of technical projects in his State. Of course, many States were too small in area as to have Districts. Other States only granted modified jurisdiction to the Districts but unfortunately the States in which District control was supreme included some of the largest and best music projects in the country.

Let it be thoroughly understood what real District operation signified to a State-wide music project. In the first place, the State Supervisor, who was charged with the responsibility for the technical standards of the program and who was expected to plan and direct that program, was relegated to the position of a program consultant with authority over scarcely anyone but his stenographer. He could not predict how many workers he would have

(Organization)

in any District until the District Manager had decided for him. He could not even travel into the District unless the Manager invited him. He could not appoint his own District Supervisors or control the purchases of music or technical equipment. He could not move an orchestra on tour over a District line. He could not write a letter over his own signature to his own District Music Supervisor. The State Administrator may have granted an exemption of 10% for non-certified personnel on the Music Project but this exemption would count for naught if a District Manager did not wish the exemption to apply within his jurisdiction.

Unfortunately, in several States, the Districts had a tendency to copy in their own limited bailiwicks, the entire administrative structure and procedure of the Washington office. All of the protocol, correspondence regulations, procedural releases, field report practices, and travel etiquette were duplicated to the minutest detail in the District offices of such States.

Texas was the one exception where it appeared essential to operate a State music project on a District basis. In a State of such great distances it was impossible for the State Supervisor to visit project units with sufficient frequency to justify direct control over their operations. In Texas a State Supervisor could work only in the capacity of a Regional Supervisor giving the Districts as much autonomy as possible and seeing to it that they planned and operated their activities in accordance with national program policies.

(Organization)

However, using Texas as an exception to the statement that a State-wide project could not operate with maximum efficiency along District lines, the reasons why Texas operated well on this basis was one of the reasons why the other States did not. Texas chose District Music Supervisors who had the professional qualifications of State Supervisors and paid them salaries comparable to those paid State Supervisors of moderately sized projects. The reverse was true in the other States which tried District rule. Supervisory salary scales were invariably low at the State level. It was rare for a State music project supervisor with as many as 1500 musicians under his direction to receive over \$3600 per annum. Naturally, this created the problem of obtaining a musician of sufficient experience and ability to accept such responsibility. Salaries at the District level were correspondingly lower. A large District in the Music Program might pay its supervisor as high as \$175 per month but District salaries were more commonly in the bracket ranging from \$125 to \$135 per month. Herein lay one of the paradoxes of District operation. This organizational pattern placed the most responsibility at the District level thereby requiring the most ability and experience in its supervision. Yet the salaries were not high enough to attract anyone capable of assuming these responsibilities. If the States had consistently followed their theories of District rule they would have increased the salaries of District music supervisors to the amounts paid State supervisors. They would have eliminated

(Organization)

filling the vacancy caused by the resignation of William C. Mayfarth in July 1939. The position of Deputy Director had not been filled since that time. In August, 1940, Dr. Moore resigned as National Director of the WPA Music Program because his leave of absence from the University of Michigan had expired. This left Mr. Foster as Deputy and Acting Director. During this period a reduction in the administrative budget forced the termination of the Information Service Unit and brought about the resignation of Mr. Harry L. Hewes. Mrs. Margaret Kerr and Miss Jessie MacBride remained in the Program office to maintain such records as still filtered through to the Washington office and for the purpose of selecting and circulating program materials to the States. The Washington office staff of the WPA Music Program now consisted of George Foster, Deputy Director; Mrs. Dorothy R. Fredenhagen, Assistant Director; Miss Jessie MacBride and Mrs. Margaret Kerr, with a clerical staff of three persons. Dr. Moore served as a Special Consultant on a per diem basis.

In the meantime, on the recommendation of the National Advisory Committee to the Division of Professional and Service Projects, the Division adopted the name of the Subdivision and became the Division of Community Service Programs. The Subdivision adopted the name of Public Activities Programs. Also in the Fall of 1940, Clayton E. Triggs resigned as Director of Public Activities Programs to become Deputy Administrator of the Southern California Work Projects Administration. Mr. Triggs was succeeded by Walter M. Kiplinger. Mr. Kiplinger had done significant work

(Organization)

State Supervisors entirely and hired special consultants for occasional reviews of activities and suggestions for future operations. However, the States which favored District operation, did not go the whole way but compromised, thereby doing two injustices instead of one. They vested all operating authority in the Districts but would not pay salaries sufficient to obtain supervisors capable of shouldering such responsibility. They retained the State Supervisor with his salary but denied him the authority to fulfill his responsibilities.

That Music Projects were able to operate successfully in some of the States which upheld District rule is creditable to the ingenuity and the courage of the State music supervisors who had sufficient pride in their profession and devotion to the cause of music to keep up a never ending struggle for sound operation.

The next important change in organizational patterns did not occur until after Pearl Harbor. During the calendar year 1941 large numbers of persons were leaving the WPA rolls for private employment in defense industries. Also congressional appropriations had fallen to a level which required frequent quota reductions in the States. Consequently by the Fall of 1941 there were a number of States where the combined employment of the Public Activities Programs did not number over 500. With employment spread so thin over seven or eight State-wide projects in the Public Activities Programs, it was rapidly becoming impossible to maintain adequate technical supervision and keep man-month-costs within reasonable

(Organization)

limits. Therefore, discussions were held concerning the advisability of combining the several State-wide projects into a consolidated State-wide Public Activities Project. It was set forth that such consolidation would not affect the identity or the integrity of the professional programs but would pool administrative functions and expenses, thereby saving enough in administrative costs to preserve adequate technical supervision. This consolidation was opposed by several of the Directors of the highly technical programs in the first stages of discussion. However, it was soon agreed that only by such means could professional programs be maintained in the smaller States. In the late Fall of 1941 Ohio submitted the first formal proposal for a consolidated State-wide Public Activities Project. The proposal was studied carefully and it was planned that this project should be perfected and used as a model. Between discussion and operation came Pearl Harbor. The immediate effect upon the services of the Work Projects Administration are discussed in Chapter I.

X The impact of the declaration of War upon the Division of Community Service Programs was reflected in the early months of 1942 when a realignment of programs was effected. The Public Activities Subdivision became the War Services Subdivision including the former Research and Records Subdivision.

One of the immediate realignments created within the War Services Subdivision was to combine the Art, Music, Historical Records,

(Organization)

and Writers Programs into one program called the War Services Cultural Program. This Program was short lived and operated as an entity for only a few weeks. Its creation was based on the fallacy that the cultural programs had common problems as well as common interests. The interests of the cultural programs may have been common but their administrative problems were not. In fact they were far apart. It would have been much easier to have included such programs as Education, Music and Recreation in one administrative unit than to combine Music and Art programs. Historical Records had no place in the Cultural Program other than the historical fact that it had once been a part of Federal Project No. 1. The brief consolidation of the cultural programs satisfied no one and may have been responsible for the resignation of one Program Director.

In April, 1942, a drastic reduction was made in the administrative staff of all programs at the Washington level. For the most part, War Services programs were allowed only the Section Chief, as the Director was now called. The only remaining technical staff member of the WPA Music Program was Mr. Foster who also served as Assistant Director of the War Services Subdivision.

At the time of this reduction and reorganization in the Washington office, the subject of consolidated State-wide projects was revived. Although, the War Services Sections in the States were, by the inclusion of Research and Records projects, much

(Organization)

larger than the former Public Activities Section, the very rapid depletion of the WPA rolls foretold a great reduction in War Services employment. Furthermore, the revised criteria for the eligibility of project activities immediately following the declaration of war was eliminating many activities.

Service Letters Nos. 1, 2 and 3 established procedures for the organization, planning, project submission and eligible services of the War Services Program. These Letters were dated successively March 12, April 17 and 18. Service Letter No. 3 which established the eligible activities for War Services Programs was a document which should have been typed and reproduced in double-space since what it actually told the States was invisibly written between the lines. In reading Service Letter No. 3 it was not so important to study those activities which were declared eligible as it was to check those activities which were not declared ineligible. For instance music services were not declared eligible in any form. However, the only music services specifically declared ineligible were creative music activities, music research, music in occupational therapy and one or two other items. None of the activities declared ineligible had been operating for a year.

The compression of individual State-wide projects into consolidated War Services Projects was accomplished during the Summer and early Fall of 1942. The Emergency Relief Appropriation Act for the fiscal year ending June 30, 1943 foretold the end of the Work Projects Administration and reduced employment to a point

(Organization)

where the consolidation of projects was an absolute necessity. However, it was agreed by all concerned that this consolidation of highly technical projects was desirable only because of wartime necessity and was totally undesirable in a normal work program. Gradually the staff of the War Services Subdivision in the Washington office was reduced. Nearly all remaining consultants were given some administrative responsibilities in addition to their technical functions. The Director of the Music Program also served as Deputy Director of the War Services Subdivision from August 1942.

In the States the organization of the new War Services Projects varied considerably. It was common to organize three programs within the project. For a definition of the term "program" as used in War Services Projects see Service Letter No. 2, April 17, 1942. A common grouping included Clerical Services (formerly Research and Records), Educational Services formed another program and music was often combined with Recreation Services in a third. Another grouping was Clerical Services, Education and Recreation, and Cultural Services (including art, music and writing). In operation the groupings proved to be less important than the fact that activities were grouped, and administrative costs lessened. Through this action the technical services were able to retain sufficient technical supervision until the end.

(Organization)

The final reorganization of all Service Division projects came in October, 1942. This reorganization was occasioned partly by the exigencies of wartime operation and partly by the new functions acquired by the Division of Service Projects (formerly the Division of Community Service Programs). Mrs. Florence S. Kerr, Assistant Commissioner, had been appointed Assistant to the Administrator of the Federal Works Agency, holding both positions concomitantly. At the same time the Division of Service Projects was charged with the responsibility of administering for the Federal Works Agency the funds provided by the Lanham Act for War Public Services. Therefore, the staff of the Service Division (WPA) now had two functions - Lanham Act functions and WPA functions. The reorganization of the Division of Service Projects was designed to reflect this dual role. From October the Division of Service Projects, as such, devoted its efforts to Lanham functions. The War Services Subdivision was eliminated and all WPA functions of the Service Division were consolidated in the Division of Program Operations. This new Division was headed by Mrs. Mildred T. Law, formerly Director of the Defense, Health and Welfare Subdivision. Mrs. Law had come to Washington from the St. Paul Regional Office of the Work Projects Administration where she had given splendid support and impetus to the arts projects. The direction of such music activities as remained continued to be exercised by George Foster who, from January, 1943, also served as Assistant Director of the Division of Program Operations. And so ended the Division of Service Projects in 1943.

(Organization)

In the preceding pages of this chapter some hard words have been used in connection with administrative restrictions and organization which adversely affected the WPA Music Program after 1939. Lest these statements be interpreted as a reflection upon the wisdom or judgment of the persons who were responsible for administering the affairs of the Work Projects Administration or the Division of Service Projects, certain facts should be taken into consideration without minimizing in the least the difficulties under which the Music Program operated.

The Works Progress Administration was not created primarily to prosecute projects of a cultural nature or even of a white-collar category. WPA in 1935, '39 and '43 meant "construction" to the man in the street and to most of the men in Congress. Only after Pearl Harbor, when the voracity of war industry had employed every male skilled laborer, did the employment of Service Division Projects even approach the numbers employed on construction projects. Of the total employment of the Service Division, the Music Program probably never exceeded 2%. Of the total employment of the Work Projects Administration it was a very infinitesimal part to be found only behind a decimal point. Since Congress legislated for construction projects only and let the chips fall where they might, it is readily understandable that the Commissioner or State Administrator who attempted to fit such legislation to a Music Program had a difficult task indeed. The "18 months clause", "25% sponsors contributions" and similar legislative provisions were

(Organization)

designed by Congress for construction projects where they did little damage. It would have been easy in 1939 and thereafter for the late Colonel Harrington and Mrs. Kerr to have made the decision that the operation of cultural programs under existing legislation was impractical. These two officials could have ruled, with considerable justification, that Congress had not intended that cultural projects be continued after 1939. However, let it be remembered by all who remember the cultural projects, that after July 31, 1939, the continuation of a Music Program was motivated only by the determination and sympathy of Mrs. Florence S. Kerr. It would have been easy to have given up in '39. She chose the hard way.

Just as legislation was drafted by Congress for construction projects, disregarding the effect upon white-collar operations, so were the regulations and procedures of the Work Projects Administration designed primarily for those projects which represented the great proportion of WPA employment. To Mrs. Kerr, as Assistant Commissioner, fell the lot of obtaining the maximum consideration for projects of the service type but, in many instances, the best she could hope for was a compromise or a special exemption for some particular activities. It should be injected here that the constant requesting of exemptions for any program was a practice avoided as consistently as possible. The admission of the fact that any program needed unusual exemptions always raised the question of whether that program should be operated with relief labor under a relief Act.

(Organization)

Consequently, every program strained to the utmost to fit its operations to existing regulations.

Much of this Chapter has been devoted to the adverse effects of District rule upon music projects. It would be a grave omission to leave the impression that only music projects were so effected. Practically every type of project in the Service Division suffered from this type of organizational pattern and therefore Mrs. Kerr was doubtless the last person in the Administration to favor it. However, the fact remained that District operation was well suited to construction projects. The State Administrators, for the most part, were construction-minded. They wanted District operation. In the last resort Mrs. Kerr was in the same position as the National Program Director only with a problem twenty times as great. To be constantly arguing that the rules of the game would not fit service projects was to beg the question "did they belong in the game". Mrs. Kerr accepted the rules of the game and maintained technical programs of high standards under those rules.

Many other statements can be included in this Report testifying to the constant support and sympathy which Mrs. Kerr extended to the WPA Music Program. Those included in this Chapter are confined to the subject of Organization.

Recommendations

Recommendations on the organization of a music program of the future, operated with Federal funds, are the most difficult of all the subjects to treat in this Report without having a framework of legislation within which to work. Three types of government music programs are possible within a Federal work program which require entirely different types of organizational patterns. The three types of music programs are (1) Federal operation, (2) State operation within the administrative structure of a Federal agency, (3) State or local operation under a grant-in-aid system.

The first two organizational patterns both involve operation by a Federal agency. Therefore, while there are three types of organizational pattern there are two types of operation; Federal operation, and State or local operation through a grant-in-aid system. The two operational systems are desirable according to the objectives of the Federal agency which controls the funds. Operation by a Federal agency is desirable if time is a factor and if the reduction of unemployment or the cushioning of an economic depression is the primary objective. If the objective is the stimulation of private employment through the encouragement of the Arts, the grant-in-aid system is preferable. Consequently this section of the Chapter on organization will deal with organizational patterns designed to fit these two operational systems.

In a system of Federal operation a combination of the organizational patterns of the Federal Music Project and the

(Recommendations)

subsequent WPA Music Program is desirable. Nearly every Chapter in this Report has touched upon the strength and the weakness of both types of operation and it is obvious that neither was perfect and both were extremes. The Federal Music Project represented complete national control reaching into every level of State operation and binding the initiative of the State Director to some extent. Insufficient latitude was allowed the State in exercising judgment. Too many decisions had to be referred to Washington before action could be taken. Under the organizational pattern which administered the WPA Music Program, insufficient control over the appointment of key personnel, lack of expeditious and direct communications with the State music staff and the lack of checks upon program operations in the field hampered the efficient operation of the Program. The Federal Project ignored the community too frequently. The WPA Music Program was tied to the community but in creating this tie it became snarled in the administrative minutiae of the District offices.

Under a system of Federal operation a Music Program should be headed by a National Director, responsible to the head of the parent agency or a Division thereof. The Director should be assisted by a Deputy Director and such assistants or consultants as the size of the Program requires. All of these positions should be filled by musicians with sound administrative experience. There

(Recommendations)

should be an adequate staff of clerical and statistical aides. In order that the nation may be adequately informed on the accomplishments of the Program, the staff should include an Assistant charged with the responsibility for preparing press releases and reports.

Attached to the Director's staff there should be at least four Regional Directors. The number and actual titles of these Regional Directors would conform to the Regional structure of the parent agency. The Regional Director of the Music Program, although attached to the Washington staff, should have his official station in the Regional office of the parent agency or at a strategic point in the area.

The State staff of the Music Program should be headed by a State Director and an adequate staff comparable in its functions to that of the Washington office of the Program. It might be necessary to maintain District representatives in the larger States but these officers should be attached to the staff of the State Director, with their official stations in locations dictated by the best interests of the Program.

Regional Directors and State Directors should be appointed by the National Director of the Program. District supervisors and conductors of performing units of over forty players should be appointed by the State Director with the approval of the National

(Recommendations)

Director. Below the level of the Washington staff the Director would normally act upon nominations made by the Regional Directors.

The chain of administrative authority in the parent agency need not be the concern of the National Director. In view of the policies of most Federal agencies, it is assumed that the administrative responsibility of the National Director would not be great. However, his technical authority should be beyond question and the instruments for enforcing such authority should be at hand.

Technically, the line of authority should run directly from the National Director to the State Director, with the Regional Director acting as a representative of the National Program office.

Technical correspondence should be direct with sufficient copies distributed to advise administrative officials of the actions taken or the advice given.

All releases governing the policy of the Program should receive necessary administrative approval before being released directly from the Washington Program office to the State Program Director. Technical procedural releases should not require administrative clearance. It should be the responsibility of the Director or his representatives to draft all operating procedures for the Program and these procedures should receive necessary administrative clearance.

There need not be any relationship between the Regional Directors of the Program and the Regional officials of the parent

(Recommendations)

agency and there should be no administrative relationship. The Regional Director of the Program should have no responsibility other than to the National Program Director. The regional position is of such importance that if a choice is required between full regional representation and a smaller Washington staff, the latter should be the choice. The Regional Director should not be the Director of a State Program except in brief emergency periods.

The State Director of the Program should be administratively responsible to the head of the parent agency in the State (or region if State administrative offices are not maintained). He should receive his technical authority from the National Director of the Program. No State Program officials below the level of the State Director should have any administrative relationships with officers of the parent agency. The State Program Director should transmit all technical correspondence direct to the National Director or through the Regional Director. Likewise, all reports of a technical nature should be transmitted direct to the Washington Program office with copies distributed to the State administrative staff and the Regional Director.

The responsibility of the State Program Director to the administrative head of the parent agency should be to see that all administrative regulations promulgated by the administrator are carried out on the Program, to accept and follow the regulations issued by the Director of Finance of the parent agency, to see that all procedures governing the employment of personnel are followed.

(Recommendations)

The State Director should report regularly to the proper administrative officer on all Program developments and should prepare such statistical and financial summaries as may be necessary.

All relations with Programs in other States should be carried on through the Regional Director. Such relationships might include touring orchestras, the exchange or transfer of personnel, the coordination of music libraries and the acquisition of technical supervisory personnel.

As has been discussed in the Chapters on Sponsorship and Project Applications and Proposals, initial demonstration programs may be instigated by the National Program Director. However, under normal conditions of operations, project applications should be approved administratively and transmitted to Washington by the head of the parent agency in the State. Such applications and proposals should receive technical approval by the Regional and National Program Directors and should not receive administrative approval until technical approval has been obtained.

The release and control of funds both to the States and to the Programs in the States is an administrative function which should be vested in administrative officers after technical approval of project applications has been granted. However, in no case should the release of funds exceed the amount which has been approved by the Program Director. In the States the control of Program employment

(Recommendations)

quotas should be vested in the administrative head of the agency with the understanding that the maximum employment cannot exceed the amount approved in the project application. It is most essential that proper administrative coordination exist between the administrative officers at the State and national levels in order that employment quotas may be established and fixed over a period of time sufficient to permit proper program planning and the fulfillment of program commitments. This was a serious defect in the Work Projects Administration occasioned by the constantly shifting unemployment load and the effect of seasonal unemployment in various industries.

The organizational pattern of a music staff for a grant-in-aid program should be radically different from that of a Federally operated program. Under the grant-in-aid system the need for a State program staff does not exist. A substantial field staff is necessary but this staff would act as an extension of the Washington office and not as an operating staff.

The chief functions of the national office would be to review and act upon applications, maintain a check upon operations, and service the needs of the operating programs. To fulfill these functions the following top positions are necessary: a Director, a Deputy Director, an Assistant Director in charge of project review, an Assistant Director in charge of finance and statistics. Further staff may be added to these key positions depending upon

(Recommendations)

the size of the national Program.

Compressed job descriptions for the above listed essential positions are as follows:

Director

To assume the responsibility and attendant authority for planning and directing the national Program; for developing the policies of the Program in accordance with the policies of the parent agency; for directing and supervising the work of the national Program staff and the Program field staff; for interpreting the policies and accomplishments of the Program to the general public; for reporting to the parent agency such statistical and technical information as may be required; for submitting annual reports for transmission to Congress; for maintaining the professional standards of the Program; for the appointment of such personnel as the procedures of the parent agency may require; for assisting the operating units in the field by directing the release of technical materials and by field visits; for approving project applications for funds and recommending allotments.

Deputy Director

The Deputy Director will act for the Director in his absence and may assume such functions of the Director as may be delegated by him. The particular responsibility of the Deputy Director will be the immediate supervision of the field staff and he will maintain close contact with the field staff by means of reports, correspondence and field trips. The Deputy Director will also assume responsibility for

(Recommendations)

the Administrative Unit of the national Program office. This staff shall be headed by a Senior Clerk and shall process personnel actions, pay rolls and travel vouchers for the national and field Program staffs.

Assistant Director - Project Review

The Assistant Director, Project Review Section shall be charged with the responsibility for drafting procedures and forms necessary for the submission of project applications including documentation; for conducting such training as may be necessary to prepare the field and national Program staffs for the submission and review of applications for funds; for scheduling the review of applications; for preparing recommendations and other action documents for the use of the Director and administrative officials of the parent agency; for the organization and supervision of the reviewing staff in the national Program office; for advising the field staff and applicants concerning the action taken on applications; for maintaining proper controls and flow charts to expedite the processing of applications; for maintaining adequate records and files of the action taken on applications; for providing necessary information to the Assistant Director, Finance and Statistics; for providing the Director with necessary information for Program reports; and for coordinating project review activities with the functions of the other Sections of the Program. All of these functions shall be performed under the supervision of the Director.

(Recommendations)

Assistant Director - Program Planning and Promotion

The Assistant Director, Program Planning and Promotion Section, shall be charged with the responsibility for the preparation and release of all Program operating procedures and technical procedures unless otherwise specified by the Director; for conducting surveys of the necessity for various types of procedures and program materials; for the circulation of materials developed in the States or regions and by other Federal and non-Federal agencies; for assisting in the technical review of project applications; for assisting the Director and the Deputy Director in planning program activities and policies; for directing and supervising the activities of the Program Materials Unit; for directing and supervising the activities of the Information Unit; for assisting the Director in developing information and publicity policies; for developing promotional policies and techniques for the use of the operating units in the field; for conducting conferences, institutes and other training sessions in the field toward the improvement of promotion techniques; to supervise the work of such special consultants as may be assigned to duties in this Section; for reviewing such narrative and statistical reports as may be necessary to the efficient operation of the Section; for assisting the Deputy Director in maintaining field contacts relative to program planning; for conducting such surveys as may be necessary for program planning; for recommending to the Finance and Statistics Section such items of information as may be essential in Program reports; and for assisting the Director in interpreting the Program

(Recommendations)

to the public. All of these functions shall be performed under the supervision of the Director.

Assistant Director - Finance and Statistics

The Assistant Director, Finance and Statistics Section, shall be charged with the responsibility for developing a procedure for the allotment of funds to community operating programs after project applications have been approved; for supervising the allotment of funds to community operating programs; for establishing control budgets for community programs with the advice of the technical staff; for maintaining adequate financial controls over the status of funds earmarked for program operation; to prepare the budget of the national Program for the approval of the Director; for maintaining adequate records of allotments and expenditures; to collaborate with the Deputy Director and the Administrative Unit in establishing budgets and controls and records suitable to the needs of the national Program office; for establishing accounting procedures and practices to provide for field or central accounting of community program accounts; for directing the Accounting Unit in the national Program office and such accounting as may be performed in the field; for developing a system of statistical reporting and record keeping to be maintained by the Analytical Unit; for directing the activities of the Analytical Unit; for developing a system of basic records and reports for the use of community programs; for assisting in the review of project applications; for preparing reports and statistical

(Recommendations)

summaries for the use of the Director; for providing the field offices and community programs with such advice as may be necessary in improving financial practices; for such field inspection as may be necessary; for cooperating with the Assistant Director, Program Planning and Promotion Section, in coordinating the submission of narrative and statistical information in reports, and for providing the Program Planning and Promotion Section with such statistical information as may be necessary for its effective operation.

In case some of the functions herein assigned to the Assistant Director, Finance and Statistics Section, are combined in a finance office designed to serve several Programs operating on a grant-in-aid system, the statistical and analytical functions should be retained in the national Music Program organization and placed under an administrative assistant responsible to the Deputy Director.

The field staff of the Music Program operating through grants-in-aid to communities must be larger than that utilized in Federal operation. Although a music program will probably have to fit its field organization to the regional geography of the parent agency, two alternatives must be chosen. Either the Music Program must have a sufficient number of regional offices conforming generally to the musical geography of the nation or a considerable number of sub-regional staffs must be maintained. For ideal Program operation the following regional alignment is suggested: Region I - Maine, New Hampshire, Vermont, Connecticut, Rhode Island, Massachusetts -

(Recommendations)

Regional Office, Boston; Region II - New York, Pennsylvania, New Jersey - Regional Office, Philadelphia; Region III - Maryland, Delaware, District of Columbia, Virginia, North Carolina, South Carolina, Georgia, Florida - Regional Office, Raleigh, North Carolina; Region IV - West Virginia, Kentucky, Tennessee, Arkansas, Mississippi, Alabama, Louisiana - Regional Office, Jackson, Mississippi; Region V - Oklahoma, Texas - Regional Office, Dallas; Region VI - Utah, Colorado, Arizona, New Mexico - Regional Office, Santa Fe, New Mexico; Region VII - California, Nevada - Regional Office, San Francisco; Region VIII - Washington, Wyoming, Montana, Oregon, Idaho, Alaska - Regional Office, Portland, Oregon; Region IX - Nebraska, Kansas, Iowa, Missouri - Regional Office, Omaha; Region X - North Dakota, South Dakota, Minnesota, Wisconsin, Upper Peninsula of Michigan - Regional Office, St. Paul; Region XI - Michigan (except the upper Peninsula), Illinois, Indiana, Ohio - Regional Office, Chicago.

For the eleven regions organized according to the above pattern, sub-regional offices might be stationed in the following cities; Buffalo, N.Y.; Atlanta, Ga.; Nashville, Tenn.; Salt Lake City, Utah; San Diego, California; Boise, Idaho; St. Louis, Mo.; Indianapolis, Ind. If a program of sufficient size is operated it will be necessary to maintain a representative of the Regional Office in the capital cities of the larger States which are not serviced by sub-regional offices.

(Recommendations)

The organization of regional and sub-regional offices under this type of program will vary according to the functions delegated by the national Program office. However, certain functions must be assigned to the regional organization and certain relationships between the regional staff and the Washington office must be established for efficient operation. The regional staffs and all field representatives should be on the payroll of the Washington office and should be considered representatives of the Director.

The first officer of the Program at the Regional level will be the Regional Director. This title may be changed in case it duplicates that of the regional head of the parent agency. The Regional Director of the Music Program will be responsible to the Director of the Program in Washington through the Deputy Director. The Regional Director will be responsible to no other officials. The Regional Director should be supplied with adequate clerical assistance including a stenographer and if possible a clerk capable of compiling reports and maintaining such records as may be required at the regional level. In large regions where there are no sub-regional offices the Regional Director should have a Regional Assistant who will assist in field work and to whom may be delegated some functions of the Regional Director.

The Sub-Regional office of the Music Program should be in the charge of a Field Representative who should be directly responsible to the Regional Director and should maintain no direct contact with the Washington office. To the Field Representative

(Recommendations)

the Regional Director should delegate sufficient responsibility to encourage initiative and to permit independence of action. The Field Representative need not have more staff than one stenographer and few records should be maintained in his office. Representatives stationed at State capitals should also bear the same title and responsibility as the Field Representative in the Sub-Regional office. Their contact should be with the Regional Director and not through the Sub-Regional office.

The job descriptions for members of the field staff of the Music Program may be as follows:

Regional Director

The duties of the Regional Director of the Music Program will be to act as the representative of the Director within the limits of the Region; to direct and supervise the activities of the regional staff including the Regional Assistant, the Field Representatives and the clerical staff of the regional office; to render assistance to communities in the preparation of applications for funds for program operations; to acquaint communities with the objectives of the program and the activities eligible under its legislation; to review project applications and make action recommendations to the Director; to inform the applicant of the action taken upon his application; to assist communities in organizing the program and placing it in operation; to inform communities of their responsibilities in the receipt and expenditure of Federal funds; to provide communities with working materials and suggestions toward the most efficient operation

(Recommendations)

of the Program; to make regular inspections of program operations; to maintain records of the status of funds on operating projects; to review and transmit the periodic reports prepared by the community programs for the Washington office; to prepare and transmit such narrative and statistical reports as may be required by the national Program office; to maintain close relations with the local and State officials of the American Federation of Musicians; to represent the Director in interpreting the Program to the public; to relay suggestions and recommendations for program operation to the Director; to supervise the training and instruction of Regional Assistants, Field Representatives and clerical staff; to travel outside the Region when so authorized by the Director and to participate in national and sectional conferences when authorized by the Director.

Regional Assistant, Field Representative

The duties of the Regional Assistant and the Field Representative will be to represent the Regional Director; to maintain liaison between the Regional Director and the community programs; to maintain a regular schedule of field inspection trips; and to perform such other functions as may be delegated or assigned by the Regional Director providing such functions are within his defined responsibilities.

For the purpose of enjoying an exchange of ideas and program suggestions and to maintain well-knit staff relationships, the Regional

(Recommendations)

Director should hold staff meetings of all regional technical personnel not less frequently than once monthly. National meetings of Regional Directors and the Washington staff should be held at least twice annually and, unless the Director can hold sectional meetings of several regions, the national meetings should be scheduled quarterly.

C H A P T E R V

PERSONNEL REQUIREMENTS

The successive procedures which provided for the selection of workers on music projects constituted perhaps the greatest strength of the Music Program. To appreciate the importance of worker selection by technically qualified persons and the extent to which it varied from established WPA policies, it is necessary to refer to Part 1, Chapter 3, Volume III, Manual Rules and Regulations (3. 3. 001) Work Projects Administration, which states "The Objective of the occupational classification function for which the Division of Employment is responsible is the determination and classification of the occupational qualifications of persons under consideration for assignment to projects". From the inception of the Federal Music Project in 1935 to the liquidation of the Work Projects Administration in 1943, musicians applying for work on music projects were qualified only by auditions before committees composed of musicians. In very few instances did State Divisions of Employment attempt to break down this practice..

The audition system of the Federal Music Project was set forth in the FMP Manual with the following introductory statement of purpose: "Inasmuch as it is highly imperative that all musicians registered on relief rolls be given auditions and reclassified as soon as possible, so that projects may be

(Personnel Requirements)

formulated and placed into operation, centers having a large enrollment of musicians will require a number of Audition Boards, depending upon the size of the enrollment, to expedite the conditions". The term "reclassified" was used in this statement because in the rush of 1935 many musicians had been assigned to construction projects and because several States had transferred entire music projects from the Emergency Relief Administration. In the latter case the musicians had not always been auditioned carefully. This statement from the Manual also reflected the speed with which music projects were set up. For the complete statement of "Rules for Audition Committees" see pages 5 to 10, FME Manual. This basic procedure remained in effect with minor local variations throughout the history of WPA music. Forms 20M and 21M were superseded after 1940 by an improved form which is included in the latest revisions of Operating Procedure No. G-5. Copies of Forms 20M, 21M and the superseding Form are included in Exhibit "20".

Upon the close of the Federal Music Project on July 31, 1939, the audition procedure was reconciled with the procedures of the Division of Employment in a statement contained in General Letter No. 278:

"Assignment to work projects shall be made by the Division of Employment in accordance with the occupational skills as shown by the records of that Division. It will be the responsibility of State

(Personnel Requirements)

Supervisors of the respective projects to determine the method of review through auditions, advisory committees, or other means, of professional qualifications of technical and artist personnel and to accept or reject the personnel on the basis of such auditions or examinations and to determine the nature of the work for which each employee is best qualified".

This statement was drafted as applicable to artists, writers, and musicians. While the statement indicated that musicians would be auditioned only after their assignment to the music project, this procedure was consistently disregarded in the States and the Employment Division continued to base its occupational classifications upon the audition which was given following the musician's application for work.

The basic procedure for the operation of the Division of Professional and Service Projects, Operating Procedure No. Q-5, released January 10, 1940, reiterated a modified policy for the selection of workers. The statement appearing on page 1, Section 35 of this procedure read:

"The State Supervisor of Music Projects or his authorized representative shall select technical committees to audition or examine musicians, in order to assist the Division of Employment in the determination of occupational classifications of persons referred to the Work Projects Administration, as well as to determine acceptance or rejection of personnel assigned by the Division of Employment to Music Project units, and also to establish the types of project activities for which persons accepted are best qualified".

The second half of this statement, beginning "as well as", was written to reconcile practices with procedures. However, from the date of this release the audition was accepted by the Employment Division as the sole instrument for determining the qualifications of a musician.

(Personnel Requirements)

Typical of properly conducted auditions under the regulations established by the Federal Music Project and the WPA Music Program were those in New York City. Typical audition boards for various categories of applicants were as follows:

Band Instrumentalists

Del Staigers - Former cornet soloist, Goldman's Band
Albert Chiafarelli - Clarinetist, arranger
George Drumm - Conductor
Giuseppe Creatore - Conductor
Simeon Bellison - Clarinetist, New York Philharmonic Orchestra

Orchestral Instrumentalists

Dominic DiSarno - Oboist, Metropolitan Opera
Cesare Sodero - Conductor, Metropolitan Opera
Sol Goodman - Tympanist - New York Philharmonic
Paul Stassevitch - Violinist, - Conductor
Cornelius Van Vliet - Cellist

Dance Instrumentalists

Zex Confrey - Orchestra Leader
Howard Emerson - Orchestra Leader

At the opening of the individual audition the applicant was questioned by the board members as to his background in addition to that which was recorded on the Form 20M. He was then asked to play a passage from a not too difficult standard work for his instrument. This was followed by a standard passage of more difficulty. At the conclusion of the examination the applicant was asked to sight-read a passage from a little known work. In this case sight reading passages were sometimes written by members of the board to insure that the applicant with a broad experience had not played it before. Typical audition passages were,

(Personnel Requirements)

Violin - Rimsky-Korsakoff "Caprice Espagnol"
Brahms "Symphony No. 4"

Cello - Wagner "Tannhauser Overture"
Rossini "William Tell Overture"

Bass viol - Beethoven "Symphony No. 5"
Recitativo from "Otello"

Trumpet - Wagner, passages from the "Ring" Cycle

Trombones - Wagner "Ride of the Valkyries"
Berlioz "Hungarian March"

Tympani - Special exercises composed by Alfred
Priese

Separate score sheets were kept by individual members of the board which were reconciled with the majority opinion at the end of each audition.

The chief difficulty with audition boards was the establishment of a fixed standard. This difficulty dictated the practice of utilizing the same board members at all subsequent auditions. The first attitude of an audition board was that if these musicians were to be paid with Federal funds they must meet strict professional standards of performance. Members would say "Why should we recommend that the applicant be paid by the Federal government as a symphonic musician if he cannot meet the same standards which would be required if he were seeking work in the Metropolitan Opera". This attitude would persist until the board observed that it was accepting very few applicants and that thousands were waiting on the relief rolls. Then the relief aspect would come to the fore and board members would comment that "this man may not be in

(Personnel Requirements)

his prime but certainly I will not stand between him and starvation." There would follow a period when practically anyone who could hold an instrument would be qualified by the board. This would require an admonition from the secretary of the board that, after all, the Federal Music Project had to present concerts with the material which was being accepted by the Board. After about two days of continuous sessions a mean would be established which was compatible with local standards, which was humane, and which provided the project with personnel from which to construct a professional musical organization. However, each time that a new member was added to the board the same process had to be repeated.

There were instances in which the auditions procedures established by the Federal Music Project and the WPA Music Program did not work satisfactorily. Such cases were in small States and communities where it was impossible to choose an audition board, outside the project organization, which would be accepted by all applicants as impartial. In States such as New Hampshire, Delaware, and Maryland it was found necessary to conduct auditions with members of the project staff consisting of one or more supervisors and the project conductor.

Several States including Oklahoma, New York State, and Connecticut instituted a very practical procedure of

(Personnel Requirements)

periodic reauditions. Under the two wage classifications for musicians established in Operating Procedure No. 2-9, Appendix A, such regular reauditions gave project employees an opportunity to obtain a raise in salary. Furthermore, these periodic reauditions were used as a basis for meeting the quota reductions which came with too frequent regularity from 1936 to 1939.

Under the organization of the Federal Music Project all musicians were included in the salary grade established by the Division of Employment as "Professional and Technical". Thus all musicians employed on music projects received the highest rate paid to any security wage employees. Although recommendations had been made from time to time that more than one rate should be established for musicians, Dr. Sokoloff maintained that none but professional musicians should be employed by the FMP and therefore those that were employed should receive the Professional wage rate. The question involved was whether a musician in a project dance band, who had spent only two years in learning to play an instrument, but who had played in professional dance orchestras for ten years, should receive the same rate as the symphony orchestra musician who had spent twenty years of his life on his musical education. Also there was the problem of the musician who had a definitely professional background but who had become so rusty through years of unemployment that he could not pass an FMP audition.

(Personnel Requirements)

Some held that this man should be employed initially at a lower rate of pay but should be given a chance, through work on the project, to qualify himself for the Professional rate.

These questions were solved by the revision of Operating Procedure No. E-9, Appendix A, on November 10, 1939, to include two rates of pay for musicians, music copyists, arrangers and music teachers. This revision established the occupational classifications for Musician (Skilled), Senior Musician (Professional and Technical), Music Teacher (Skilled), Senior Music Teacher (P&T), Music Copyist (Skilled), Senior Music Teacher (P&T), Music Librarian (Skilled), Senior Music Librarian (P&T), and Music Arranger (P&T). Each of these occupational classifications carried a job description, a list of typical tasks and qualifications. Although no directive was issued as to the use of these new occupational specifications within the two wage classes (Skilled and P&T), the States adopted various policies which had a salutary effect upon employment conditions and achieved greater equity in rates of pay. As an example, Oklahoma adopted a policy of assigning all musicians at the Skilled rate unless they received "A" audition grades. Thereafter regular auditions gave the musicians an opportunity to qualify for the P&T rate. This established an incentive for improvement on the project which sustained worker morale and constantly improved the quality

(Personnel Requirements)

of performance. Other States adopted a policy of paying the P&T rate only to musicians in symphony orchestras. In most sections of the country the difference between the Professional and the Skilled rates of pay was not sufficient to cause great financial hardship in the case of the lower rate.

In August 1941, the Alabama Work Projects Administration made a recommendation that a third occupational classification be established for musician personnel at the Intermediate rate. This recommendation emanated from a war-caused condition but might well have arisen during normal operations. The recommendation was based upon the fact that around the Army camps there was a need for WPA entertainment groups. At the time there were no professional musicians available for this purpose but there were employed on other projects a number of workers, especially negroes, who, combined into dance bands and choruses, could provide very acceptable entertainment. The services of these persons were needed yet by no stretch of the imagination, were they professional musicians and could not be paid as such. They could not be allowed to perform as musicians at their current payroll classifications since working out of classification was illegal. It was suggested, therefore, that these persons be classified as Junior Musicians and paid at the Intermediate rate which was considerably below the Skilled rate. The Alabama recommendation was given careful consideration and was

(Personnel Requirements)

not approved. In the first place, to pay these persons as musicians and allow them to work on a music project would lead them to believe that they were entitled to be supported thereafter as unemployed musicians. Secondly, in the Southern States an Intermediate rate might have been used to discriminate against all negro musicians since in some of these States it was a practice to place all negroes in a payroll classification below whites. However, the fact remains that several State music projects maintained colored choruses and fiddlers bands which were in great demand for entertainment but they were composed of personnel which never should have been paid at the same rate as professional musicians.

The regulations of the Division of Employment prohibited a practice known in WPA as "predesignation of personnel". To understand the background of this prohibition and how it affected the operation of music projects, it is necessary to understand the process of assigning an unemployed person to a work project. Unemployed people who had been certified as in need by local welfare agencies were eligible to have their names and a record of their skills placed in the "awaiting assignment" file of the Employment Division. In the case of musicians, this file contained the audition record of the applicant. A supervisor of a construction project obtained his labor by submitting a requisition for workers by classification but not by name. Therefore, the foreman of a construction gang would submit a

(Personnel Requirements)

requisition for one blaster, two core drill operators, one crusher operator and a dinky operator. The Employment Division would draw from its files the names of the necessary personnel and assign them to the project. This procedure prevented the gang foreman from submitting a requisition for the "boys" in his block or from giving preference to members of political groups. However, it requires no imagination to see what might have happened in the case of the music project supervisor who needed a B trumpet player for the performance of a Bach cantata and who requisitioned from the Employment Division one trumpet player. Even if the Employment Division cooperated to the extent of selecting the trumpet player with the highest audition grade it might have been found, after the assignment had been completed, that the trumpet player had received an "A" audition for jazz band work.

From the standpoint of fairness and protection from abuse, the Employment Division was absolutely sound in prohibiting predesignation of personnel and on most work projects there was no excuse of need for the practice. However, the proper selection of music project personnel presented a serious problem which both the Division of Employment and the music project supervisors were eager to solve. The music supervisor wished to be protected from the charge of playing favorites in choosing performers for his units but he was faced with the necessity of selecting musicians to fit specific chairs in the

(Personnel Requirements)

bands and orchestras. Necessity was, as usual, the source of invention and it became a sub rosa practice in many states to submit requisitions by occupational classifications with an attached pencilled note with the names of the musicians needed. Fortunately this expedient was not abused. Constant efforts were made to devise a system of requisitioning workers which would comply with the necessities of project operation and, at the same time, provide the projects with appropriate personnel.

Supervisory

The original roster of State and District Supervisors of the Federal Music Project were selected by the National Director and the Regional Directors of the FMP, or were hold-overs from WPA music projects. Members of the Washington and Regional staffs of the FMP were persons with wide acquaintanceships in the profession and were able to make immediate contacts in the States to determine those musical leaders who would be willing to serve in the first Federal enterprise in the field of music. The fact that these choices were well made is evidenced by the fact that many of the State Supervisors remained in their position through the several administrative changes of WPA and many others were advanced to more responsible administrative assignments. One State Music Supervisor became State Director of the Division of Service Projects. One

(Personnel Requirements)

Supervisor became Regional Supervisor of War Service Projects, and two were appointed State Supervisors of War Services Projects. At the time of the liquidation of the Work Projects Administration in 1943, 23 State Supervisors were on the job who were appointed to their positions in 1935. This record may be attributed to the careful selection made in 1935 by the Director of the FMP and his representatives. Supplement No. 1 to Bulletin #29, September 30, 1935, set forth the procedure for the selection of State and District supervisors. It stated

"The Federal Project Directors or their representatives shall request the State Administrator to appoint State Directors and District Supervisors for the programs of their respective activities whenever the State or local situation makes extensive technical supervision necessary. Federal Project Directors may nominate persons to be appointed to these positions and all appointments and conditions of employment, including those persons now holding such offices, are to be approved by them."

In actual practice the Directors in the large States were selected personally by the National Director. In other cases the State Directors were chosen by the FMP Regional Directors who worked out with the State Administrators the details of appointment. Although not stated in the procedure, the process of removing a State Director either originated with the National Director or was accomplished only with his approval.

(Personal Requirements)

A typical example of the procedure which was followed in the selection and appointment of a State Director is recounted herein. In the Winter of 1937 it was necessary to appoint a State Director of the Federal Music Project in Rhode Island. The Regional Director of the FMP filled the vacancy temporarily by spending considerable time in the State as Acting State Director. During this period he interviewed several candidates who had been suggested by the State Director of Women's and Professional Projects. At the same time he interviewed prominent professional people in the State to elicit suggestions as to likely candidates. Finally having found one person who seemed to best fit the needs of the FMP he obtained the concurrence of the State Administrator and the Director of Women's and Professional Projects. Returning to the Regional Office he submitted the candidate's name to the Regional Supervisor of Women's and Professional Projects who rechecked with the State officials, the Governor of Rhode Island and other citizens interested in the WPA. Upon completion of this check simultaneous recommendations were forwarded to the Washington office. The recommendation of the Regional Director of the FMP was transmitted to the Federal Director of the FMP while the recommendation of the Regional Supervisor of Women's and Professional Projects. Upon receipt of these recommendations, the State Administrator was authorized to appoint the candidate. Thus

(Personnel Requirements)

under this procedure the Federal Director of the FMP was assured that the appointee had been personally interviewed by his representative and found to be a person qualified professionally, administratively and socially. Although some excellent State Music Supervisors were chosen in later years, the consistent quality of the Federal Music Project was not maintained. Also, it was more difficult to obtain the dismissal of incompetent supervisors in the years subsequent to 1939.

With the transition of music services from the Federal Music Project to the WPA Music Program, the appointment of State Supervisors (formerly State Directors) became the responsibility of the State Administration with the approval of the Assistant Commissioner, Division of Professional and Service Projects, Washington, D. C., upon the recommendation of the National Director of the Music Program. This procedure deprived the National Director and his staff from selecting the State Supervisor but included a veto power. Actually this veto power was of little consequence. Unless the Director of the Music Program had known the candidate he had no reason for disapproving the nomination of the State Administration other than the lack of "paper" qualifications. At the time this procedure was initiated there were no specified qualifications for the position of State Supervisor. This change in the procedure

(Personnel Requirements)

of selecting supervisory personnel from that which had existed under the Federal Music Project was unfortunate and could have seriously weakened the standards of the Music Program. Several poor selections were made and, since the appointment had been initiated in the State, the Director's hands were tied in attempting to remedy the situation by removal.

Actually, the change in procedure was not the basic weakness in the system of selection. With the end of the Federal Music Project the position of Regional Director was dropped from the Music staff. Therefore, regardless of the provisions of General Letter #278, it would have been impossible to continue the selection of supervisory personnel on a personal interview basis. After the termination of the regional music positions it would have been impossible for the Director to dash out to a State every time a new State Supervisor was to be appointed. However, in fairness to the state administrations, it should be stated that many Directors of Professional and Service Projects waited for a visit from the Director or his staff before making an appointment.

With the release of Operating Procedure No. G-5, January 10, 1940, the same procedure for the appointment of key supervisory personnel was continued in the statement:

"The appointment of the State Supervisor of Music Projects shall be subject to the approval of

(Personnel Requirements)

the Assistant Commissioner, Division of Professional and Service Projects, Washington, D. C., upon the recommendation of the Chief Regional Supervisor, Professional and Service Projects. Because of the public importance of major production units of this program, the Assistant Commissioner, Division of Professional and Service Projects, may require similar approval of the conductor or director of such units".

The absence of the Director of the Music Program from this statement is not significant since he approved or disapproved the appointment in the name of the Assistant Commissioner. The addition of clearance with the Chief Regional Supervisor added some slight protection from hasty tactics in the States and provided an opportunity for the Washington office to obtain more information on the reasonableness of the appointment.

The Section of Operating Procedure No. C-5 referred to above was revised on June 22, 1940, bringing the statement in line with the general qualifications for supervisory personnel established in Operating Procedure No. E-9 which was the basic procedure for the Division of Employment. The amended statement read:

"The State Supervisor of Music Projects shall possess the general qualifications prescribed in Section 5, Appendix B to Operating Procedure No. E-9 for State Supervisors of Music Projects. Because of the public importance of major production units of this program, the Assistant Commissioner, Division of Service Projects may establish special qualifications for the conductor or supervisor of such units either at the time the project application is reviewed or whenever such a unit is organized.

(Personnel Requirements)

In all cases, the minimum qualifications will not be below those prescribed in section 5 of Operating Procedure No. E-9 for the supervisory person in charge of such a unit".

This revision marked the bottom of the decline of procedures for selecting and appointing State Supervisors. This process had finally reached a point where it was possible for a State Administration to select and appoint the Supervisor of a highly technical project without the recommendation of any technical person and without the knowledge of the Washington office. The only protection remaining was in the "paper" qualifications set up in Appendix B to Operating Procedure E-9.

Operating Procedure No. E-9 set forth the regulations with respect to the basic functions of the Division of Employment. Appendix B of this Procedure contained the standard titles and job descriptions of project supervisory employees. Section 5 of Appendix B contained the qualifications for State Supervisor of Music Projects which were:

"The State Supervisor of Music Projects shall have college training or its equivalent and at least ten years of music training on an instrument; not less than ten years successful and consistent professional music experience either as a performer, as a teacher of music in a recognized school, or as a conductor; successful business administrative experience with a musical or other organization; and shall have a working knowledge of music and/or band organization and/or class teaching methods, and of training methods in the field of music.

(Personnel Requirements)

Personal traits to be sought are administrative ability, imagination, resourcefulness, initiative, reliability, and a capacity for maintaining good public relations."

Fortunately it was necessary to appoint only a few State Supervisors after the date of this release. A few of these State appointments were outstanding successes as supervisors. Others were complete failures and never would have been approved by the Washington office if its advice had been asked. Fortunately, sagacious Directors of the Service Division in the States generally informed the Central Office of an impending vacancy and requested that names of candidates be submitted for consideration. Thus many States exhibited a concordance with the old procedure and continued to comply with its spirit. Unfortunately, there were a few ghastly examples of appointments, in strict accordance with the new procedure, after which the National Director of the Music Program would visit a State to find a new State Supervisor, graduated from a small sectarian college with a music teachers certificate, a failure in the profession and of late employed by an automobile sales company. The latter attribute had been attractive to the State Administrator because it signified "administrative ability".

It was natural on the part of the Washington office of the Federal Music Project to select as the first State

(Personnel Requirements)

Directors, musicians of considerable eminence in their States. It was believed that this was necessary to command the respect of the communities for this new governmental venture. This attitude also carried over into the selection of Regional Directors, while this procedure no doubt served its purpose in the early days of the Program, it is worthy of note that few of these distinguished personages outlived the first few years of music project operations. The reasons for this exodus were varied. Some of the early State Directors believed that they would be able to administer their jobs on a part time basis and left Federal positions when they found that the requirements of the FMP would force them to relinquish work and contacts which they had developed over a long period of years. Others were found unadaptable to an entirely new type of operation in the field of music. Several could not reconcile themselves to the complexities of government procedures and others were not amenable to the degree of anonymity which must be assumed by a section head in a large Federal Agency.

The type of background which appeared to be most successful in State Directors of the Federal Music Project and the WPA Music Program was that of a relatively young musician with a wide variety of experience in the profession, without too much professional specialization resulting in

(Personnel Requirements)

strong prejudices; an ample degree of administrative ability and a fondness for administrative detail; close acquaintance with the hardships of musicians in the '30s, and a willingness to accept directives and place them in operation. Many of the best State Directors were definitely career men. They were fine musicians with solid educational backgrounds but they had not found themselves in the profession and were eager to gain the administrative experience, the local prestige and the chance to prove themselves which could be found in the Works Progress Administration.

Drawing from the personnel records of five of the most outstanding supervisors of music projects who served from the early days of WPA up to the liquidation it is found that the following attributes were present:

1. College or university education in a liberal arts or science course, possibly with a major outside music.
2. Conservatory training after college.
3. Some degree of experience as an orchestral musician or a soloist.
4. Some experience in teaching.
5. A wide range of minor musical experience such as arranging band or theatre work.
6. Average age - 34

There appeared to be no differential between men and women in successful supervision other than the advantage which men

(Personnel Requirements)

enjoyed in dealing with orchestral musicians and union officials. Even this slight advantage was overcome by women supervisors after some experience. The fact that the average age of the most successful supervisors was 34 indicates that they had enjoyed but a brief taste of the prosperity of the twenties and had seen their own futures dimmed by the Hoover Depression. Exhibit "20" includes the Personal History Statements of several State Supervisors.

Recommendations

It is doubted that in any Federal or State work program, the auditions system of the Federal Music Project and the WPA Music Program can be improved upon in selecting musicians for orchestras, bands or other performance units. The reliance upon background is not sufficient without involving much time in investigation. The local director of a project or a program should not be allowed to accept the responsibility for the selection of personnel since, eventually he will be weakened by charges of politics or personal preference. A federally paid conductor would be in the same situation. The only alternative to the auditions system as outlined in the procedures of the Division of Service Projects which has been known to work successfully and with minimum charges of favoritism, was that practised in New York City during FEPA operation.

(Personnel Requirements)

The New York City system of auditioning prior to 1935 included an auditions committee composed of the Senior Personnel Supervisor (a musician), one or more project conductors, and instrumentalists from project orchestras. From personal experience it is known that this committee was invariably fair and, because of its semi-permanence, was more likely to follow a consistent standard than the committees formed under WPA. The selection of security-wage workers from the ranks of the project orchestras gave the applicants a sense of comfort in that these musicians had been "through the mill" themselves.

It should be recognized that small States will have difficulty in selecting a partial audition board and in such instances it may prove more feasible to leave the selection of instrumentalists to the project conductor and qualified first chair players.

A lack of uniformity in the WPA Music Program existed in the selection of music teaching personnel. Since it was impossible to determine the teaching ability of an applicant by an audition, various methods were used usually stemming from an initial interview. Generally, the background of the applicant carried more weight than in the case of instrumentalists. Also widely diversified policies governing the eligibility of applicants for teaching positions were maintained. In some State, especially in the Northeast

(Personnel Requirements)

section of the country, teachers were not considered qualified unless they were trained and practiced in modern teaching techniques. Whereas in the South a music teacher was accepted if she was considered trainable in the improved methods. It was a case of supply and demand. In the South the need for music education services was so great that anyone with a music education background would be accepted and then trained for the job. In the North the need for these services was not comparable.

The same diversified problems in music education will probably face the next Federal work program and it will be necessary to provide sufficient latitude in practices so as not to choke off a program needed in one section of the country while letting down the bars indiscriminately in another. It is probable that the personal interview and an examination of educational experiences cannot be supplanted as the most practical approach to the selection of music teachers. Musicians with experience can quickly see through misrepresentation in musical background. Necessary examinations to determine the theoretical knowledge of the teacher may be devised at will.

The question of periodically reauditioning instrumental personnel depends somewhat upon the structure of the Federal agency and its personnel policies. Where more than one wage scale is in effect for musicians performing the same or

(Personnel Requirements)

similar tasks, the periodic reaudition is beneficial in giving the musician a chance to work toward the highest scale. Generally, the periodic reauditioning of instrumental personnel has the effect of keeping musicians "on their toes" if such reauditioning does not become a vehicle for deciding who should be dismissed in personnel reductions. In a relief program it is difficult to audition middle-aged musicians when failure means hunger for their families. Under such conditions, extreme nervousness is likely to prevent a musician from doing his best. If personnel reductions must be made it would be better for the conductor and the supervisor to decide on the basis of personal observation, who must go. Although it may be alleged that such procedure is a reversal of that under which men are selected for work, it is believed that fewer mistakes will be made and less mental anguish caused by this method than by marching the men before a committee to demonstrate their eligibility to stay on the payroll with an embouchure or a bow-arm quaking with fear. The musician coming for an audition from the relief rolls has already hit the bottom of the economic ladder. He has nothing to lose. This is not the case of the musician who has been given a chance to earn a living, as bare as that living may be. Reauditioning, without the threat of dismissal may be profitably employed to give string players a chance to compete for forward chairs in their sections and for determining

(Personnel Requirements)

which wind players are best fitted for band or orchestra. The repetition of auditions tends to remove the fear of them and can develop healthy competition without the element of fear.

The selection of supervisory personnel at the State level is discussed briefly in Chapter VIII, Prerequisites to Program Operation and past experiences have been recorded in this Chapter. Under no circumstances should the State Director of a music program be appointed by anyone but the National Program Director. If a program is worthy of its name it is composed of an official family of professional persons who unite their energies and resources to plan and operate a program in accordance with the legislation creating the agency. This official family is headed by the National Director and its members are sympathetic in objectives and loyalty. The Director will always be held responsible for his program and such responsibility is unjustly allocated unless the director has the choice in selecting persons for whose work he must be responsible.

A program director worthy of the responsibility will have sufficient professional contacts and knowledge of cultural conditions in the several States. His knowledge of professional people in the States will enable him to select his State officials wisely and, where his personal knowledge is insufficient,

(Personnel Requirements)

his professional contacts will enable him to secure advice in those States expeditiously. Aside from professional considerations, he should consult with State offices of the administration of which his program is a part and should ascertain that his selections are agreeable to the local administration.

Written qualifications should be established primarily for the purpose of protecting the Director's decisions from outside criticism. However, the need for paper qualifications exist mainly where the Director of a Program is not allowed to select his own personnel.

The desirable qualifications in a State Supervisor are chiefly those which were found in the most successful State Supervisors in the WPA Music Program and which have been outlined in this Chapter. Those qualities are repeated here.

1. General academic education
2. Conservatory or University Music education
3. Instrumental experience
4. Practical experience in music education - the amount depending upon the type of program to be administered.
5. A wide range of experiences in the music profession.
6. Sound administrative experience or an obvious talent for administration.

One of the fallacies of WPA State organizational policies after 1939 was the assumption that persons qualified for technical

(Personnel Requirements)

supervision could not possibly be endowed with a whit of administrative ability. This caused the appointment of endless coordinators, business managers, administrative officers and the like, who were supposed to gently relieve the State Supervisors of their administrative burdens and permit them to free their souls in making beautiful music. Too often the wolf in a coordinator's clothing usurped the control of the project and was soon telling the State Supervisor what he would play, where he would play it and with whom.

CHAPTER VI

TRAINING

As was true of nearly all service type projects, a sound training program enabled the Statewide music projects to employ persons of advanced years and with rusty skills at tasks which required modern educational techniques and the performance of the most advanced repertoires. Audiences who listened to the major WPA symphony orchestras could hardly believe that the personnel was not selected from the retired players of the Philadelphia and Boston orchestras rather than composed of theatre pit men who had been displaced by sound pictures as far back as 1927. Also it was difficult for the layman, unfamiliar with WPA practices, to believe that elderly music teachers who had dogged their private pupils with Kohler and Matthews, could be trained in the progressive methods of class teaching.

While it will be obvious in this section that the greater part of the training accomplished in the Music Program was in the music education and community music services, it should be remembered that, in the field of performance, rehearsing constitutes training. The work which was done by sympathetic conductors in bringing former theatre musicians to the performance of Stravinsky, Copland, Chavez and Shostakovitch, was education in the full spirit of the term.

The object of the training program was not only to improve the skill of the worker on the project but to increase

(Training)

his employability. Many a music teacher who could no longer make a living by accepting private pupils could earn a livelihood from teaching piano in classes at reduced fees. Many a talented instrumentalist who could not earn a living from the band and orchestra jobs available in a town of 20,000 inhabitants could derive a decent living from organizing community music activities, training an institutional chorus and assisting in the local public school music system. Dance orchestra men increased their employability by learning instrumental doubles which were in vogue at the time, e.g. Saxophone - flute and clarinet, Tuba - bass viol, banjo - guitar. Singers who had received their only instruction under a vocal teacher who developed tone, technique and little else, were grounded in solfeggio and harmony. As an example of how far the musician can go before realizing a missing link in his musical development, there was the case of the conductor of a negro chorus in Boston. His group of spiritual singers was excellent and in great demand throughout the State. During the Spring of 1939, the State Supervisor conducted a refresher course in harmony for all who might wish to attend - conductors, teachers and performers alike. At the end of the first class the Negro conductor approached the Supervisor and said "You know Mr. Haddon, all mah life ah've wanted to know how to spell a minor scale".

(Training)

Training was barely touched upon in the early procedures of the Federal Music Project. The preliminary statement of the FMP simply included among its objectives the retraining and rehabilitation of the project workers toward facilitated reemployment. In those days of '35 and '36 there was very little hope of reemployment in the field of music. Actually the first training on the Federal Music Project, although without formal recognition, was the extended period of rehearsing which took place before Federal Music Project orchestras went before the public. Some performing units were composed of men so rusty in their techniques that a public hearing did not take place for six months after the assignment of the personnel.

Although the development of music education activities did not enjoy the rapid growth under the Federal Music Project that was characteristic of the WPA Music Program, the establishment of formalized teacher training was initiated in 1935 in New York City by Frances MacFarland, Director of the Music Education Division of the New York City Music Project. Actually, this was not an innovation in that City since a teacher training program had existed under the Emergency Relief Bureau and the Civil Works Administration. New Hampshire, Mississippi and Vermont conducted teacher training activities during the life of the Federal Music Project. The New Hampshire program consisted of an annual institute held in Manchester.

(Training)

While this annual session provided a get-together for the teachers and probably brought constructive results, it certainly did not meet the needs of the teachers. The Vermont training program also consisted of infrequent institutes but these were of a very high quality and showed definite results. While teacher training activities may have been conducted in other sections of the country, the national records of the Program do not so indicate.

The appointment of a music educator as Director of the WPA Music Program in 1939 brought formalized training into the limelight. One of the first steps taken by Dr. Moore was to insure the conduct of a teacher training program in every State maintaining music education activities. Soon after his appointment he expressed himself strongly on the point that teachers drawn from the relief rolls and probably rusty in, if not wholly ignorant of, modern teaching techniques should not be allowed to operate without an adequate training program. His early field trips confirmed this belief. Thereafter, Miss Dorothy Fredenhagen, Assistant Director of the WPA Music Program was delegated to cover the field to organize a training program. The first necessary step in this direction was to convince the State Supervisors that such a training program was necessary. Although, most of the State Supervisors needed only a nod to proceed along the desired course, some of the best Supervisors in the country

(Training)

were bitterly opposed to class teaching methods. For the most part these Supervisors were men whose projects emphasized performance units and whose teaching programs were only adjuncts.

In order to bring together some of the best educators on the Program in lieu of an adequate national staff, it was planned to inaugurate a series of Regional work conferences. Such conferences would not be confined to a discussion of problems with attendant proposals but would feature an actual demonstration of the techniques advocated. Toward this end it was planned to conduct a teachers' institute coincidental with the Regional Conference. This would provide an opportunity to study conditions as they existed at the time and further to give selected supervisors a chance to demonstrate the recommended techniques.

The first of these work conferences was held in Raleigh, North Carolina, June 10 - 14, 1940, at Crabtree Creek Park. The expressed purpose of this conference was "the discussion of problems concerning organization, and operation of WPA Music Education Projects, surveying, identifying, and analyzing all facts pertinent thereto, and reaching some conclusions as to the best policies and procedures applicable to States represented at the meetings". Relative to the last portion of this statement it should be noted that the States represented were all in the South with the exception of

(Training)

Michigan, New York, Indiana and Vermont. Mr. Harve Clemens, Assistant State Supervisor of the Florida Music Project, presided. See Exhibit "21" for the agenda and program of the Raleigh Conference.

The Raleigh Conference, the first of a series of such music education institutes, produced an immediate effect upon standards, methods, and general effectiveness in the States which attended. Several States which had been slow to realize the possibilities of a music education section in their projects, immediately went back to survey the lists of unemployed persons awaiting assignment and, thereafter, expanded this branch of their services. From the date of the Raleigh Conference the States in that Region generally led the nation in sound and progressive training. The South because of its lack of cultural opportunities, became a fertile field for music education activities, and its WPA Music education units were models of progressive teaching. It is safe to state that the Raleigh Conference was one of the most important landmarks in the history of the WPA Music Program and all conferences held thereafter were established on the Raleigh model.

The next in this series of regional Training Conferences was held in Boston, Massachusetts at the Copley Square Hotel, January 6 - 10, 1941. This conference was attended by State and Assistant State Supervisors of Music

(Training)

Projects in Regions I and II. As was the case at Raleigh a few states outside these regions were included so as to give a better cross section of national operation. Mr. Paul Pelton, State Supervisor of the Vermont Music Project presided throughout the sessions. Mr. Pelton, who had been present at the Raleigh Conference conducted the meetings so satisfactorily that it was planned by the Central office to use him as a regular chairman for all future conferences. Unfortunately, it was impossible to carry through with this plan except at Des Moines.

The Boston Conference provided a much more explosive series of sessions than had been held at Raleigh. The majority of the State Supervisors in New England were fundamentally opposed to the principle of class teaching. Regardless of all Washington procedures which had been released since 1935, nearly all of the New England States conducted private lessons in one form or another. The arguments of the New England supervisors were that class teaching was not as effective as private teaching; that there was no competition with private teachers since the pupils were carefully investigated as to their ability to pay for lessons; and that since many music teachers were depending upon class teaching at low fees to survive the depression, free class teaching by the Music Program would be more competitive than private teaching to carefully investigated children.

(Training)

The scope of the training program itself came in for plenty of fire. In reviewing the training methods of other Regions, particularly those in the South, the New England delegations contended that if so much training was necessary at such elementary levels, it was an indication of deficient backgrounds in the persons employed. Some of the States pointed out that their examinations of teacher applicants were so restrictive that the proposed training program was unnecessary. The attitude of the conference may be summed up in the statement that the New England State Supervisors were chiefly interested in a performance program. Bands and orchestras formed the greater part of their employment and the music education activities were largely by-products of this emphasis. With the exception of Vermont, each State maintained performance units ranging from one in Maine to forty-five in Massachusetts. At the time of the conference there were no teachers assigned to the Connecticut Music Project.

The results of the Boston Conference were beneficial. The controversies which occurred were, for the most part, the result of a desire to "blow off steam". For a number of years Washington had been talking policies with which the New England States had disagreed without an opportunity to get up and say so. After all the arguments were sounded in the Boston meeting, the state delegations returned home and

(Training)

immediately took steps to improve their programs. Music education services were established in Connecticut and the teaching program in Rhode Island was greatly expanded. Foreseeing a possible controversy, a teachers institute was not scheduled for the Boston Conference. For the agenda and notes on the Boston Conference see Exhibit "21".

The third in the series of Regional Training Conferences was held at Des Moines, Iowa, April 14 - 19, 1941. Following close upon the heels of the Boston Conference it is interesting to compare the two. The representation overlapped several regions and included the following States: Colorado, Illinois, Iowa, Kansas, Nebraska, Michigan, Minnesota, Wisconsin and North Dakota. The latter State did not operate a music project but administrative officials of the North Dakota WPA attended the conference to explore the possibilities of submitting an application. As was the practice at Raleigh, a teachers institute was conducted in connection with the conference. A wide variety of State programs were represented. Two States had not included music education in their project activities. Two States maintained small music teaching units as a sideline to large orchestral programs. Two States had just recently initiated educational services and two States had thoroughly developed music education programs with formalized training. The general spirit of the conference was non-controversial and practically all of the time was spent upon perfecting training methods rather

(Training)

than in debating the validity of such methods. The State Supervisors who attended the conference were for the most part excellent teachers and they provided a faculty of university calibre for the teachers' institute. The attendance of Dr. Moore at all of the meetings greatly enhanced the results. Also the active participation of Dr. Lorraine Waters, Supervisor of Public School Music for Des Moines constituted a valuable contribution.

The results of this conference were constructive. While the high development of public school music in the Middle West did not render the WPA music educational services as spectacular as in the South, the general improvement of the training program was noted in following months. The most important result of the Des Moines Conference was at the National level. After having conducted three Regional Conferences a national pattern for such meetings had developed which Dr. Moore planned to adapt to a routine schedule. This plan provided for conducting one conference in each Region each year. These conferences were to be conducted by a national conference staff or faculty, consisting of State and Assistant State Supervisors moving from one conference to another. Mr. Pelton presided at the Des Moines Conference as he had at Boston and he was selected as the permanent chairman for all successive conferences. Leopold Shopmaker, State Supervisor of the Kansas Music Project was selected for violin

(Training)

class methods, Mrs. Lyllia Brewer-Tabor, of the Michigan Music Project was chosen for class piano work, Eugene Asbury, Illinois Supervisor for wind instrument, etc. It was further planned that an annual conference, national in scope and including some of the foremost music educators of the country would be held at some appropriate musical rendezvous such as Interlochen, Michigan. Plans for this schedule were drafted and the possibility of meeting the administrative expense was under consideration when the re-direction of the entire Program toward defense activities, practically eliminated music education services.

The last of the Regional Music Conferences devoted to training was held in New Orleans August 6 - 11, 1941. Already the approach of war had so affected the National Program that the conference was only partially devoted to music education activities. The national pattern which had been planned by Dr. Moore was broken and the agenda ranged from training to concerts for soldiers, how to obtain transportation for volunteer workers to Army camps, mobile entertainment units for maneuvers, etc. It was not thought practical to bring in supervisors from outside the Region which consisted of Texas, Oklahoma, Arkansas, Mississippi, Louisiana, and Alabama. George Foster, Acting Director of the WPA Music Program, presided. Actually only one session was devoted to

(Training)

music education but training constituted a considerable part of the discussions, although toward a new objective - services to the armed forces. For the agenda and report of the New Orleans Conference see Exhibit "21".

The combined result of these regional training conferences was the development of a vigorous training program in each State conducting music education activities and the subsequent raising of teaching standards. The results were further noted in the development of a wide range of very fine training materials by State supervisory staffs. Nationally the efforts of the conferences were reflected by the preparation and release of a set of technical circulars from the central office. In the States work conferences were held which were organized along the lines of the regional meetings. Training conferences were extended to include band clinics, community music, and in-service training on NPA organization and procedure. Materials drawn from such State work conferences will be found under Exhibit "22".

As has been mentioned before, the Southern States had the best record for pioneering in the field of training. Both North Carolina and Mississippi had well organized training programs prior to the Raleigh Conference. It is also worthy of note that in nearly every case the State University provided technical assistance in operating the training program. Two institutions of learning conspicuous for their

(Training)

assistance were the University of North Carolina and Belhaven College at Jackson, Mississippi. Both of these institutions threw open their facilities including class rooms and dormitories to the use of the WPA teachers. The entire music faculties were placed at the disposal of the WPA music supervisors.

Training on the WPA Music Program went beyond the scope of refreshing the skills of teachers. Various devices were developed for improving the skills of conductors, orchestral musicians, copyists and subordinate supervisors. In Arkansas an outstanding pre-service training schedule was developed which overcame the bewilderment of music teachers and orchestra men brought into a government program to wrestle with time-sheets, attendance reports, property inventories, class schedules, etc. This pre-service training plan was developed by Miss Erene Carolyn Benefield, State Supervisor of the Arkansas Music Project and one of the most able executives in the entire national Program. The plan provided for a two week period of induction training during which the worker was familiarized with the administrative structure, WPA forms and procedures, the origin and objectives of the Music Program and given a short course in classroom procedure. This plan which was copied in several States was highly successful in shortening the period of orientation through which the new

(Training)

worker necessarily had to pass and which was a period of low productivity. Miss Bensfield's plan should be included in any Federal or State music program. A copy of Miss Bensfield's Pre-Service Manual is included in the Arkansas State report. Other State Teachers' Manuals will be found in Exhibit "23".

Two states in particular, Wisconsin and Massachusetts, conducted institutes for conductors. Lest this be taken at the surface as an affront to the distinguished gentlemen who had spent years in developing their art, it should be remembered that in WPA many conductors, both schooled and untried, were placed in musical situations entirely foreign to their experience. The conductors of many of the small WPA orchestras had gained their experience in vaudeville and motion picture theaters. Some conductors were young musicians of unusual talent who had been brought up from the relief rolls but who were without previous experience. There were many conductors of WPA orchestras who were distinguished in the profession, who had years of experience with fine symphony orchestras in America and Europe, but who had never before faced an audience of sixth grade children in a music appreciation concert.

Wisconsin held its first institute for conductors in Milwaukee, August 26 - 30, 1940. It was conducted by Dr. Sigfrid Prager, Conductor of the Wisconsin WPA Symphony

(Training)

Orchestra, a musician and pedagogue of unquestioned integrity. This institute included both theory and practice and the Wisconsin WPA Symphony Orchestra was made available for the classes. These periods of severe self-criticism were so successful and brought such noticeable results that it was planned immediately to set up another institute for sub-conductors. The term "sub-conductor" was peculiar to Wisconsin and was used to denote a young and talented musician in each orchestra who had been chosen to understudy the regular conductor and gain valuable experience thereby. The first sub-conductor's institute was held at Madison, September 9 - 12, 1940.

The first Massachusetts institute for conductors was held on April 18, 1940. The excerpted report of this institute does not do it justice. In the Bay State there was a great need for improving the manner of presenting music appreciation concerts in the public schools. Although the Massachusetts conductors as a whole had unusually good backgrounds, the presentation of school concerts was anything but satisfying. The Somerville institute was confined to this subject and an orchestra was available for demonstration. The subsequent improvement in school concerts was immediate and their presentation improved constantly until 1941 when the armed forces received priority on all entertainment. For reports on the

(Training)

Wisconsin and Massachusetts institutes see Exhibit "24". There follows a letter written by William Haddon, State Supervisor of the Massachusetts Music Project which is a masterpiece of self-examination and humility and which reveals a typical problem of the young conductor in a work relief agency.

"To all the conductors employed on the
Massachusetts WPA Music Project

July 1, 1940

Dear Mr.

A serious subject weighs on my mind. It is often forgotten and often taken for granted. It is serious enough to cause me to write this letter to every supervisor on the Project. From my contacts with our musicians and other employees, and from reports I receive, I know that the most trusted among us needs to think seriously on this subject. What is this subject? I shall place it as a question —

"How do you treat your workers?"

Let me ask you to analyze yourself. In other words, take stock of yourself—your actions, your manner of speech, your general mode of contact with your workers. A thorough digest of the following questions may be healthy!

Has your manner changed since supervisory authority was placed in your hands?

Are you now a cocky individual?

Are you sarcastic?

Do you try to cow your men?

If you are a conductor, has the stick in your hand been used as a club over your men?

Do you feel that attainment of results demands an attitude of superiority?

Do you feel superior?

Are you superior?

(Training)

Do you take out your home troubles on your men?
Do you really believe that your men respect you as a man?
Do you know it is far more important to be respected as a man than as a musician?
Have you tried to be courteous to your men?
Have you tried constantly to be kind to your men? Even at the end of a long day's work?
Have you put yourself out to be respectful toward your men?
Do you pick on those of different nationality than your own?
Do you depreciate the style of performance in other Nations?
Do you realize that there are no Italians, British, German, Swedes or Jews employed on the WPA?
Do you know that the WPA employs American citizens only?
It is your job to treat them as such!

Most of us supervisors are comparatively young men. Do you respect those who have worked and earned their living as long and longer than we have?

An old man on the project was in trouble the other day. He had erred and he admitted it. His career began in 1892 and now he had talked back to his conductor. Certainly he was wrong; but, as he sat in my office I was overcome with respect for him, respect for his career and for what he represented as a man — I could not help but wonder how much his conductor had been responsible for this particular back talk.

What did this man represent? He represented you and me in our most desperate State. He had spent 48 years in the profession. He had earned an honest living these many years, yes, an honest living including his work on the project. He had lost all material wealth. But he had not lost his wealth of experience, his skill as a musician, and friendships of hundreds of musicians — who were not supervisors. He had not lost his self-respect and his right to profound respect as a man. There was every reason to treat this man with respect. Yes, even if you forget his skill and his past. Why? Because in the last few years he has had a life-time of trouble. Trouble necessitated his employment on the WPA. Trouble there is in plenty in balancing a budget on a WPA salary. Trouble is always in the fear that the axe will cut his name from the rolls. Trouble enough to test the sanity of a man. Old or young, every one on the project has had, and is having, such troubles.

(Training)

Do we add to these troubles? Only the unthinking supervisors dare to add to these troubles by satisfying their own superiority complex. Such deserve to be despised, loathed, and held in low respect by the men who work for them and who make their supervisory position possible. Further, such supervisors should never be employed as such. Unfortunately, contemptible actions always occur when responsible officials are not present. Heaping misery on misery is a coward's way of life. Such a career can only have one ending — misery.

A supervisor has certain rights and certain privileges which go with his position. Such rights and privileges invested in the proper supervisor are self-evident both to him and to his men.

The proper supervisor knows above all that the name "supervisor" does not connote superiority — but humility. The proper supervisor is not a superior being in the presence of inferior workers. The proper supervisor is a humble person privileged to guide and lead his fellowmen. Be humble — be thoughtful — it pays dividends of the right kind.

"How do you treat your workers?"

Having read the above, do you feel that it does not refer to you? If so, read it again.

Very sincerely yours,

WILLIAM HADDON
State Supervisor
Massachusetts Music Project"

#H-df

The best guide to the quality and extent of the training program of the WPA Music Program is in the State reports attached to this Report and the exhibits of training materials (Exhibit "25") and work conferences. A thorough discussion of the subject of training is fit material for a volume and cannot be done credit in a report of this length.

(Training)

Let it be said that a work program based on relief labor which attempts to prepare the unemployed for reemployment, must prosecute a vigorous training program if it is to reach its objectives. A careful study might be made of the techniques of the Division of Training and Reemployment, set up in the last years of WPA to prepare workers for war industry. The analyses which were made by this Division of employment opportunities and industrial needs as a guide to formulating training policies and techniques, is worthy of adaptation to non-industrial projects. The random training of workers for jobs other than those for which they are assigned to the work program will be opposed by labor unions but the re-training of workers to fill the changing needs of the music profession as well as of industry is an expeditious and efficient method of reducing chronic unemployment.

There is room for little adverse criticism of the training program developed by Dr. Moore and Mrs. Fredenhagen. However, it may be said that such a program should have been more highly developed in the days of the Federal Music Project. Although, Federal Music Project emphasis was upon performing units, it is believed that a careful study of employment opportunities might have shown the need for training orchestral musicians beyond the immediate rehabilitation provided by regular rehearsals. The Federal Music Project

(Training)

accomplished much in developing employment opportunities through its own efforts. However, it is possible that a careful survey might have found some new employment opportunities for which project musicians might have been trained.

Recommendations

A well organized schedule of training must be fundamental in any music program which is a part of a Federal Agency established to reduce unemployment. A sound training program cannot be left to the devices of the several States. It should be planned and coordinated at the Washington level. While all members of the Federal staff should be concerned with the responsibilities of developing and maintaining a sound training program, at least one special consultant should be charged with the responsibility of supervising the release of national training materials, the circulation of State training materials, the planning and conduct of regional training conferences, and the review of State training schedules. Further, the Federal office of the music program should be able to bring in specialists in the various fields of music for assistance in planning and conducting training institutes. The special consultant on training should be equipped to conduct surveys of employment opportunities and professional needs in order to properly set the course of the training program.

(Training)

In large States music programs one supervisor should be given the responsibility for the training program. The responsibilities of the training supervisor at the State level should correspond to those of the special consultant at the Washington level. In order to achieve expeditious transmittal of ideas and policies a direct line of communication should be maintained between the Federal consultant on training and the State offices of the music program.

The consultant on training should maintain numerous outside contacts in order to plan his program most intelligently. Such contacts should include regular communication with the several members of the national advisory committee of the music program, concert managements, orchestra managers, music school settlements, directors of schools of music and chairmen of university music departments, music educators, music librarians, the radio and moving picture industry.

The main strength of WPA Music Program training was its series of regional conferences and any national music program should use this method as an instrument to motivate training. Through this means the Washington staff is able to transmit its policies most directly and most economically to the officials at the State level. Through the regional conference there is obtained the most effective exchange of ideas and techniques between States. Furthermore, the meeting

(Training)
of State Supervisors at regional conferences and the consequent reporting of achievements injects a spirit of healthy competition which inspires better performance at home. Sufficient administrative funds should be earmarked so as to provide travel and subsistence for at least one regional conference in each region annually. If possible, the idea of the annual national conference, as planned by Dr. Moore, should be effected. The National conference, although involving considerable administrative expense, enables the program to obtain national figures of note in their respective fields.

At the State level both supervisors and musicians should be subject to pre-induction training. Employment conditions under a Federal agency are so different from the practices of private employment in the field of music that the pre-induction period of training will pay dividends in operation. Pre-induction training should achieve in the worker a thorough understanding of the structure, the objectives and the regulations of the agency. Too often State Supervisors in WPA came to the Music Program thinking that they were joining a Federal bureau of fine arts and then were disappointed and disillusioned when they found out that their first job was to employ needy musicians. Much resentment among performing musicians and music teachers can be avoided if such workers are grounded in the "why" of timekeeping and payroll procedures.

(Training)

The first objective of in-service training should be to improve the performance of the worker on the job to which he has been assigned. The second objective should be to teach him to prepare himself for a better job or for one in which there is a greater possibility of employment. A third objective should be to develop the versatility of the worker so that he may be prepared for more than one job or that he may earn a living by combining several small jobs.

Contrary to popular belief, the starving musician does not spend all of his time practicing arduously in his garret. The starving musician does not practice without an incentive and he does not stay in a garret any longer than he can help. The average musician who came to WPA in 1935 was not only a sorry sight, he produced a sorry sound. Those musicians, many of whom had excellent professional backgrounds, were unbelievably rusty and it took months of rehearsals in some cases before orchestras were ready to play in public. Therefore, the first step after the assignment of a formerly unemployed musician is to rehabilitate him at least to the point from which he has slipped.

When the theatre-goer saw the middle aged man playing second violin in the pit of a repertory house he would say "well, that poor old fellow has reached his limit. He just

(Training)

didn't make the grade". This attitude is a fallacious one. Perhaps he didn't make the grade. Perhaps that is why he looked like an old fellow when he really was not over 45. The secret of the situation was that for untold reasons the musician had not "reached his limit". Having landed in a not too lucrative rut and having been labelled a "theatre second fiddle" he was unable to convince anyone that he could do any better. Hundreds of WPA musicians apparently had reached their limit when they slipped from their respective ruts on to the relief rolls. And many of those middle aged theatre fiddles were symphonic musicians within two years. Many of them are now employed in the Buffalo, Oklahoma City and Salt Lake City orchestras. Many of them stepped into the Cleveland, Cincinnati, Washington and St. Louis symphony orchestras when the young players were drafted into the Army. Others found that they never should have been orchestra men in the first place and are now successfully employed in public school systems. These things were not accomplished by pep talks or by just doing well the job which was to be done. These accomplishments became fact through training. By 1940 the Boston Symphony Orchestra included in its membership ten former WPA musicians. These men had been in Boston, available for Boston Symphony positions before there was a WPA. There were annual vacancies

(Training)

in the Boston Symphony before WPA. Training was the answer. These musicians under WPA were rehearsing and performing symphonic music every working day. They were on the alert and they were routined.

The question of training workers for jobs other than those for which they are currently qualified involves several important considerations. The danger in this type of training is that an already glutted labor market may be further crowded. Labor unions are very wary of any attempts to develop new skills in fields which may create further competition within the labor market. Also the legislation under which an agency exists must be searched for assurance that authorization for this type of training is present. Under the legislation which created the Works Progress Administration such training was always questionable, although it existed.

Training for the development of new skills should be undertaken only after careful surveys have produced conclusive evidence that there is a shortage of such skills or that the worker, by the acquisition of several skills, may increase his employment opportunities. In some instances, it may be desirable to develop new skills outside the profession of music, as was the case in World War II.

The extent and types of training in a Federal program also have a strong bearing upon other administrative problems

(Training)

of the Agency. The ability to move personnel from one section of the country to another is directly reflected in training needs. For example, it is futile to train musicians in New York City and Los Angeles for positions in the already flooded labor markets of those metropolitan areas. However, if it is possible to transfer metropolitan musicians to areas where such skills are needed to stimulate and encourage the cultural resources of smaller communities, extensive training courses may be developed to provide the metropolitan musicians with the versatility and attitude necessary for a musician to adapt himself to such life. There are many New York City musicians who could make splendid contributions in smaller cities and, at the same time, earn a better and more satisfactory living than in New York. However, such musicians need to be trained for a broader sphere of activity than that to which they have been confined in their native city. Again, this points to the necessity for careful study at the national level of employment opportunities and training needs in order that planned training may increase employment.

The problem of the movement of workers affects the training of supervisors and conductors as seriously as it affects the performing musician. One of the aims of the WPA Music Program was to develop young American conductors. This

(Training)

objective was achieved to some degree. However, much more could have been accomplished if it had been possible to shift conductors from one orchestra to another in accordance with their artistic development. As an ideal example let us take the hypothetical case of a young man graduating from a major conservatory, with definite talent in the field of conducting but without practical experience. This lack of experience makes it hazardous to launch the youth on his career by assigning him to a symphony orchestra to make or break himself. If he breaks himself he will probably stay broken. But if under the WPA Music Program the young man could have started with an orchestra of thirty men in New Hampshire, barnstorming the town halls and school houses, playing a concert every night, and truly pioneering in the field of program building, the new conductor would have gained an experience which young Americans once obtained in Germany from municipal theatre orchestras. This was impractical under WPA because of the general policy against choosing supervisory personnel from outside State borders. In another program it is hoped that such development of American talent will be possible. With freedom in the movement of conductorial personnel it would be possible to start this young conductor in a small State with a small orchestra, gradually promoting him according to his development until he is fully routined and ready for a major Federal orchestra.

(Training)

When that can be accomplished it will be found that our major symphony orchestras under private management will be less hesitant to accept Americans on the podium.

As in the case of conductors, the field of orchestral management provides good opportunities for young musicians with administrative ability. Supervisory positions in a government music program should furnish the best possible training for such positions providing that there is an opportunity for gradual development. Such training was recommended by the special advisory committee which convened in Washington on November 3, 1941. It was pointed out by Mr. Judson that the majority of our symphony orchestra conductors were over fifty years of age, the same being true of many major orchestra managers. With the war ravaging Europe it seemed unlikely that a new crop of conductors and impresarios would be available for importation. Mr. Judson further reminded the group that within the next ten years there would be many conductorial and managerial positions to be filled. Where would these men come from? They could have come from the ranks of the WPA Music Program if a plan for the gradual development of such talent could have been provided. Any future music program which has the legislative and administrative latitude to undertake the training of such talent should make provisions to so do.

In any Federal music program operating on a grant-in-aid basis, the responsibility for training will be less direct.

(Training)

Under such a system there would be little necessity for formalized training for orchestral musicians. However, in the case of Federal grants for music education, the over-all experience of the Washington office should be utilized to prepare training materials and a central clearing house should be maintained for the circulation of materials developed in the States. Training under the grant-in-aid system should be coordinated by the Director and supervised by the Assistant Directors (See Chapter IV on organization for a definition of the staff titles used herein). The Assistant Director, Project Review Section, should hold institutes and conferences to train the regional and national staffs in the proper preparation and review of project applications. Through conferences and the release of procedures, the Assistant Director, Program Planning and Promotion Section, should conduct an extensive training program for the regional staff and officers of the community operating programs. The Assistant Director, Finance and Statistics Section, should schedule as a part of his regular duties, the conduct of institutes for regional and operating program personnel in the proper assembling of financial and statistical information, and in the proper accounting methods.

While in operating programs of various types the emphasis on training may shift from one part of the organization

(Training)

to another, it is axiomatic that any national program which omits training as one of its major activities, is bound to remain static. Even beyond the training of program employees there will be a need for a painless but persuasive training of non-Federal personnel operating with the program. Whether in a program of Federal operation or under a grant-in-aid system, the community sponsors need the benefits of broad Federal experience diplomatically administered. Several casualties of the WPA Music Program could have been saved had the community sponsors realized the weaknesses in their financial and promotional structures. Several orchestras which broke away from Federal operation too soon might have survived if they had accepted professional advice rather than by attempting to operate with only interested amateurs. This type of training is difficult to administer without causing resentment in the community. It may best be administered by suggestion and by providing the communities with abundant information on the experiences of other communities and with adequate materials on accepted methods of finance and promotion.

C H A P T E R VII

Operating and Technical Procedures

The basic procedure of Federal Project No. 1 and of the Federal Music Project was Supplement No. 1 to Bulletin #29 - W.P.A. Sponsored Federal Project No. 1 (Art, Music, Theatre and Writing) dated September 30, 1935. This well written document conceived without precedent, and produced only from an abundant imagination and a zeal for the advancement of American culture, launched the most extensive government program of federally sponsored cultural activities in the history of the World. The governmental subsidies of the Arts in the long-envied capitals of Europe paled by comparison with the allotments of funds to the cultural projects of the Works Progress Administration. This simple document which launched a cultural force in the United States surpassing anything of its kind in our national history, came forth on government mimeograph paper in the same form as dozens of other releases which authorized the construction of sewers, mosquito control projects and farm-to-market highways.

The "Supplement" was a sound document. It announced the authorization of Federal Project No. 1. It assured high standards of operation and established the technical authority of the Project Directors. Very important was the statement on Page 1 vesting the Project Directors with the responsibility for selecting key

(Operating and Technical Procedures)

personnel in the States and districts. Terms were defined and the selection of project personnel was established to insure technical qualifications. The cooperating sponsor was defined and the approval of project applications was vested in the Project Directors. Minimum working hours were established with good sense which transcended future legislation on the subject. Eligible activities were listed and the procedure for the submission of project applications was established. In future years many WPA procedures were wrestled with for months which accomplished only a small part of what this hastily drawn document initiated. A copy of Supplement No. 1 to Bulletin #29 is included in Exhibit "1" of this Report.

The second procedural release pertaining to the Federal Music Project was the Federal Music Project Manual - Preliminary Statement of Information dated October 1935. As the title indicated this was to be followed by more explicit instructions for the operation of projects. Unfortunately this preliminary statement was not followed up and throughout the life of the Federal Music Project no operating procedure was released which formalized the policies of the Program. The absence of such a procedure was not as serious as it would have been after 1939, for the national office of the Federal

(Operating and Technical Procedures)

Music Project was able to keep in close touch with the States and transmit policies rapidly through the Regional Directors of the Program. Policy statements of the Federal Music Project will be hard to find except in correspondence between the National office and the Regions and between the Regions and the States. However, experience proved that the States were more aware of the policies of the Washington office between 1935 and 1939 than they were from 1939 until the release of Operating Procedure No. G-5.

As is demonstrated in the Chapter entitled Sponsorship, the basic procedure for paid admissions concerts was Operating Procedure No. F-45. This document released December 16, 1936, remained in effect until the release of G-5. During the years 1938 and 1939, F-45 was in the process of revision but the revised edition was never released. From 1938 to 1939 there existed a series of procedural letters known as the Federal Music Project Technical series. This method of releasing policy statements was intended to keep the States closely informed on all policy changes. Unfortunately this vehicle was not used except to announce special events such as American Music Festivals during the week of Washington's Birthday, and Federal Music Project participation in National Music Week. Operating Procedure No. F-45 and the Music Section of Operating Procedure No. G-5 form Exhibit "14".

(Operating and Technical Procedures)

From the end of the Federal Music Project and until the release of Operating Procedure No. G-5, the basic procedure for the operation of statewide music projects under the new WPA Music Program was General Letter No. 278, dated July 31, 1939. This document was actually of more importance than was originally planned. No. 278 was intended as a step-gap between the rescission of all procedures effecting the Federal Music Project and the release of a basic procedure for the Division of Professional and Service Projects. However, Operating Procedure No. G-5 was long a-borning and was not released until January 10, 1940. The Arts Programs operated from No. 278 for five months. That this was possible testifies to the basic soundness of the General Letter. Essentially it provided for the transition from Federal Project No. 1 to the New WPA Arts Programs. In fact, it went further and defined eligible activities, current policies, and procedures for the submission of project proposals. However, the General Letter did not carry enough detail to prevent some confusion and loose operation during the interim period.

Operating Procedure No. G-5, The Operation of Specific Professional and Service Projects, was released on January 10, 1940, with much rejoicing by those who

(Operating and Technical Procedures)

had struggled over its composition for five months. For the remaining life of the Work Projects Administration it was the "bible" for the operation of all service projects. It was revised frequently and its final revision and rerun was of April 4, 1941. It was in loose-leaf form so that individual sections could be revised or expanded. At the time of the consolidation of the national Programs into the War Services Program, G-5 was in a final stage of revision. However, the rapid changes in policy which took place during the war years rendered impractical the use of a Divisional operating procedure. Therefore, G-5 remained in the condition of its 1941 revision and was liberally interpreted. In evaluating this procedure it can be said that States which adhered strictly to the letter and especially the spirit of G-5, operated good programs. It was in those States which ignored the operating procedure or spent their working hours attempting to find loopholes for its evasion, where faulty operations or duplications of work could be found. If any criticism can be made in G-5, it is that it was not sufficiently mandatory. The words "may" and "should" are found too often in policy statements. Furthermore the lack of enforcement which G-5 received from some State officials tended to weaken its effect. However, this weakness was caused by its use and not by its content.

(Operating and Technical Procedures)

With the lack of direct contact between the National Program Director and the State Supervisors of the Music Program after 1939, it was proposed that a set of Technical Circulars be prepared to serve as the technical guides to program operation. The development of such guides was particularly essential at that time since, with the broadened scope of project activities and the removal of the appointment responsibility from the national Director, cases would occur in which a new Supervisor might embark upon new activities without the slightest contact with the Washington office. The first step toward the initiation of a technical series for the Music Program was taken in the summer of 1939 when Dr. Charles Seeger, a member of the Music Program staff, was assigned to work with the Recreation Program in developing a technical circular for joint use by both Programs. In developing this circular Dr. Seeger worked with Mr. Virgil Dahl of the Recreation staff. The product of this collaborative effort was the Technical Circular "Music as Recreation", released May 29, 1940. The date of release reveals the fact that almost a year elapsed between the first conferences on the subject and the date on which the Circular arrived in the States. Needless to say not all of this time was consumed in writing the circular. It was this time factor which eventually defeated

(Operating and Technical Procedures)

the usefulness of technical circulars.

"Music As Recreation" was not well received by the State Music Supervisors. While the foreword signed by Commissioner, F. C. Harrington (deceased) pointed out that the circular was intended to "integrate the philosophies and methods of recreation leaders and musicians on various programs", the circular was of little value to State staffs of the Music Program. It was accepted by the Recreation Program as it was essentially a recreation handbook. The circular was eventually disowned by the Music Program to the extent that it was not given a number in the Technical Series and was never circulated or referred to after its initial release.

Nothing further was accomplished in the development of technical circulars until the summer of 1940. Just prior to resigning as Director of the WPA Music Program, Dr. Earl Moore laid out a schedule of releases which could be expanded at a later date. Consequently, Mr. Harve Clemens, Assistant State Supervisor of the Florida Music Project in charge of music education, was called to Washington to make the first drafts of these circulars. Mr. Clemens' assignment was to write three circulars with the titles "Organization and Development of a Training Program for Music Education Project Workers",

(Operating and Technical Procedures)

"Organization and Operation of Music Education Projects",
"The Teaching of Music Appreciation and the Use of WPA
Radio Transcriptions". Mr. Clemens came to Washington
well prepared for his task and completed the first
drafts of these circulars in about a month. However,
the dates of release indicate the obstacles encountered
in getting out technical manuals. The release dates
in the order of the titles listed above were December
12, December 23, 1940 and February 21, 1941. The
delay in these releases was due to what was known
as "procedural clearance". The manuscript of a pro-
cedural release was first reviewed by the Procedures
Section of the Division of Professional and Service
Projects. This review was for the purpose of casting
the language in standard WPA terminology and for organ-
izing the material along standard patterns. If any
changes were made in the script it was returned to the
Program office for retyping. Discussions of phraseo-
logy and organization often involved the technical content
of the material. It is recalled that one entire after-
noon was spent in a discussion of whether the term
"classical" in relation to music referred to a period
in cultural history or a type of music as opposed to
"popular". The Procedures Section held to the latter
definition with considerable tenacity. The time which

(Operating and Technical Procedures)

was required for review by the Procedures Section was such that a considerable backlog of manuscripts accumulated which increased the delay. After leaving the Division of Professional and Service Projects the revised draft went to the Procedures Section for the entire administration. Here it was put through "divisional clearance". This type of clearance may best be explained by an example. A statement might be included in a circular to the effect that at the time a music teacher is auditioned she should be questioned concerning her educational background. In such a case the Procedures Division would rule that the audition was an instrument for determining the occupational classification of the applicant. The determination of occupational classifications being the responsibility of the Division of Employment, the circular would be referred to that office for divisional clearance. If any reference was made to the fact that studios and rehearsal halls should be clean, light, and provided with toilet facilities, the circular would require additional clearance by the Safety Division. Therefore, a technical circular, concerned only with raising the standards of music education techniques normally spent weeks drifting from one divisional office to another, being retyped each time a change was made and finally reaching the offices of the Assistant Commissioner and the Commissioner. After final approval the much harassed document was ready to await its turn in the always over-worked mimeograph room. For copies of the Technical Circulars 1, 2, and 3, of the WPA Music Program see Exhibit "26".

(Operating and Technical Procedures)

It was the intention of the Music Program to release more technical circulars in the series. The scheduled titles were "Cataloging and Circulation of WPA Music Libraries", and "The Organization of Band Clinics". Some materials were gathered from the States for this purpose. However, the increasing time factor in obtaining the release of technical circulars convinced the Music Program Staff against attempting this vehicle for disseminating information. For State materials assembled preliminary to scheduled technical circulars, see Exhibit "27".

After the Washington office of the Music Program resolved to abandon its attempts to release technical circulars, a much more expeditious, if less satisfactory method was adopted. Samples of the best materials developed by the several State music projects were brought into the Washington office with sufficient copies for distribution. These materials were distributed to those States in which they might be best applicable. This circulation of program materials proved quite successful although it could not take the place of national materials designed for national circulation. This circulation of State materials was continued by all projects under the War Services Program after April, 1942 and proved to be the best and most expeditious method of filling the State needs for materials in a period when policies were changing so rapidly that the preparation of national technical releases was futile.

Recommendations

Unless a future work program is planned well in advance and unless the scope of activities is well defined prior to operation, a future music program probably will come into being with little more procedural decor than Supplement No. 1 to Bulletin #29. A future program could do worse than to be born with such a document.

The initial operating procedure should not be a lengthy opus. It should establish the objectives of the program, cite the legislative authorization, and provide for the prerequisites to program operation as outlined in Chapter VIII. This preliminary procedure should provide for the organization and initiation of local programs and provide for the appointment of a skeletal supervisory organization.

Upon the completion and release of the preliminary operating procedure there should be prepared immediately a series of technical releases which will give the State programs a set of patterns with which to start operating. The timing of these releases should be such that they can be prepared and in the mail by the time the States have completed their prerequisites to program operation. With the preliminary procedural release and these subsequent technical releases the program should be able to operate for the first few months while the permanent operating procedures of the agency are being drafted and while a series of standard technical circulars are being prepared to guide the operation of all program activities.

(Recommendations)

The permanent operating procedure of the Music Program should be in a form to permit periodic revision. Its essential parts should include:

- A. The objectives of the program and the reason for its existence.
- B. A statement of eligible activities.
- C. A statement of the organizational structure of the Program and its parent Division or Agency, defining lines of technical and administrative authority.
- D. The procedure for the selection of personnel.
- E. Space and equipment requirements with a digest of the Procurement procedure governing requisitions and leases.
- F. A guide to the operation of program services - to be filled in by the series of technical circulars.
- G. A digest of the procedure for conducting paid admissions concerts.
- H. A statement of the relationships with other Divisions of the parent agency and with other Federal agencies.
- I. A definition of relationships with the American Federation of Musicians.
- J. A guide to other administrative procedures.
- K. The procedure for reports and records.

While the procedures of the Music Program should conform to the policies of the parent agency in every respect, it should not be necessary to include the procedures of the Program in an over-all operating procedure. The operating procedure for the Music Program rather should interpret the policies of the parent agency in terms of Program operation and should contain all that

(Recommendations)

the State Director needs to know concerning relationships with other Divisions and Sections of the parent agency. The operating procedure for the Music Program should be sufficiently mandatory as to place the responsibility for enforcement of regulations squarely upon the shoulders of the proper officials without hampering initiative in program development.

The preparation of technical manuals should proceed as soon as it is decided which activities are most likely to be put in operation at the start of the Program. The number of technical manuals should not remain static and should be augmented as new activities achieve sufficient importance in the Program. Eventually these manuals should cover every phase of eligible activity. They should serve not only as an aid in establishing a new activity, but should continue to serve as a yard-stick by which the State Director can measure the adequacy of his operations. Further, they may serve as a guide to program inspection by the field staff.

In the preparation of a technical circular it should be remembered that it must be equally applicable to forty-eight States with widely varying conditions of operation. The manual must be broad enough in scope and sufficiently tolerant in standards to fit New York City and Wilkes County, North Carolina. It must take into consideration the cultural needs of the North and the South, the Middle West and the Texas Panhandle, Los Angeles and Fargo. The manual should be of a positive nature and with as few

(Recommendations)

restrictions as may be compatible with safe operation. It should show the State Director how far he can go rather than to what limits he is bound. It should be mainly suggestive in order that the State Director with his own local resources and problems can choose those activities which are best suited to his State and then follow them out to the limit of his ability.

One of the first manuals to be released should deal with training and the essentials of pre-induction training should be included in the preliminary operating procedure. The final draft of the training manual should include pre-induction training, in-service training and reemployment training, if the latter is permissible under the legislation of the parent agency.

Technical manuals should be prepared by the Washington staff of the Program or by State Directors brought into the national Program office for this purpose. On occasions it may be found desirable to employ special consultants to write manuals for the Program. However, it will be found that the specialist who is engaged for a short period to produce work of this nature may lack sufficient knowledge of government procedure to produce practical results within a limited time.

Neither technical nor operating procedures of a program or agency should be allowed to become book-shelf fixtures for consultation only in the case of controversy. These procedures should be the tools of operation and should deserve constant reference and discussion. Suggestions and ideas for revision

(Recommendations)

should be forwarded freely from the State offices to the Washington office and such suggestions should be seriously reviewed by the Program staff for possible inclusion.

The procedures of a music program operating on a grant-in-aid basis must be radically different from those of a Federally operated program. Such procedures would conform generally to the pattern of those used by the Child Care Program operated by the Federal Works Agency under the Lanham Act during World War II. Here the recipient of Federal funds must be informed carefully and specifically of his responsibilities in the use of these funds. He should also receive a generous amount of suggestions for operation which will aid him in achieving the optimum results. Therefore, the operating procedures under a Program of this type should include:

I. A procedural manual for the Washington Program staff.

- A. A digest of legislation.
- B. The organizational structure and definition of administrative and technical responsibility.
- C. The review of applications.
- D. The preparation of reports.
- E. Field offices and field inspection.
- F. Release and control of funds.

II. A handbook for regional and field officers.

- A. A digest of appropriate legislation
- B. A definition of the responsibility of regional and field officers.
- C. The processing of applications for funds.
- D. The technique of field inspection.

(Recommendations)

E. Reports and summaries.

III. A handbook for community Programs operating under Federal grants.

A. A digest of legislation.

B. The preparation of applications for grants.

C. A guide to eligible activities.

D. Program regulations.

E. The disbursement of and accounting for Federal funds.

F. The procedure for reports and records.

G. A guide to the documentation of applications for renewed grants.

H. The administrative and technical supervisory structure of the Program and the parent agency.

I. Box office procedure.

Technical procedures should consist mainly of suggestions for improved community operation which may be used by the sponsor. Such technical manuals should include the following subject materials:

I. Organization

II. Promotion

III. Music Education Concerts

IV. Touring practices

V. A guide to American composers and compositions

VI. The collection and maintenance of music libraries.

VII. In-service Training

VIII. Labor practices

(Recommendations)

Chapter IV on Organization sets forth a plan for a section of the national Program office to assume the responsibility for Program Planning and Promotion. This office will control the flow of procedural and technical materials and will be in a position to supplement the above listed procedures with current releases necessitated by Program developments. The Program Planning and Promotion Section may also release to the community sponsors the results of such surveys as may be helpful to the communities in arriving at estimates of revenue and program costs.

For the purpose of expeditiously transmitting information and procedural instructions of a current nature, a series of informational and procedural letters should be established. Such letter series generally require less time for administrative clearance than releases of greater length and may be rescinded or revised with less difficulty.

C H A P T E R V I I I

Local Arrangements Prerequisite to Program Operation

Under the Federal Music Project there was no prerequisite to Program operation other than a considerable number of musicians on the local relief rolls. Given that prerequisite the Federal Music Project was ready to begin operation. A limited amount of money was available from Federal funds for non-labor costs - at least an amount sufficient to rent office space and rehearsal quarters if these facilities could not be obtained without cost. Since the classifications established by the local welfare boards or by the Employment Division of the WPA were not too accurate as regarded musicians, the local musicians' union was usually able to provide approximate figures on the number of musicians needing employment.

The majority of the units established by the Federal Music Project were superimposed upon the communities in which they operated. The word "superimposed" is used here without any of the undesirable connotations which it received in later years. If music projects had not been superimposed upon communities and if they had been superimposed with any less speed than was executed in 1935, music would not have remained long among WPA services. There was no time to wait for community surveys, personnel interviews, or organized community support or sponsorship. A Music program was born in WPA because music projects were organized and in operation before scarcely anyone knew it except Nikolai Sokoloff and Harry Hopkins.

(Local Arrangements Prerequisite to Program Operation)

The methods which established the State units of the Federal Music Project probably were not those which Dr. Sokoloff would have chosen had he been given time for careful planning. There was time to plan nothing but the expeditious employment of needy musicians. There was no time to gather information other than that which existed within the experience of those who were placed in charge of the Program. These were not the methods which should be used again in the establishment of a Federal Music Program of the future. Even if the same circumstances exist, requiring the same headlong action, the experiences of the Work Projects Administration should serve to eliminate some mistakes.

Under the WPA Music Program new State projects were opened and many new local units of State-wide music projects were initiated. In nearly every case these expansions were accomplished with adequate planning, the development of local responsibility, surveys of need and labor supply, and signed agreements as to the commitments of sponsors. Agreements made under such conditions were limited in time and an opportunity was provided for periodic review of community needs and the willingness of the communities to continue their support of music project activities. State forms were developed for surveys and agreements. While these practices varied from State to State, various examples of these procedures will be found in the State Reports of Program Accomplishment under this same section heading. Arkansas was one of the States which developed

(Local Arrangements Prerequisite to Program Operation)

a particularly sound procedure in this field.

Recommendations

The prerequisites to the operation of a Federal Music Program depend, of course, upon the legislation under which the Program is to operate. Assuming that such a program would be justified by a need for work by a considerable number of unemployed musicians, it is first necessary to determine the approximate number of such unemployed persons. At the national level the American Federation of Musicians should be able to supply relatively accurate data. At the State and local levels such information should be derived from professional sources in addition to the statistical information available from local welfare boards, the United States Employment Service and other governmental sources of labor statistics. The welfare and labor type of statistical information will not be as accurate even as the approximations of professional groups since WPA experience has indicated that the musician, fearing that no work will be provided in his highly technical profession, will often list a secondary skill in executing questionnaires and application forms. In 1935 and '36 this condition resulted in hundreds of musicians being assigned to clerical and unskilled labor projects while no music projects were established in their communities because the files of the welfare bureaus and the WPA Employment

(Local Arrangements Prerequisite to Program Operation)

Division showed no musicians registered as unemployed.

Given the number of musicians needing employment, the service needs of the States and communities should be ascertained. Such ascertainment should require no exhaustive surveys accompanied by staffs of investigators, questionnaires and interminable interviews. The professional musician with managerial experience knows where to look for such information which is available in relatively few sources. The music department of any State university or the State supervisors of public school music can provide at any time adequate information on the lack or presence of adequate music education facilities. The National Orchestra Managers Association or the Annual Forecast Issue of the magazine Musical America will provide information on the existing resources of musical performance within any State. The National Recreation Association can be depended upon at the present time for information on existing community orchestras with amateur standing. More specialized needs for music copying, archival research, music repair and music therapy may be ascertained locally by a few contacts with the State library, university, historical society and health department. If the person responsible for ascertaining the needs in a State for a music program is working under the pressure of speed, adequate information should be gathered in not more than two weeks which should indicate the need for a program and provide an approximate schedule of desirable services.

(Local Arrangements Prerequisite to Program Operation)

The determination that a music program is needed in any State should be followed by a more careful inquiry into the types of musical skills available. Such inquiry will require more detailed work. The survey of available skills could be made by an associate to the person who surveys the need for services and the two surveys should be made concomitantly. The survey of skills should include conferences with appropriate officials at the local level who will be responsible for assigning workers to the pay roll. Such preliminary conferences will expedite the eventual organization of the local project units and will forestall any future misunderstandings as to the eligibility of local musicians for employment. The surveys of needed services and available skills should be made by regional officials of the Music Program and their work may be supplemented by assistance from local administrative officials of the parent agency.

A fourth step which should be taken simultaneously with the surveys of need for services and available labor, is the selection of supervision. A nucleus of a supervisory staff should be assigned to the pay roll and in active duty status well in advance of the start of project operations. This will relieve the regional staff for action in other States. Furthermore, if the newly appointed State program officials are in a position to carry on the major portion of preliminary arrangements, their relations with local

(Local Arrangements Prerequisite to Program Operation)

sponsors will be well established prior to the initiation of the program. While the selection of supervisor personnel is completely covered in Chapter V of this Report, the sources of information on the availability of supervisory personnel will be necessary to those persons responsible for fulfilling the prerequisites to program operation. Heads of university music departments, officers of music teachers associations and officials of the American Federation of Musicians will be good sources of recommendations. Also the professional acquaintanceships of the national and regional officials of the Program should include persons in many States who might be eligible for supervisory positions. This personal element need not be feared as a source of political appointments for while a man cannot be expected to choose his professional enemies to represent him, a musician of integrity cannot afford to do other than exercise his best judgment in choosing personnel to operate a program upon which his own reputation may depend.

With the need for employment established, the available skills surveyed, the needs for services estimated and a skeleton staff appointed, the next logical step is the selection of State or local advisory committees. Since it is at this point that basic policies will be formed in the Washington office and in the States, the advisory committees should make their entrance at this point if they are to share in the formation of such policies. The

(Local Arrangements Prerequisite to Program Operation)

composition of advisory committees is outlined in Chapter III.

The situation is now set for the actual auditioning and assignment of musician personnel. Concomitantly with these processes, agreements should be signed with local sponsors for work to be prosecuted. At this point the actual number of available workers by types should be known. Also at this time the supervisory staff should be expanded to the extent necessary for actual project operations.

At the time when it is agreed by sponsors that certain services are to be performed in a community by the Music Program, the sponsors should assume certain responsibilities. As far as possible all non-labor costs should be provided by the sponsor. He should be thoroughly acquainted with the regulations of the Program and the parent administration, and should agree in writing to abide by these regulations. A plan should be worked out whereby there will be an opportunity for the sponsor to gradually assume increasing financial responsibility for the work until he is able to take over complete operation or until a specific undertaking is finished. There should be a clear definition of the responsibilities residual with the Federal agency and the sponsor. The sponsor should understand that Federal funds may be allocated for limited periods only and that if the work is to continue beyond the period of the first allocation, a thorough and detailed justification must be provided.

(Local Arrangements Prerequisite to Program Operation)

During and immediately following the consummation of agreements between sponsors and the Music Program, the workers who have been assigned to the pay roll should be going through a period of induction training of not less than a week nor more than two weeks. This period will condition them for employment in a government agency and save much time in future months of operation. For a pattern of pre-service training see Chapter VI, Training. The actual submission of requests for funds or project applications is covered in detail in Chapter X, Project Applications and Proposals. Also the proper staffing of a project which must be completed during the preliminary period is discussed in Chapter IV, Organization.

Under a Music Program of Federal assistance to communities through grants-in-aid the onus of preparations of program operation lies upon the sponsor or applicant for funds. The most important step in such a program is the preparation of the application for funds and the attendant documentation. This subject is discussed in Chapter X, Project Applications and Proposals. From the standpoint of the national Program staff, this period will necessitate concentrated field work by the Washington and Field Representatives of the Program to assist in the preparation of the first wave of applications and the preliminary surveys. The second phase of the preparatory period will consist of the review of applications attended by frequent contacts with applicants to

(Local Arrangements Prerequisite to Program Operation)

effect adjustments in applications and grants. The release of operating and technical procedures during the period of preparation has been outlined in Chapter VII. Organizational steps necessary before operations can be undertaken are covered in Chapter IV, Organization.

C H A P T E R IX

Reports

At no time in the history of the Federal Music Project or the WPA Music Program was an adequate reporting system devised. During the eight years of operation the pendulum swung from reports carrying a quantity of unnecessary information to the complete absence of any reports in the period after Pearl Harbor. The greatest deficiency was in the transmittal of information prepared by technical officials in the States to technical officials in the Washington office. The chief obstacle came in 1939 when the State Statistician was made responsible for transmitting the reports of all music projects to the Washington office. This required that the information be purely statistical. The instructions for obtaining information had to be addressed to the State Statistician in language which he could understand. This Chapter will trace the gradual decline of State information from items actually indicating the musical accomplishments of a program, to tables reporting "units of work".

Although no copies of the original Federal Music Project semi-monthly report were available at the time of writing this report, the Form FMP 10 which is included in the Pennsylvania Report of Program Operations and Accomplishment bears a close resemblance. This first form included information on the financial status of the project including unexpended balances. It included the total project employment broken down by classifications. Space was provided to

(Reports)

record the number and location of all public performances as well as the attendance at these performances and the weather. The latter item has a bearing upon cumulative attendance figures which statisticians fail to recognize. Adequate space was provided to include pertinent information on music education accomplishments. The chief fault in this report was the frequency of its submission. Being routed through the Regional Director of the Federal Music Project, it arrived in the Washington office at least two weeks after its preparation. Due to the fact that it was a semi-monthly report it is improbable that the analysts in the Washington office were able to keep up with the flow.

The second Federal Music Project report of a statistical nature was the Monthly Report of the Federal Music Project. The date of the release of this form is not known but the requisition for the first mimeographing of the form was dated February 15, 1937. For a typed copy of the Federal Music Project Monthly Report Form See Exhibit "28". The new report form omitted financial data. It included rather detailed employment information. Significantly, one section of the report was reserved for information on persons leaving the program for private employment. The space for music education activities was inadequate and there was no place to record radio broadcasts. On the whole the Monthly Report of the Federal Music Project was a loosely drawn document giving insufficient emphasis to important items and utilizing valuable space for useless information.

(Reports)

The inclusion in the report of information on persons leaving the project for private employment was a sample of devoting space to data which was both useless and misleading. While it was always an objective of the FMP and the WPA to show that rehabilitated persons left the relief rolls as soon as work was available, the statistical recording of such information on music projects was of little consequence. Probably 80 percent of those leaving music projects for private employment did so only for a temporary period and regularly returned to the project after an anticipated space of time. As an example, each summer twelve musicians left the New York City Music Project for employment with the Goldman Band. With perfect regularity the same twelve musicians returned to the music project in September on the same day. Summer hotels, theatres whose contractors always engaged the same men, summer dance jobs, circuses in the South and numerous other seasonal jobs, removed project musicians for fixed periods but created no real turnover in project employment.

Form FMP 10 followed the above mentioned report in 1939 with few revisions. A slightly better arrangement of information was achieved but the basic information remained the same. In May 1939, page one of Form FMP 10 was revised but only to add the name of the project unit.

In spite of minor revisions, Form FMP 10 never achieved any considerable improvement over its original format. Its use was limited to compilations of cumulative attendance figures and employment statistics which were not too dependable. A margin of error

(Reports)

usually appeared in employment statistics as recorded on Form FMP 10 which was caused by the omission of the number of personnel requisitions pending at the time the employment count was taken. This omission brought about many unnecessary letters to States requesting an explanation of why the music projects appeared to be below quota. The fact was that in the States the total number of persons employed on a project plus the number of personnel requisitions pending could not exceed the state employment quota. Therefore, in States where requisitions were processed slowly there always existed a considerable gap between the number of persons actually working on a project and the State quota of the Federal Music Project as established by the Washington office.

The foundation of all information received in the Washington office of the Federal Music Project, and the actual barometer of conditions in the states, was the Monthly Narrative Report. No medium of transmitting information to Washington ever filled its place and with its termination the Washington office of the WPA Music Program was isolated from the States. The Monthly Narrative Report was written by a musician to a musician and signed by a musician. It transmitted technical information from a technical person to a technical person. True, there was little in it that could be computed on an adding machine. But it told what a music project was doing and whether or not its promotion schemes were healthy. It revealed the thinking and the personality of the State Director of the Federal Music Project to an extent that the National Director could virtually read what the State Director had intended to omit.

(Reports)

It enabled the national Director to be of immediate help to a State by dispatching advice and suggestions as soon as the report had been read. The report provided narrative material for press releases, reports, and speeches. It was a sensitive clue to relations between the State Director of the Federal Music Project and the State Administration. An official of the Federal Music Project, before embarking on a field trip, had only to devote a few hours to the narrative reports of the States which he intended to visit in order to be fully equipped with a clear picture of the task before him. From actual experience, it is known that the statistical forms were seldom read in the Washington office except by the analysts who compiled the summaries but every narrative report received from any State in the organization of the Federal Music Project was pored over by every responsible member of the Federal Music Project staff in Washington. Almost the entire correspondence between the Washington office and the State offices of the Federal Music Project were based upon items discussed in the Monthly Narrative Reports.

The official life of the Monthly Narrative Report ended with the life of the Federal Music Project. After that its submission was optional until around 1941 when its submission was discouraged by the administration. The reasons for discontinuing the Narrative Report are discussed in Chapter IV on Organization. One of the arguments used in eliminating the Narrative Report as well as most of the meagre statistical information which had been required by the Washington office of the Federal Music Project and the WPA Music Program was the statement that no office should have any information

(Reports)

unless it has the authority to do something about it. As an example of the complete fallacy in this statement, witness the fact that every newcomer to the Washington office of either the Federal Music Project or the WPA Music Program oriented himself by a careful and comprehensive study of monthly narrative reports. When George Foster took over the temporary charge of the Washington office in the summer of 1939, his first days were spent in studying the narrative reports of every State music project for the past year. In August, 1939, when Dr. Earl Moore, a complete stranger to WPA, was appointed Director of the WPA Music Program, he spent weeks in reviewing the narrative reports of several years. Dr. Moore placed such complete faith in the narrative reports that he devised a system for grading the contents of each State report in order that their quality might be gradually improved. The information unit under Mr. Hewes operated almost entirely from the Monthly Narrative Report and it should be observed that within a short time after the discontinuance of the narrative reports, the information unit was terminated—not because there was no need for disseminating information on the Music Program but because the unit had no information to disseminate. In spite of the new organizational pattern of 1939, which divorced the Washington office from the States, and in spite of the correspondence regulations which sent a letter from the Director of the WPA Music Program through six pairs of hands before it reached the person for whom it was intended, a satisfactory relationship could have been maintained between the States and Washington in the Music Program if the Monthly Narrative Report had been continued.

(Reports)

Another powerful argument against the continuation of the narrative report was that the State Supervisors were overburdened with paper work. On this subject there is quoted a Resolution adopted by the Music Education Conference at Raleigh, North Carolina, June 9-14, 1940

RESOLUTION

"It is the sense of this meeting that the assistance which the national office may render the various States must be greatly influenced by the information which the States may furnish it. We therefore recommend that it be made a part of the regular procedure that monthly reports be forwarded from each State to the national office of the Music Program. We believe that these reports should include the following information:

- (a) The number of persons employed in each unit.
- (b) The number of performances and the attendance, free and paid.
- (c) The number of different persons receiving instruction.
- (d) The number of classes held during the month.
- (e) The aggregate class attendance for the month.
- (f) A report of radio broadcasts."

Furthermore, the fact that at least three-fourths of the States continued to submit narrative reports until discouraged in the practice, indicated not only that the submission of narrative reports was not a burden but further, that the State Supervisors of music projects wished an opportunity to report upon their professional accomplishments in order that they might be appreciated by their pro-

(Reports)

professional colleagues in the Washington office.

From 1940 until the close of WPA operations the attitude of "Don't-ask-for-it-unless-you-can-do-something-about-it-if-you-don't-like-it" influenced the preparation of statistical information flowing into the Washington office. From 1940 on, the type of information transmitted to the central office from the States was dictated by that which the State statisticians were willing to assemble and that which the statisticians in Washington were willing to compile. Public performances that people listened to as concerts became "units of work" on report forms which reached the Program offices some months after they were collected in the States.

"Operating Records for Community Service Programs" was transmitted to the Regional Directors, attention Chief Regional Supervisors of Community Service Programs, by a memorandum from Mrs. Kerr dated June 5, 1941. Actually this document had been worked over for several months by a committee of State statisticians, project services chiefs and other non-technical State officials in cooperation with Mr. McCormick, Chief of the Procedures Section for the Division of Community Service Programs. In transmitting this document to the Regions it was intended that it should be tried out experimentally in at least two States in each Region. Actually it was soon adopted by practically all States. "Operating Records for Community Service Programs" as its name implies was not a system of reports. It was a series of basic record forms from which reports could be compiled. The drafting of this procedure was occasioned by the great lack of uniformity in State record forms which had been developed at will and

(Reports)

which had multiplied to fantastic proportions in some States.

The forms chosen for recording significant data relating to music activities were:

DPS Form 28, Job Order

DPS Form 27, Daily Record of Production or Service

DPS Form 29, Daily Record of Attendance

The DPS Form 28, used mainly by sewing projects was adaptable to Music Program use for copying units. DPS Form 27, also used by sewing projects was convenient for recording the work of music copyists and to record the hours spent in rehearsing, performing and teaching. A copy of "Operating Records for Community Service Programs" is included in Exhibit "28". The musician in reading this report should not be confused by the definitions of "unit types" appearing on Page 2, Section 13 of the "Operating Records". These definitions were developed for the Division of Statistics as a guide to be followed by State statisticians in attempting to differentiate between a chamber orchestra and a concert orchestra. Formerly, musicians had been paid for doing this.

Another form of report which proved of value to the Washington office and the States was the Field Report of Washington consultants. The file of these reports which eventually will be placed in the National Archives, will furnish the richest source of historical material on the Federal Music Project and the WPA Music Program. The field Report was a complete account of the Washington Consultant's field trip. It included detailed information on every visit within a State, a record of all discussions held with State officials, recommendations for program improvement, an evaluation of

(Reports)

the State program and a list of all persons interviewed. This latter inclusion, although considered superfluous by some programs, constitutes a valuable file of professional and promotional contacts in the States. Copies of the recommendations made in the report were sent back to the States and regional offices. A weakness in this system was the absence of a procedure for informing the Washington office of what action was subsequently taken upon these recommendations. It was understood by all that a State could not always follow every recommendation which was made by every consultant. However, a consultant was entitled to know whether his visit had produced any results. Sample copies of Field Reports are included in Exhibit "28".

The archivist who searches the files of the Federal Music Project and the WPA Music Program in future years will be able to bear testimony to the necessity for narrative reports. The richest sources of material will be the Monthly Narrative Reports and the Field Reports of the Washington staff. Beyond that point little will be found other than that which may be obtained from a search of correspondence files. The monthly statistical summaries prepared during the days of the Federal Music Project should be available and fairly reliable. From 1939 to 1943 such statistics as will be found in the files of the Division of Statistics of the Work Projects Administration will be quite accurate but of not much technical consequence.

Recommendations

In a Federal works program based upon Federal operation whether at the national or State level, the Director of a music program will not be assigned extensive fiscal responsibilities. Therefore, his

(Reports)

need for information of this type will not be great. Since it is assumed that in approving local programs, the Program Director will have the responsibility for setting a limit upon the funds which may be spent, he only needs to know that such allotments have not been exceeded and that the program is not operating too far below his estimates of need. The latter figure can be estimated from employment reports without the need for financial summaries. The Director needs most to know what is being done in the program and how extensively it is being done. This information should be available from reports. Reports should also provide some reflection of the quality of the work which is being done, although in a music program, this can be ascertained definitely only through field trips.

The foundation of all information received in the Washington office of the Program should be a complete narrative report, prepared monthly, by the representative of the national Director in the State. In order that such a report may not become a rambling tale of unimportant events, an outline should be established for the State Directors to follow.

The outline for a narrative report should define information to be included in such a manner that successive reports will provide a running account of project developments and progress without needless repetition of events which recur each month. The Monthly Narrative Report should be technical in character and the writer should not hesitate to couch the items in technical terms since it is intended that this report be an account of program operations from the technical director at the State level to the technical director at the national level.

(Reports)

Statistical information required by the national Director will include monthly State employment figures by payroll classification, the number and location of concerts, box-office receipts by concerts, number of passes issued by concerts, inches of newspaper and magazine space devoted to program operations, and the number of radio broadcasts by stations. If education activities are included in the program the national Director should receive the number of classes taught by subject, and the number of different persons in attendance. The number of different persons attending classes has always puzzled statisticians but it is the only recording of class attendance which reflects accurately an aggregate attendance figure. As an example, if a piano class includes eight pupils and the class meets four times per month, the usual statistical report will show an aggregate attendance of thirty-two pupils. However, thirty-two persons were not exposed to the instruction offered in that piano class. The total was eight. If two pupils left the class after the third meeting and two new pupils took their places, then the total number of different persons receiving instruction would be ten—an accurate figure of the actual number of persons who received piano instruction during that month.

An accurate compilation of accomplishment statistics on music copying units is difficult to obtain in any form which reflects the actual amount of work completed in a given time. Statistics may be broken down to show the number of score pages, orchestral part pages, or piano score pages which were copied during a given time but, although a copyist may have produced six tympani part pages in one hour for the reason that the tympanist had only four notes to play

(Reports)

in the entire composition, it may take a day for the same copyist to do one complete violin part. It is believed that such units as music copying, folk song research, institutional music, etc. should be reported on a quarterly basis or on occasions when special statistical reports can be made to reflect a cross-section of less common program activities. However, the personnel engaged in these activities should be reported in the monthly employment report.

Under a Federal program operating on a grant-in-aid basis the frequency of reports is not as important as an exhaustive quarterly or annual report. In this type of operation the value of reports lies in the demonstration of the extent to which the grantee is conforming to his agreement with the Federal government, and the documentation of a request for the continuation of the grant. In this case the narrative report cannot be depended upon since the person doing the reporting is not a representative of the national Director. Also in the grant-in-aid system of operation the value of fiscal reporting is much greater. The local agency or institution has been granted Federal money. Therefore, a very careful accounting of the expenditure of this money must be made. The accomplishment reports must check against the financial report in such a way as to indicate whether the funds were wisely or ineptly spent.

Direct information of a narrative nature can only be obtained from the field representative of the national Director who must travel constantly and keep close observations on the quality of operation.

(Reports) ,

The quarterly and annual reports should be geared to the information required in the original application for funds and the information required in the renewal of grants. A careful analysis of these reports will serve to expedite the annual review for renewals and facilitate the preparation of annual accomplishment reports. Such reports should be closely geared to the type of information required with applications for funds which is discussed in the latter part of Chapter X.

CHAPTER X

Project Applications and Proposals

The first forms used in submitting and approving projects under Federal Project No. 1 were WPA Form 320, Request for Project Approval and WPA Form 320A, Cooperating Sponsor's Project Proposal. These forms are attached to Supplement No. 1 to Bulletin #29 which forms Exhibit "1". It will be noted that the Form 320A was to be filled out by the cooperating sponsor and not by an official sponsor since the Works Progress Administration was the actual sponsor of Federal Project No. 1. Furthermore, the 320A was purely an endorsive document and placed no future responsibility upon the cooperating sponsor unless a voluntary commitment was made to contribute toward the non-labor costs of the project. The 320A was not a State form but was executed at the local or district level. In the days of Federal Project No. 1 it was of no particular consequence whether a music project was submitted as a local project or a State project. Since WPA was the official sponsor, and since all music projects in a State were under the complete jurisdiction of the State Federal Music Project Director, the local music projects came under none of the restrictions which applied to non-Federal local projects.

WPA Form 320, Request for Project Approval was the basic document which described that work which was proposed, the proposed labor and non-labor costs, a complete breakdown of proposed personnel and items of equipment and supply. It was drafted for execution at the District level but probably was actually filled out in the State Directors office. The project after being signed by the State

(Project Applications and Proposals)

Director of the Federal Music Project was forwarded to the Regional Director of the Federal Music Project for approval. In Regions where the Director of the Federal Music Project did not have a representative, the project proposals were sent direct to the Washington office for technical approval.

The usual flow of a WPA Form 320 was as follows: The State Director of the Federal Music Project, ascertaining that there were a sufficient number of unemployed musicians in a community to form a local project unit, executed a Form 320 and took it to the community for the signature of an interested cooperating sponsor. Thereafter he forwarded the form to the Regional Director of the Federal Music Project. Here the Proposal received its most careful review, sometimes necessitating the return of the form for more complete information. Upon receiving the approval of the Federal Music Project Regional Director, the Proposal was forwarded to Washington where it received administrative approval. Thereupon funds were allocated to the State for the prosecution of the proposed work. This procedure was not followed in the first months of WPA when most important was the element of speed in putting musicians to work. In those hectic days the Regional Director traveled through the States with a bag full of 320's filling them out as he went along and airmailing them to Washington.

The WPA Form 320 was an excessively complicated document. Instead of providing space for a clear but brief statement of the work to be done, a check list was provided supposedly covering any type of work which might be performed by the Art, Writers, Theatre, or Music Projects. Printing on one side of the page only stretched the document

(Project Applications and Proposals)

to five pages. Most important was the omission of the requirement that the Proposal be fully documented as to need for the services or the objectives to be achieved. These omissions and the unwieldy check-list of activities which occupied half a page may be attributed to the complete novelty of the work which was being undertaken. There were no guides to eligibility. The State probably needed the check list to suggest the types of work which might be undertaken. The State knew of no immediate objectives of the Project at that time beyond putting men to work. And the need for services in those days of universal bread lines was definitely sublimated to the need for immediate employment. Unfortunately the humanitarian actions of Summer 1935 in speeding the employment of needy persons affected WPA practices to an extent that some patterns were set which were not broken in the following eight years. From the submission of the first music project application to the end of WPA it was a constant struggle to obtain adequate documentation with project proposals.

By the end of 1935, WPA Form 320 was discarded and superseded by WPA Form 330. This document was a considerable improvement over the original proposal form but contained many deficiencies. It was the general practice to execute a Form 330 in the State office covering all State units of the Federal Music Project. Aside from this Master 330, the same form was used unofficially for each community or District, thereby providing a more detailed breakdown of units. At one period, probably 1937, it was customary to submit a master 330 for all musician personnel and another 330 called a coordinating project for all supervisory, clerical and other non-musician

(Project Applications and Proposals)

personnel. This was at a period when some States had been found loading the payrolls with excess timekeepers, ballet dancers, scenery designers, poster artists, etc. In addition to these two Master 330s the previous unofficial breakdown was required. The projects were encouraged but not required to submit detailed documentation.

One of the confusing elements in the review of project proposals in the days of Federal Project No. 1 was the lack of uniformity in job titles. Because music project titles had not been included in the classifications established by the Division of Employment, it was not uncommon for the States to invent titles, particularly in the supervisory grades, which did not reveal a clear picture of job functions and which sometimes provided a mask for unnecessary personnel. This confusion which was not a fault of the application form but was occasioned by the lack of uniformity in employment procedures, and this confusion was eliminated when music classifications and supervisory titles were included in the appendices to Operating Procedure No. E-9.

With the end of Federal Project No. 1, in 1939, WPA Form 330 was discarded. Thereafter, all music project proposals were submitted on WPA Form 301. This Form was used by all WPA projects both construction and service. For the use of music projects it was, before its final revision in 1942, the most perfect document for a work proposal. The WPA Form 301 was transmitted to Washington with WPA Form 306, Project Application. The Form 306 was a brief, one-page document printed on both sides and giving the bare details of the purpose of the project and the funds necessary for its prosecution.

(Project Applications and Proposals)

WPA Form 301, Project Proposal, theoretically was executed by the official sponsor. It bore the signature of the official sponsor as the public body proposing that the work be done. In actual practice the 301 was drafted by the State Supervisor of the Music Project and taken to the sponsor for signature. This does not imply that sponsors were not consulted as to the type of project activities included in the Form 301. However, it is doubted that any sponsor of a technical WPA project could have known enough about the regulations governing the preparation and submission of 301s to have executed the document in satisfactory form. The 301 was not an easy Form to execute. An adequate explanation of why a million or more dollars are necessary to perform a service should not be easy.

The WPA Form 301 consisted of seven pages with the format of the proposal on one side and line-by-line instructions on the reverse. If the 301 had been properly executed the Director of the WPA Music Program would have had adequate information on the need for project services in the States, the objectives of the State projects for the next twelve months, and a complete record of the accomplishments of the projects during the past year. Unfortunately this was not the case. From the standpoint of the National Director's office a properly documented WPA Form 301 was never received in the Washington office of the WPA Music Program between 1939 and 1943. The question may well be asked as to why, when large sums of money were involved, was not the submission of proper documentation enforced. The answer lies in several sources. In the first place the states went on the assumption that their projects continued to perform the same general

(Project Applications and Proposals)

activities year after year and that the Washington office knew whether they were worthy of continuation or not. Therefore, project applications did not reflect much information other than that the State music project would continue to do the same job for another year with more or less personnel. At the root of the problem was the fact that the states invariably would withhold their project proposals until the funds granted in the previous allotments were nearly exhausted. The Project Proposals would arrive in Washington with letters of transmittal carrying the sentence "Since the funds on this project will be exhausted within two weeks it is urgently requested that this proposal receive expeditious treatment". Let us suppose that the Director of the Music Program chose to write back to a State for more detailed information or wished to return the proposal for additional documentation. Theoretically such action was proper procedure. However, the normal processing of a project application between the time of its arrival in Washington and the time that it received the signature of the President was not less than two weeks. Therefore, if the Director of the Music Program did anything but approve the Proposal immediately a thousand men and women might be without work. The office would be flooded with calls from senators and representatives demanding to know why this smug beaucraf should be allowed to sit behind his desk and deprive needy families of their food.

The result of this time element was that the Director approved the project and afterwards wrote to the State for more information or suggested a revision in the organization of activities.

(Project Applications and Proposals)

But by now his "big stick" had disappeared. The only time when a Program Director had final and complete control over the activities of a State music project; the only time when he had the power in his hands to correct a bad situation, set standards, block unqualified supervisory personnel, or redirect a State program was when the State asked for money. This was the control which had been promised to the Directors at the end of Federal Project No. 1. Although there was no longer a direct line of authority from the National Program Director to the State Supervisor, the National Director could uphold standards, enforce policies, direct activities and correct faults by his basic authority of project review. But of what value was this authority when a music project application would arrive in Washington with a three-line project description, a labor break-down and the justification consisting of one dozen testimonial letters from school superintendents complimenting the project on its work and hoping that the school concerts would continue, providing they were free (plus the usual transmittal letter saying that funds would run out in two weeks).

During 1939 and '40 a sincere attempt was made by the administration to improve project writing practices in the states. Mr. Wilfrid de St. Aubin, Director of the Project Review Section for the Division of Professional and Service Projects, held numerous project writing institutes throughout the country with the result that there was a definite and immediate improvement in Project Proposals received in Washington. It is regretted that Mr. St. Aubin was not able to visit every State. However, in spite of Mr. St. Aubin's efforts and the constant discussion of project writing at Regional Conferences

(Project Applications and Proposals)

of the WPA Music Program, the fact remains that a properly documented Music Project Proposal was never received in Washington.

When it is considered that a State group applying for a few thousand dollars from one of our national foundations such as Carnegie, Rockefeller or Russell Sage must submit a volume of documentation before receiving consideration, the Director of the Music Program could not be blamed for complaining that a few old concert programs, a handful of newspaper clippings and some testimonial letters did not provide adequate justification of an allotment of a million dollars to be spent in one year.

To return to the format of WPA Form 301, the first page contained the formal statement of proposal, the major purpose of the project, a description of the work to be done, and a summary of estimated project costs by source of funds (Federal and sponsor). In the description of work to be done, there appeared the first inadequacy in average project writing. Since, the music projects in 1939 had never before used the Form 301, instructions for its use were included in General Letter #278. In this procedural letter a sample "Description of Work" was included. This description included every type of work which was eligible for a statewide music project. Consequently, for the next four years every State music project wrote in the complete description as set forth in General Letter #278 even though no project had any idea of engaging in all of the eligible activities. At no time did a statewide project attempt to write an accurate and full description of what it actually intended to do.

(Project Applications and Proposals)

The instructions for preparing the project description stated that "The description of work should be sufficiently detailed to give a clear picture of all work proposed for WPA personnel." To have complied properly with these instructions the "description" should have included a complete prospectus of the proposed activities of every music project unit within the State for the coming year. This should have been done in order that, upon the submission of the next project proposal, the attainment of these objectives could be checked.

On Page three of the Form 301 there were three items (#26, #27, #28) addressed specifically to white-collar projects. They were "a listing of the technical qualifications and experience of persons who will actually supervise this project; a detailed description of the objectives, scope, source of data, working procedures, and results desired; and a justification for the allotment of Federal funds." If in any case these items had been properly prepared by the states, the Program Director would have had sufficient compensation for the losses incurred in the liquidation of Federal Project No. 1. Here was the proper place for maintaining standards, checking the accomplishments of projects against the objectives which had been established, insuring adequate technical supervision, and obtaining a complete annual accomplishment report on each statewide project. The latter item grew in significance as the information available from reports deteriorated. What could be the justification for the allotment of funds to continue the operation of a project for another year, other than a complete and detailed report of accomplishment for the past

(Project Applications and Proposals)

year? As WPA reports coming into the office of the Program Director became grand totals of "units of work" the one remaining channel for a technical report of what a project had accomplished with its Federal funds was the "justification" section of the Form 301.

Page four of WPA Form 301 was not entirely practical for State music projects since it was impossible to predict in advance the number of man-hours which would be used in rehearsal and performance. However, this column did serve to demonstrate the distribution of personnel as between music performances, music education, copying, etc. Likewise it was virtually impossible and unnecessary to compute unit costs on a music project. The unit being the concert, the cost would vary according to the number of rehearsals necessary to produce it.

The break-down of labor costs on Page five of the 301 was valuable in reviewing music projects after music personnel classifications were standardized in Operating Procedure No. E-9. Likewise the break-down of material and supply needs was entirely adequate and satisfactory to the needs of the Washington office and the states.

WPA Form 301 was revised twice between 1939 and 1943, being shortened with each revision. The first revision did not delete the elements most essential to the review of service projects and the chief difference was in eliminating the instructions and leaving space for project data on both sides of the page. In 1942 the Form was reduced to one page printed on both sides. This Form would have been useless as a document for the review of music projects. However, by the time the Form came into use, all music projects had become "phases" of the consolidated War Services Projects.

(Project Applications and Proposals)

From experience both in the field, the Region, and the Washington office it can be said with conviction that the WPA Form 301 as it was used in 1939 was the most perfect document devised for the submission of music project proposals. If its proper submission had been enforced and if funds had been withheld until sufficient documentation was provided, the Music Program could have functioned more economically, more efficiently, and with more uniformity of standards.

Copies of WPA Forms 301 and 306 are included in Exhibit "29". Copies of WPA Form 330 were not available at the time of the preparation of this report. However, copies will be found in the Music Division, Library of Congress, the National Archives, and whatever depository is designated for WPA microfilmed records.

Recommendations

A request for Federal funds to undertake any project is a serious matter both from the viewpoint of the agency or group which requests the funds and also for the Federal officials who must take the responsibility for reviewing and recommending action upon the request. The recipient of Federal funds must realize that he will be held strictly accountable for the use of Federal monies and that in their expenditure there are multitudinous regulations and procedures to be observed. Generally, Federal funds are requested by states or their political subdivisions when there is need to do a job for

(Project Applications and Proposals)

which local funds are not available. Unless the State or its subdivision is willing to accept some degree of responsibility for the work to be undertaken with Federal funds it must expect to be disregarded in the administration of those funds. Lack of responsibility at the local level feeds beaurocracy.

The official who is charged with the responsibility for reviewing applications for Federal funds and for recommending action upon such requests is usually the national head of a program, section, or Division of some agency. The life of his program depends upon the efficiency with which it operates, the public acceptance of the work of his program, the rareness of congressional complaints concerning it, and the scarcity of mistakes in allocating funds. Federal funds cannot be doled out in speed without making mistakes and applications for funds can be considered wisely only if there is sufficient information accompanying the application and if there is time to study such information.

The Federal Music Project made mistakes in approving funds. So did practically every other WPA project during the early months of the fiscal year 1935. If these mistakes had not been made thousands of men and women would have walked the streets looking for the means to feed their children. Fortunate it was that the WPA adopted a policy of putting people at work and straightening out the administrative snarls after hungry mouths were fed. This was refreshing after having witnessed other agencies which have spent their appropriated funds in surveying the need for their services to a point where either the funds were all spent on the surveys or the need had passed.

(Project Applications and Proposals)

It is hoped that such speed will not be necessary in another Federal work program and with that hope recommendations are made herein for the submission of work proposals and requests for Federal funds toward the end of adequate documentation and final review.

No format can be recommended until it is known under what circumstances Federal funds will be used to operate a work program. Such format must depend upon whether the subject work is to be performed under a Federal grant, Federal operation, contract, or force account. However, under any of these conditions, certain basic information is necessary before a responsible person can approve the release of Federal funds.

Granted that a music program is included in a Federal Work Program, it is likely that force account would be used generally and that contracts would be used only in the case of creative work such as the commissioning of musical compositions. As between Federal operation and State or local operation on a grant-in-aid basis, there is no essential difference in the type of information needed for review and action on project proposals.

For the operation of orchestras, bands, opera companies and other performance units as well as other types of musical services, the following information is essential:

A. General description of work to be performed.

This description should be sufficiently accurate as to be restrictive.

B. Justification of need for the work (first application only.)

(Project Applications and Proposals)

1. Existing local facilities (projected on maps if possible)
 2. Available labor and supervision
 3. Supporting statements by professional leaders.
 4. Information on the financial inability of the community to bare the entire costs
 5. Information on the legal authority of the community to conduct such activities
- C. Detailed description of work to be performed with Federal funds.
1. Number of persons to be employed
 - a. Break-down by personnel classifications
 2. Number and types of musical units to be operated
 - a. Location
 - b. Instrumentation
 3. Geographic scope of operations
 - a. Number of states, counties, or communities to be served. Include maps showing proposed tours, population density, locations of principal auditoria, stadia, etc.
 4. List number and seating capacity of auditoria and stadia which may be used regularly
 5. Estimate number of concerts to be performed in each community and the estimated number of persons who might receive the services of the program during one year.

(Project Applications and Proposals)

6. Indicate availability of music libraries with band, choral, and orchestral collections.
7. Cite working procedures, bibliographies, and training materials which will be used in operation.
8. List qualifications and experience of all supervisory personnel.
9. List and describe available facilities for training such as State universities, normal schools, etc.
10. List names, and addresses of present or proposed advisory board members.
11. Describe in detail all plans for the promotion of the program.
12. List the officers and jurisdictions of all Locals of the American Federation of Musicians within which the program will operate.
13. List number and functions of personnel who will be paid from other than Federal funds.

D. Financial Estimates

1. Total Federal funds required
 - a. Labor (broken down by job classifications)
 - b. Non-labor (broken down by category)
2. Man-Year and man-month costs
3. Total sponsor funds pledged
 - a. Labor
 - b. Non-labor

(Project Applications and Proposals)

4. Estimated revenue (excluding sponsor contributions)
 - a. Paid admissions
 - b. Fees or guarantees
 - c. Program advertising
 - d. Concessions

E. Justification for further allotment (after first year of operation)

1. Cumulative attendance and registration figures broken down as to reflect attendance at concerts and attendance at classes by unit, community, and month.
2. A list of communities served including maps projecting geographical coverage of services.
3. Program employment by month.
4. Total Federal funds expended.
5. Total non-Federal funds expended.
6. Report of advisory committee meetings and recommendations.
7. Evidence of gradual increase in community support.
8. Sample concert programs, operating procedures, training materials, education and promotional materials developed within the year.
9. Annual Report of Accomplishment.
10. Complete list of agencies, institutions and organizations served during year.
11. Demonstrate with full documentation the necessity

(Project Applications and Proposals)

for continuing the program with Federal funds
for another year.

An application for Federal funds under a grant-in-aid program may require the same information as the project proposal for Federal operation but the emphasis will be different. In this case the sponsor is not telling the Program what he wants it to do for him. He is asking the Program to grant him funds to do the job himself, or he is requesting financial assistance in continuing a job which is already under way.

Therefore, in the case of a community asking for funds to extend the season of its symphony orchestra and to increase the professional personnel, the grant, if approved, would carry specifications for the expenditure of the Federal funds and might also contain certain requirements of operation to insure professional standards. Under these conditions the necessary information in the project application might be arranged as follows:

- I. Identification of the applicant.
 - A. Copies of City Charter, incorporation papers, State statutes and other appropriate legislative citations.
 - B. Citations from legislation and statutes authorizing the applicant to engage in the subject activity.
 - C. A brief history of the applicant's participation in the subject activity.
 - D. A review of the current status of the applicant in relation to the subject activity.

(Project Applications and Proposals)

II. Statement of the purpose of this application.

- A. Description of the work proposed.
- B. Objectives
- C. Geographical scope of operations.

III. Justification of need for Federal assistance.

A. Financial status of applicant.

- 1. Explain financial status in relation to the ability to provide funds for the subject activity.
- 2. Submit budget and income for the past three years if this activity has been conducted during that period.
- 3. If the municipality is authorized by law to appropriate funds to conduct the subject activity, the following information is required:
 - a. Record of appropriations for the subject activity for the past three years.
 - b. Tax rate for each of the past three years.
 - c. Legal limit on tax rate.
 - c. Bonded indebtedness of municipality and legal limit upon bonded indebtedness.

B. Need for this service in the area of proposed operation.

- 1. List existing musical facilities within the area.
 - a. Local
 - b. Transient

(Project Applications and Proposals)

IV. Plan of Operation.

A. Organization.

1. Submit organization charts, by-laws, ordinances, narrative materials, etc., setting forth in detail the proposed organization which is to administer the subject activity. Clearly define the responsibility of each official.

B. Financial structure.

1. Detailed analysis of fund raising procedures and sources of revenue.
2. Proposed budget for the coming year of operation including the use of Federal funds requested.

C. Program of operation.

1. Number and locations of concerts.
 - a. State seating capacity of auditoria expected to be used.
2. Submit at least eight proposed concert programs.
3. Include biographical material on conductor, associate conductor, and guest conductors.
4. List of proposed soloists and their salaries.
5. Include detailed experience and educational record of orchestra manager and assistant manager.
6. Include a detailed prospectus of educational concerts.
7. Include complete plans for all tours estimating attendance and revenue in each community.

(Project Applications and Proposals)

Although it is not possible at this writing to include a complete summary of procedures governing such applications, the planners of the future Federal music program will do well to study the forms and procedures developed by the War Public Services Division of the Federal Works Agency for administration of the Lanham Act during World War II.

CHAPTER XI

Relationships With Other WPA Programs

Appendix B of the Federal Music Project Manual sets forth the relationships between State units of the Federal Music Projects and State-wide WPA Recreation Projects. This statement, which hardly could have been acceptable to the Recreation Program, initiated a series of activity conflicts between these two Programs which were never completely unscrambled during eight years of operation. The sporadic jurisdictional controversies which occurred between the Music, Recreation, and Education Programs were partly an unavoidable carry-over of the same controversies which existed outside WPA and partly from a lack of planning on the part of the Federal Music Project in the early days of operation. In one breath the Federal Music Project claimed jurisdiction over all music teaching activities and in the other it treated such activities as a step-child.

That certain State recreation and education projects later appeared with sizeable lists of music activities operated almost entirely without technical supervision, there were two fundamental reasons. In the first place, the rules of eligibility for project activities under these programs were broad enough to permit anything which, by the widest stretch of the imagination, might be called recreation or education. The second reason is more complicated and involves the difference in administrative structure between the Federal projects and those which operated on a local or State-wide basis. In Federal Project No. 1, State quotas were not set by the

(Relationships With Other WPA Programs)

State Administrators as was the case with recreation and education projects. Likewise the yearly quota reductions caused by annually reduced congressional appropriations were not effected at the same time on the Federal Projects as on the local projects. Therefore, it was quite common for the Federal Music Project to reduce its State quotas in January while the recreation and education projects in the States might not be affected until May or June. Invariably the orchestrally-minded State Directors of the Federal Music Project would dismiss their music teachers to reach the new quota without throwing an orchestra out of balance. Consequently, the education and recreation projects, unaffected by the quota reduction, would employ these music teachers and continue them in their former capacity without technical supervision and without regard for technical standards. As this state of affairs continued, the recreation and education projects gradually picked up considerable numbers of music teachers. The State Directors of the Federal Music Project were apparently unconcerned and it was not until 1939 and thereafter, when a proper balance of activities was achieved by the WPA Music Program, that the sins of youth were recognized and an active campaign was waged to bring all music activities under one program. It was too late and, until the liquidation of all music education services, this duplication of activities persisted.

This situation had an unfortunate effect upon public relations which did real harm to the WPA Music Program. The public could not be expected to differentiate between the many segments of

(Relationships With Other WPA Programs)

WPA and assumed without question that the Music Program was responsible for all music activities. Therefore, when unsupervised music teachers on the adult education project taught badly and engaged in activities competitive with local private music teachers, invariably it was the Music Program which was blamed for these shortcomings. As a result of this situation, the 1938 convention of the Music Teachers National Association attacked the WPA Music Program in open meeting with a force which easily could have echoed in the halls of Congress. The subject of this attack was the charge that WPA music teachers were openly soliciting private pupils who could afford to pay for lessons and that private music teachers were being driven to the relief rolls by this unfair competition. When the charges were sifted and isolated to the specific States in which these practices occurred it was found that in no State from which a complaint emanated was there a unit or an employee of the Federal Music Project.

With the transition of 1939 and the subsequent release of Operating Procedure No. G-5, a policy was set forth intended to clarify the jurisdiction over music services. Section 3, Page 1 of Operating Procedure No. G-5 dealt with the relationships between projects and stated "Where it is desired to undertake an activity which also relates to the activities of another program, care shall be exercised to avoid duplication of services. Where feasible, personnel of the project which is technically equipped to conduct the activity may delegate duties in conjunction with another project, provided authority for such work is combined in the authorized descriptive limitation of each project." In a later paragraph on Page 2 of Section 3 there follows

(Relationships With Other WPA Programs)

"In the practical operation of a coordinated music program, courses will be under the supervision and technical control of the WPA Music Program, in which the main emphasis is on training in theory of music, musicianship, skills in voice or instruments, such as class instruction in elementary theory, harmony, counterpoint, history of music, and in voice, piano, orchestral and band instruments. On the other hand, music which is incidental to recreational objectives, such as group singing at a social gathering, will be under the jurisdiction of the Recreation Program where personnel is available."

The statement was agreed upon by the Directors of the Recreation and Music Programs before inclusion in the Operating Procedure. As a part of G-5 these statements had the force of law as far as the State administrations were concerned. However, subsequent field inspection trips proved that many activities which were listed in G-5 as eligible only under the supervision of state-wide music projects and in accordance with the national procedures of the Music Program, were being carried on by the personnel of the Recreation and Education Programs.

In some States sincere efforts were made to unravel the snarl of duplication. The solution was not as simple as might be supposed. It was not a question of arbitrarily placing all persons concerned with music activities on the payroll of the music projects. If that had been done at the outset the problem would not have occurred but the fact remained that, because of the circumstances which developed during the years of the Federal Music Project, there were large numbers of persons engaged in music activities on recreation projects in 1939.

(Relationships With Other WPA Programs)

The situation in Minnesota in 1940 provides a good example of the problems which challenged solution. The activities of the Minnesota Music Project were concentrated in St. Paul and Duluth with a few small orchestras up on the Iron Range. All music project teachers were centered in the Twin Cities. Upon investigation it was found that both the Recreation and Education Projects were conducting music activities which, according to the regulations of G-5, should have been under the jurisdiction of the Music Program. However, the music teachers which were employed on the Recreation Program were located in the farthest Northwest corner of the State, miles away from the nearest Music Program supervisor. The number of such teachers was not great enough to warrant employing a supervisor. In this situation, the Recreation Program contended that because a recreation supervisor was on duty in that section of the State, the Recreation Program was in a position to provide at least administrative supervision of the workers. It was admitted that the workers were not receiving proper technical supervision or training and, therefore, it was suggested that the music supervisor from Duluth be sent into the District once a month to review the work and conduct training conferences.

In the same State it appeared that several music teachers were employed on the Education Program. Upon investigation it was found that they did not devote full time to music activities. A teacher who conducted a piano class in the morning conducted a literacy class in the afternoon and the following morning accompanied a community sing in conjunction with an Americanization class for persons seeking naturalization. In this case the removal of the teacher to

(Relationships With Other WPA Programs)

the payroll of the Music Project would disrupt the work of several education classes. Furthermore, such instances generally occurred in small communities where it was impossible for the Education Program to find a replacement for the position on the local relief rolls. Here again it was possible to recommend that the teacher remain on the payroll of the Education Project, subject to the technical supervision of the Music Program. Unfortunately, it happened occasionally that such cases as that mentioned above were "planned that way". In order to retain a music teacher on the Education Program, extra subjects were assigned outside the field of music which would render inconvenient the transfer of the worker.

It is unfortunate that during eight years of operation, it was not possible to effect an integration of activities between the Child Care Program and the Music Program. While this was accomplished in a few States, it is believed that a valuable opportunity for broadening the experience of music teachers and for increasing their employability was missed by not providing for some training in nursery school work. If such had been the case many music teachers who were dropped from the Music Program after its re-direction to war activities, would have gained employment in the nursery schools which the War multiplied.

A very great contribution to the knowledge of our cultural history could have been made if collaboration had been established with the WPA Research and Records Program. An outstanding example of the type of work which could have been greatly expanded is the

(Relationships With Other WPA Programs)

Bio-Bibliographical Index of Musicians in the United States of America Since Colonial Times, prepared by the District of Columbia Historical Records Survey, Work Projects Administration, sponsored by the Music Division, Pan American Union. This monumental work could not have been duplicated in many communities without the research resources of the Library of Congress. However, many less ambitious projects could have been undertaken which would have found ready sponsors in the States and which would have added to our national knowledge of musical America. There are many blind spots in our musical history which have been barely mentioned in existing books. The musical conventions of New England in the '70s, the history of our famous militia regimental bands such as the Stonewall Jackson Brigade Band, the Governor's Footguard's Band of Connecticut, the Salem Cadet Band of Massachusetts, and the Seventh Regiment Band of New York City. While many research projects were undertaken under Music Program auspices in New Mexico, California, Alabama, Mississippi, Oklahoma, and Florida, these activities did not develop the scope and importance which would have been derived from the pooled resources of the Writers', and Research and Records Programs.

For documentary materials see Exhibit No. "30".

CHAPTER XIII

Relationships With The American Federation of Musicians

The only national organization which consistently gave active support to the WPA Music Program was the American Federation of Musicians. This powerful labor organization went far beyond the annual endorsements of other national organizations. From 1935 to 1943 the American Federation of Musicians maintained special legislative committees to promote relief legislation favorable to the WPA Music Program. Representatives of the American Federation of Musicians annually attended the Appropriations Committee Hearings of the Senate and the House of Representatives during consideration of the Emergency Relief Appropriation Acts. Joseph N. Weber, President of the Federation until 1941, was present at the early councils which initiated the Federal Music Project and, up to the time of his retirement, constantly cleared the way for close cooperation between the Federal Music Program and the American Federation of Musicians.

James C. Petrillo, who was elected President of the Federation in 1941, gave even more active support to the WPA Music Program and campaigned vigorously for its continuance. Mr. Petrillo was particularly conspicuous for his actions in facilitating WPA music participation in war services and constantly advised his Locals to set aside existing regulations to render such participation effective. Mr. J. W. Parks, Secretary of the Dallas, Texas, Local and a member of the International Executive Board of the Federation was detailed annually by Presidents Weber and Petrillo to remain in Washington

(Relationships With The American Federation of Musicians)

from the beginning of the Appropriations Committee hearings until the passage of the Relief Act. Mr. Parks, who had gained his legislative experience in the Texas House of Representatives, was very effective in winning support for the Music Program.

In practically every State and community, the officers of the Federation took the initiative in establishing complete understanding between the Locals of the Federation and the supervisors of the Music Program. Officials of the Music Program usually were asked to address meetings of State Councils of the Federation. Such occasions provided opportunities for keeping the Locals informed of recent legislative and policy developments. Question and answer periods at such meetings served to clear up many situations which might have bred friction.

At least twenty-one of the State Supervisors of the Music Program were members of the Federation and in some communities officials of the Locals were supervisors of Music Program Units.

While labor difficulties were encountered in New York City with the Workers Alliance, there were few controversies of any length with any Local of the American Federation of Musicians. Such controversies as arose were mainly concerned with the payment of the prevailing wage under the Emergency Relief Act of 1936. Minor brushes with Local officials occurred in a few instances over the policy of some State music projects in re-auditioning project musicians periodically.

As has been set forth in the chapter on Sponsorship, some Locals of the Federation acted as cooperating sponsors of music projects in the early history of the Federal Music Project. Such sponsorship

(Relationships With the American Federation of Musicians)

took the form of providing rehearsal space, funds to hire extra men, music libraries, instruments, and the actual sponsorship of paid-admission concerts. In one instance when a WPA orchestra was snowed-in at Niagara Falls, the Niagara Falls Local arranged for the New York Central Train to be held and hired buses to transport the musicians to the railroad station. The Milwaukee Local regularly provided funds to engage extra musicians such as English horn, contra bassoon, first horn, and other essential instruments for the Milwaukee WPA Symphony Orchestra.

Every State which operated a WPA Music Project could count a number of outstanding union officials who continually contributed support, funds, and wise counsel. Distinguished among such officers of the Federation were:

Walter Hazelhurst (deceased) Travelling Representative
for New England and Secretary of Local No. 143,
Worcester, Mass.

George Gibbs, President, Local #9, Boston, Mass.

Henry Zaccardi, President, Local #400, Hartford, Conn.

Vincent Castronovo, President, Local #198, Providence, R. I.

Jacob Rosenberg, President, Local #802, New York City

Harry J. Steeper, President, Local #526, Jersey City, N. J.

Rex Riccardi, Secretary, Local #88, Philadelphia, Pa.

Ernest Curto, President, Local #106, Niagara Falls, N. Y.

(Relationships With The American Federation of Musicians)

Jack Ferentz, President, Local #3, Detroit, Mich.

Victor Dahlstrand, President, Local #8, Milwaukee, Wis.

J. K. Wallace, President, Local #47, Los Angeles, Calif.

Albert A. Greenberg, Travelling Representative,
Pacific Coast.

Those States whose music projects had the best record for labor relations were those in which the State Supervisor realized that the American Federation of Musicians was a great support to the Music Program and that most arguments could be avoided if questionable engagements and changes in policy were discussed with union officials in advance of their consummation. In the case of questionable engagements it often occurred that the Local had information in its files which would help the music supervisor to arrive at a fair decision. When new project policies were discussed with union officials in advance, these officials were prepared for meeting the complaints from union musicians employed on the projects when these policies were released.

The records of controversies with the American Federation of Musicians will disclose the fact that nearly all of these arguments arose between 1935 and 1937. It took that long for State Supervisors of Music Projects and Local officials of the Federation to become thoroughly acquainted.

After the election of James C. Petrillo as President of the Federation, more or less regular meetings were held between Mr. Petrillo and Mr. George Foster, Director of the WPA Music Program. These meetings were mutually beneficial and resulted in close cooperation

(Relationships With The American Federation of Musicians)

between the Federation and the Work Projects Administration. Mr. Petrillo also consulted with Mrs. Florence S. Kerr, Assistant Commissioner of the Work Projects Administration, and with Mr. Howard O. Hunter, Commissioner.

An unfortunate development arose in the later years of Music Program operation which was unavoidable but which caused embarrassment to both the Administration and the American Federation of Musicians. Union musicians who worked together on music projects over an extended period tended to band together in cliques within the union organization. This was natural and might be expected of any group with mutual interests. However, as time went on, these groups of WPA musicians began to constitute actual political parties within the Locals. The WPA vote became an entity in some union elections. WPA candidates were nominated for offices and, in some cases, were elected. Such developments were a source of embarrassment to music project supervisors who were on excellent terms with the incumbent officers of the Local and had no desire to see them defeated for reelection. Where such political maneuvers arose, the WPA supervisors were conscientious in preventing political activity on project premises and invoked every available regulation to restrain the project personnel. Unfortunately, some of these WPA voting blocs existed in Local where the incumbent officials had been outstanding for their cooperation with the WPA Music Program. This problem was discussed frankly between national and regional officials of the Federation and the WPA with an agreement that nothing could be done to prevent

(Relationships With The American Federation of Musicians)

such situations beyond exercising vigilance to prevent political activity on project sites.

Recommendations

Another government work program which includes music among its eligible activities, will do well to establish a working relationship with the American Federation of Musicians. The chapters of this Report dealing with Advisory Committees and Prerequisites to Program Operation give some indication of the assistance which may be obtained from the Federation in initiating a Program. As soon as enabling legislation has been passed and the initial administrative procedures established, the Music Program Director and, if possible, his administrative superior, should confer with the President of the American Federation of Musicians in order that he and his national officials may be thoroughly conversant with the objectives and regulations of the Program. This early contact will serve to acquaint the entire Federation with the policies of the Administration and prevent subsequent misunderstandings. Federation representation on the National Advisory Committee will give the Federation a part in advising on Program policies and will insure the dissemination of these policies to the Locals.

Especially in a grant-in-aid program the confidence and understanding of the Federation will be needed in developing proper relationships between the operating programs in the communities and

(Relationships With The American Federation of Musicians)

the local unions. Since in this type of program the employer will be a private or public group at the local level, and not the Federal government, there is a danger that labor relations problems might arise which would be difficult for officials of the Music Program to control. Therefore it is important that basic labor relations policies be worked out at the national level between Program officials and the President of the American Federation of Musicians which may be transmitted to community sponsors and the Locals of the Federation. As has been recommended in the Chapter on Organization, the regional representatives of the Music Program should maintain liaison with the Locals and State conference officials of the Federation.

C H A P T E R XIII

Relationships with Federal and Professional Agencies

In addition to the close cooperation which was attained between the WPA Music Program and the American Federation of Musicians, there were numerous other examples of productive relationships with other Federal and professional agencies. Such agencies were the Library of Congress, the Pan-American Union, the National Federation of Music Clubs, the Music Teachers National Association, the National Music Council, United States Treasury, Army and the Navy.

With the American Federation of Musicians, one of the earliest professional organizations to exhibit an active interest in the music services of the Works Progress Administration was the National Federation of Music Clubs. This interest was aroused by Mrs. Ruth Haller Ottaway who had held most of the offices in the National Federation of Music Clubs and who was serving as Assistant to the Director of the Federal Music Project in 1935. The Federation of Music Clubs repeatedly indorsed the work of the Federal Music Project in its annual conventions. The Federal Music Project returned the compliment by providing appearances for the winners of the Federation's artist contests with the major symphony orchestras of the Federal Music Project. It is safe to say that the activities of Mrs. Ottaway in maintaining the interest of the Federation and in keeping it informed of the objectives of the Federal Music Project greatly strengthened the public acceptance of the program. Locally, the relationships between the Federal Music Project and member organizations of the Federation of Music Clubs

(Relationships with Federal and Professional Agencies)

were less productive. In a number of states, individual concerts were sponsored by local music clubs but in most cases this sponsorship brought little to further the permanency of the activity which the Federal Music Project had established. As had been emphasized in the Sections dealing with Sponsorship and Advisory Committees, the most constructive backing of the Federal Music Project in the communities came from organizations which never before had actively supported community music.

In the chapter titled Relationships With Other WPA Programs there is cited an instance when the Music Teachers National Association criticized the Federal Music Project as fostering competition with private music teachers. Lest this isolated instance create the impression that any friction persisted between the Music Teachers National Association and the Federal Music Project, it is emphasized that these two organizations worked hand in hand for eight years and those who were concerned with the direction of the Federal program deeply appreciated the understanding and cooperation which was displayed by the Music Teachers National Association. This great national organization of the music teaching profession realized at an early date that it could best protect the interests of its members by becoming thoroughly acquainted with the policies and developments of the Federal Music Project. The fact that the examples of competition (actually existing in WPA programs other than Music) were openly discussed on the floor of a Music Teachers National Association annual convention, was an indication of a healthy condition and a desire for facts. The charges of competition were made in the presence of Federal Music Project officials where these charges could be answered. The fact that

(Relationships with Federal and Professional Agencies)

Federal Music Project officials were present at this convention was not an unusual circumstance since the Federal Music Project and the WPA Music Program were represented on all national convention programs of the Music Teachers National Association from 1935 to 1941. There are attached to this report as Exhibit "40", copies of addresses made by Dr. Nikolai Sokoloff and Dr. Earle V. Moore before Music Teachers National Association meetings.

Soon after Dr. Moore's appointment as National Director of the WPA Music Program, definite steps were taken to cement relationships between State Supervisors of the WPA Music Program and officers of local music teachers organizations. Letters were dispatched from Washington to the presidents of all state music teachers' associations which were members of the Music Teachers National Association, advising them of the name and address of the State Supervisor of the WPA Music Program and suggesting that a working acquaintanceship be established. At the same time letters were addressed to all State Supervisors of the WPA Music Program listing the officers of the music teachers associations, instructing the State Supervisors to confer with the Music Teachers National Association officers frequently and to clear with them new policies relating to music teaching and, particularly, the opening of new teaching centers. This step was an important factor in improving relationships between the two organizations. Further, Music Teachers National Association officials were included in the National Advisory Committee of the WPA Music Program and were generally represented on similar committees in the States. It should be a guiding principle of any future work program that prior to establishing any

(Relationships with Federal and Professional Agencies)

types of music education activities, there should be a complete understanding and discussion with the Music Teachers National Association. The relationships with the National Music Council grew out of the close understanding between the WPA Music Program and the Music Teachers National Association. Edwin Hughes, the distinguished piano pedagogue, who had been President of the Music Teachers National Association, a member of the National Advisory Committee of the WPA Music Program, and founder of the National Music Council, carried the entire burden of bringing the policies and practices of the WPA Music Program before the many member organizations of the Council. This organization which had a wide range of representation in the music profession and the music trades, was in a position to disseminate information on recent WPA developments rapidly and effectively.

From the inception of the Federal Music Project to the final disposal of the national records at the time of liquidation, the Director of the Music Program and the Chief of the Music Division of the Library of Congress were in constant communication. Harold Spivacke, Chief of the Music Division, Library of Congress, was an active member of the National Advisory Committee of the WPA Music Program and a sponsor of one of the units of the District of Columbia Music Project. The Music Division became the depository for many of the folk song recordings made by the State music projects of the WPA Music Program. With WPA assistance the Library of Congress published the "Check-list of Recorded Songs in the English Language in the Archive of American Folk Song", Washington, D. C., 1942.

(Relationships with Federal and Professional Agencies)

In 1940 when the information section of the WPA Music Program was disbanded, all press clipping books, programs and miscellaneous materials were deposited in the Music Division. At the same time the Library was made the depository for the incompleated Index of American Composers which had been developed since 1935 by Mr. Harry L. Hewes and Mrs. Margaret Kerr. From time to time after 1940 a considerable collection of State music project educational materials were collected and deposited in the Music Division. The relationship between Dr. Spivacke and Mr. Foster, the Director of the WPA Music Program 1941-1943, became closer when the former was appointed Chairman of the Music Sub-Committee of the Joint Army and Navy Committee on Morale and Welfare. With the re-direction of music project activities after the passage of the Selective Service Act, Dr. Spivacke played an important role in suggesting the direction of WPA music activities to those military areas where such services were most needed.

A working cooperation between the WPA Music Program and the Pan-American Union was established when Dr. Charles Seeger, who had been a member of the Music Program staff, was appointed Chief of the Music Division of the Pan-American Union. Material assistance to the Pan-American Union was provided through the WPA music copying unit of Philadelphia which reproduced the scores of several Latin-American compositions for deposit in the E. A. Fleischer Collection of the Free Library of Philadelphia. Even before Dr. Seeger joined the Pan-American Union staff he had paved the way for future cooperation. Dr. Seeger appeared on the program of the Conference on Inter-American Relations in the Field of Music in October, 1939. Dr. Moore also participated in

(Relationships with Federal and Professional Agencies)

this conference and the addresses of both officials are included in Exhibit "40". Even after Dr. Moore left the Music Program his interest in Pan-American relationships continued as is witnessed by his address to a group of students from Latin American Universities convened at the University of Michigan on August 11, 1941. In his address Dr. Moore outlined the activities of the WPA Music Program. A copy of this address is included in Exhibit "40". During the Winter of 1941, Mr. George Foster, Director of the WPA Music Program, addressed a group of Latin American students at the White House, Washington, D. C. on the music services which had been provided in the work program and the part which music projects were playing in the war effort.

During 1940 and 1941, controversies developed between the music sections of WPA and the National Youth Administration. It was during this period that the National Youth Administration organized the American Youth Orchestra for subsequent private operation. The WPA had no objection to a music program within the National Youth Administration. However, the National Youth Administration set upon a course of raiding the WPA rolls for workers, young and old. National Youth Administration practices which were most injurious to the WPA Music Program were those of recruiting adult musicians as "ringers" for NYA orchestras. In such cases, elderly WPA musicians who were making a real contribution to the cultural life of their communities were enticed to join the ranks of National Youth employees to serve as first chair men in the youth orchestras. Since NYA pay was much lower than that of WPA, these former theatre musicians were engaged as "instructors" by the Youth Administration. These practices were frowned

(Relationships with Federal and Professional Agencies)

upon by the American Federation of Musicians and had they continued it is safe to assume that a considerable issue would have been raised. The National Advisory Committee of the WPA Music Program also protested against the duplication of services by the National Youth Administration in the field of music. In the first place, the Committee decried the unnecessary duplication of activities and, secondly, it protested against the use of Federal funds to develop a highly publicized symphony orchestra for subsequent delivery to a private manager.

From its inception until late 1940 and early '41, the WPA Music Program provided music instructors to the Civilian Conservation Corps. While such assistance never involved large numbers of workers, a considerable amount of constructive work was done in developing piano classes, glee clubs, bands, orchestras, and community sings. When the Civilian Conservation Corps was finally liquidated, the WPA was able to use its experience gained in working with the Civilian Conservation Corps to develop its program in the Army camps.

From the date of the first induction of men called up by the Selective Service Act in 1940 until the last musician left the WPA payroll, the WPA Music Program was working in close cooperation with all branches of the armed forces. A more detailed description of services to the military is included in Chapter I.

From December 7, 1941 until March 1943, WPA symphony orchestras continued to present symphonic concerts in several large cities. The fact that such services were continued after the rest of the Program had been diverted to the military reservations is due to the relationships established between the WPA Music Program and the United States

(Relationships with Federal and Professional Agencies)

Treasury. Although it was common for the Music Program to supply bands and orchestras for War Bond rallies, it was the Michigan Music Project which first developed a procedure for Treasury Concerts. Michigan had a fine symphony orchestra which it did not wish to become an immediate casualty of the war. However, there were no army camps within easy travel range and there was no immediate source of funds to pay for extensive transportation costs. The problem was solved by the efficient and resourceful State Supervisor, Mrs. Lylia Brewer-Tabor who worked out a plan with the officials of the United States Treasury Defense Savings Staff.

The Michigan plan for Treasury Concerts was based on the purchase of a War Bond or Stamp for admission to the concert. These concerts were advertised as sponsored by the United States Treasury Department. Treasury men staffed the box-office and the details of promotion were handled by local groups cooperating with the Defense Savings Staff. The Treasury Department printed promotional material which was circulated to community volunteer groups. In having all financial details handled by the Treasury representatives, the Michigan Music Project avoided any criticism which might have developed if local groups sponsored concerts for the sale of bonds which might eventually accrue to some private benefit. The Michigan plan involved bands and symphonic jazz units as well as the Michigan WPA Symphony Orchestra. The plan was an outstanding success and the hundreds of thousands of dollars collected through the sale of Bonds and Stamps as admission tickets was one of the finest contributions made by the Music Program to the war effort.

(Relationships with Federal and Professional Agencies)

The Michigan plan was later adopted in New York City with outstanding success and a series of brilliant Treasury Concerts was continued until March 1943. This was the last professional activity of the Music Program and its termination marked the last symphonic performance by the Work Projects Administration. In promoting the Treasury Concerts of the New York City Music Project, credit is due the efforts of Local #802, American Federation of Musicians, and its President, Jacob Rosenberg. Local #802 working in cooperation with the project sponsor, the City of New York, arranged for distinguished guest conductors and soloists which added greatly to the public interest in these concerts.

CHAPTER XIV

Miscellaneous Program Developments

In years to come it is probable that the Federal Music Project and the WPA Music Program will be remembered chiefly for its symphony orchestras—not so much in Boston and San Francisco as in the communities to which those WPA orchestras traveled, where such large and fine orchestras had never visited. They will be remembered in cities such as Buffalo where the Work Projects Administration developed orchestras which won sufficient community support to pass over to complete community operation. In some sections of the country WPA music services will be remembered for other cultural facilities which it provided where none had existed such as the rural music education program in the South. In addition to the two major activities of the WPA Music Program, music performance and music education, there were other more specialized services which were peculiar to certain State projects and which deserve mention in this Report of Program Accomplishment. Such services were:

Assistance to experiments in music therapy

Music copying units

The Composers Forum Laboratory

The Index of American Composers

Special Surveys

(Miscellaneous Program Developments)

To report the development of all WPA symphony orchestras, which during eight years probably numbered fifty, would be a long task and should form a separate report. However, in order to record adequately the influence of the Federal Music Project and the WPA Music Program upon American musical life of the '30s and '40s, it is necessary to include the stories of those orchestras which exerted the greatest effect upon the cultural life of their States and which developed the most lasting effects. In the midst of the present great war it is impossible to predict those cultural institutions which will survive regardless of whether they were fostered by the government or not. However, this chapter will touch briefly upon several WPA Symphony orchestras which were completely taken over by their communities and which are in operation at the present time with plans made for the coming concert season of 1943-44. These orchestras are the Buffalo Philharmonic Orchestra, the Oklahoma Symphony Orchestra, and the Utah State Symphony Orchestra.

The Buffalo Philharmonic Orchestra

Buffalo had had a symphony orchestra under the Federal Emergency Relief Administration, conducted by John Ingram. It had given a series of "pop" concerts at which admission was charged, contrary to the usual policy of FERA. The financial affairs of this orchestra were not always in good repute and it acquired a reputation which the WPA was not able to overcome for some time. Buffalo also had enjoyed privately supported symphony orchestras from time to time. On the whole these orchestras had not been of great significance. The shortness of the seasons, the expense of rehearsals, and the

(Miscellaneous Program Developments)

rivalry of nationalistic groups in Buffalo had made it difficult to present concerts on a par with professional symphony orchestras in such communities as Detroit, Cincinnati, and St. Louis.

At the time of the transition from FERA to WPA, the Buffalo orchestra was incorporated into the Federal Music Project organization of New York State, then directed by Mr. Lee Pattison. The first conductor under WPA was Lajos Shuk, an Roumanian cellist. It soon appeared that Shuk was not acceptable to either Mr. Pattison or Dr. Sokoloff and in the summer of 1936 a change was arranged, bringing Shuk to New York for some park concerts and sending to Buffalo for the Winter season of '36-'37, Franco Autori who had been conducting the Brooklyn WPA Symphony Orchestra. This transfer of conductors was not agreeable to Mrs. Edgar F. Wendt, a leading patroness of music in Buffalo, who wished to retain Mr. Shuk. Consequently in the late Fall of 1936, the Buffalo Philharmonic Orchestra was established to present a short season of symphonic concerts under the baton of Maestro Shuk. At the same time the Federal Music Project planned a series of symphonic concerts by the Buffalo WPA Symphony Orchestra—a longer season than had been planned by Mrs. Wendt.

Immediately there brewed considerable trouble and confusion over personnel. The only symphonic musicians in Buffalo were in the WPA orchestra. They had been unemployed for years and were bona fide relief cases. Now they were on WPA and obligated by its regulations to accept private employment at the prevailing wage in the community. Now these musicians were approached by the Buffalo Philharmonic asking that they play the proposed season. The Philharmonic, of course,

(Miscellaneous Program Developments)

paid union scale which left the musicians no alternative other than to accept the employment. However, there were further complications. Since the Buffalo Philharmonic season consisted of only a few concerts and since these concerts were widely spaced, the musicians would not be able to earn a living from their Philharmonic salaries which would be less than what they earned on WPA and probably less than what they would receive from the local welfare bureau as direct relief. Furthermore, the musicians could not be guaranteed that they would be returned to the WPA rolls between Philharmonic concerts. From the standpoint of the Federal Music Project, a successful series of project concerts could not be conducted if the musicians were leaving every few weeks to work with the Philharmonic.

As a result of these conflicts two orchestra seasons were operated in Buffalo during the Winter of '36-'37 to the benefit of no one except possibly Mr. Shuk. The Philharmonic concerts were not unsuccessful but as the season progressed it was evident that the Federal Music Project conductor, Mr. Aubri, was gaining in popularity both with the general public and with the business men of Buffalo who normally supported musical ventures. Before the close of the season, several feelers were put out by men and women who had supported the Philharmonic, as to how the Federal Music Project would react to joint operation between the Philharmonic and the Federal Music Project symphony orchestra. Consequently, the Summer of 1937 was devoted to negotiations between the Regional office of the Federal Music Project and a number of individuals in Buffalo toward joining forces for the season of 1937-'38. By August 1937, these individuals had convinced the

(Miscellaneous Program Developments)

Buffalo Philharmonic Society of the desirability of sponsoring a series of concerts by the WPA symphony orchestra to be called the "Buffalo Orchestra". The name "Buffalo Philharmonic Orchestra" was not used because the members of the Philharmonic Society wished to retain that title until the orchestra came under complete private support. The leaders in accomplishing this union of forces were Mr. Cameron Baird, Mr. Chauncey Hamlin, Mrs. A. Conger Goodyear, Mr. Horace Pomeroy, Dr. Lesser Kauffman, and Mrs. Davidson.

The first agreement between the Federal Music Project and the Buffalo Philharmonic Society called for the raising of \$10,000 by the Society to be used for the following services:

- Twelve non-relief musicians
- Advertising and publicity
- Program printing
- Trucking and rental of pianos
- Expenses and fees of all soloists
- Ushers

The Federal Music Project agreed to furnish:

- Rental of the auditorium (because the Federal Government could rent Elmwood Music Hall for \$25.00—much lower than the price for private groups.

- Trucking orchestral instruments to and from concert hall (assumed by the Federal Music Project because the orchestra would be playing some out-of-town concerts not sponsored by the Philharmonic)

- Printing of tickets

(Miscellaneous Program Developments)

It is believed that the division of gate receipts for the first year of operation was 60% - 40% in favor of the Philharmonic Society. Among the soloists of the first season were Albert Spaulding and Harold Bauer. Franco Autori was the conductor.

The first season of operation was successful and gratifying to both parties of the contract. The advance sale of seats put \$3000 in the Agent-Cashier fund of the New York State Federal Music Project and later in the year this amount was increased to nearly \$7000. This amount of return to the Federal Music Project was the subject of some controversy between the Philharmonic Society and Mr. Hinkelman, State Director of the Music Project. The Society argued that the non-labor costs of the Buffalo music project units were no where near \$7000 and that the money would be used to pay the non-labor costs of other New York State units which the Society did not sponsor. They further argued that if the Federal government was sincerely interested in building a permanent orchestra in Buffalo, it would grant the sponsors a larger share of the gate receipts so as to relieve the financial burden of the community.

The stand taken by the Federal Music Project was that the division of receipts was based upon the contribution of each party to the contract and that the division of receipts for the 1937 season was in favor of the Philharmonic Society far beyond its actual contribution as compared with that of the government. It was further argued that it was no concern of the Society what the Federal Music Project did with its share of the receipts as long as the division was fair. This Report will not attempt to evaluate these two views both of which con-

(Miscellaneous Program Developments)

tain much sound logic. It should be emphasized that while these questions were earnestly discussed between the parties concerned, they never reached the point of unpleasantness and relations were on a very cordial basis at all times.

For the season of 1938-'39 the same general contract was in force. One important change concerned the employment of personnel by the Buffalo Philharmonic Society. During the first season of joint operation the Society had provided 12 musicians at Union scale. However, at this scale the Society was able to provide these men only for three rehearsals and a concert in the regular series. Consequently, these extra men, who did not rehearse regularly with the orchestra, lacked the team-work of the regular project musicians. Through the cooperation of the Buffalo Musicians' Protective Association, Local 43, American Federation of Musicians, a special arrangement was made for the '38 season whereby twelve men might be engaged to perform at all assignments of the WPA orchestra for a wage only equal to that of the WPA musicians. In actual practice these non-WPA musicians received more money than they had been paid the year before under the three-rehearsal-and-a-concert arrangement. The result was a great improvement in the Buffalo Orchestra and increased potentialities for out-of-town concerts.

Another revision in the 1938 contract was caused by the inability of the Federal Music Project to fulfill all of its commitments. It was not unusual for a musician to have his relief certification cancelled which required either his dismissal from WPA or an increased exemption for the orchestra to employ non-certified personnel. In order

(Miscellaneous Program Developments)

to guard against unforeseen eventualities, it was agreed that if the Federal Music Project lost men during the season, the Society would employ them and a sliding scale in the division of gate receipts would compensate the Society for their increased burden. The 1938-'39 season was enhanced by brilliant soloists and a considerably increased attendance. Also during this year, the Federal Music Project was able to increase the season of the orchestra by adding a series of concerts in Niagara Falls and by obtaining other out-of-town bookings.

By the end of the second season the prestige of the Buffalo Orchestra and the support which the Buffalo Philharmonic Society had earned boded well for the permanence of the orchestra. It is probable that if the legislation of the 1939 Relief Act had not so completely shattered the financial procedures of the Federal Music Project, the Buffalo Orchestra would have continued as a joint venture for one and possibly two years longer. However, the complications in handling the division of gate receipts became impossible under the WPA Music Program and with courage the Buffalo sponsors decided to make the break. Consequently, in October 1939, the Buffalo Orchestra of the Work Projects Administration became the "Buffalo Philharmonic Orchestra". From that day to this the Buffalo Philharmonic has operated as an orchestra with complete private support. The musicians rehabilitated and trained by the Federal Music Project have obtained private employment. To Edward Hinkelman, State Director of the Federal Music Project and State Supervisor of the WPA Music Program, goes the full credit for a masterful job requiring tireless patience, foresight, and endless

(Miscellaneous Program Developments)

hours of hard work. See Exhibit "31" for correspondence and agreements relative to the Buffalo Orchestra.

The Oklahoma State Symphony Orchestra

The Oklahoma orchestra was organized in virgin territory without much to build upon in the way of a public, available musicians, or background. It is safe to say that this orchestra, the second of the WPA orchestras to pass into private support, was created out of whole cloth by the indomitable courage of Mr. Dean Richardson, State Director of the Federal Music Project in Oklahoma.

The life of the Oklahoma orchestra was tortuous and difficult. It began in one city and ended in another. It was the subject of bitter controversies and conquered almost every type of obstacle which can hinder the development of an orchestra.

The Oklahoma orchestra had its beginning in Tulsa and it was hoped that it would develop into a permanent institution in that city. The records of the Washington office do not reveal the exact date of the orchestra's first organization but correspondence indicates that in April 1937, the Tulsa Symphony Orchestra Association was providing the Federal Music Project with thirty-five musicians and about \$5100 in other sponsor contributions. It will be realized that there were few musicians of symphonic calibre in Oklahoma and, therefore, it was necessary for a sponsor to shoulder a much greater initial burden than was necessary in Buffalo. The musicians for the Tulsa Symphony necessarily were drawn from both Tulsa and Oklahoma City.

The life of the orchestra in Tulsa was brief and unhappy.

(Miscellaneous Program Developments)

From the very start, anti-New Deal prejudice among local business men foretold a rough path for the orchestral venture. Relations between the Tulsa Symphony Orchestra Association and the Federal Music Project rapidly went from bad to worse and in July 1937 the Tulsa Association severed its relations with the Federal Music Project. It was the plan of the Association to operate an orchestra with complete private support. However, this attempt proved futile. As has been stated, the Tulsa orchestra was formed with musicians both from Tulsa and Oklahoma City. Therefore, without the Federal Music Project to bring these musicians together, an orchestra could not be successfully conducted. In attempting to operate with only private funds, the Tulsa Association employed only eighteen of the WPA musicians.

In order to avoid any possible competition with the new Tulsa Symphony Orchestra and in order to place his men where they would do the most good, Richardson moved his project orchestral activities from Tulsa to Oklahoma City, probably informing the WPA musicians in Tulsa that they could work in Oklahoma City—or else. This brought an immediate protest from the Tulsa Association which apparently believed that since it had taken eighteen musicians off the relief rolls in the city for a temporary period, all WPA music activities in the State of Oklahoma should cease therewith.

By the Winter of 1938 the Oklahoma City Symphony Orchestra of the Federal Music Project was operating under full steam. Tours were planned, school concerts were under way and local concerts with distinguished soloists were advertised. The later famous "Starlight Series" was initiated in the Summer of '38. However, up to this point

(Miscellaneous Program Developments)

the record does not indicate that any one sponsoring group had been organized in Oklahoma City to sponsor all of the concerts or to build toward permanence.

By 1939 the Oklahoma State Symphony Society had taken over the sponsorship of a series of ten concerts which was financially successful. In the meantime, Mr. Richardson had brought to Oklahoma City as conductor, Victor Alessandro, a very talented graduate of the Eastman School of Music. The Oklahoma City orchestra had the advantage of being housed in the enormous Oklahoma City Municipal Auditorium. In this great hall audiences could be accommodated in such numbers as to make possible low admission prices.

The relations between the Oklahoma State Symphony Society and the Federal Music Project began and continued to be most agreeable. Mrs. Roland Wright, President of the Oklahoma State Symphony Orchestra Society, proved to be an energetic, brilliant, and promotional-minded woman. Mrs. Wright and Mr. Richardson formed an excellent team for organization and promotion work, and a plan for financing the orchestra was worked out which was unique. In addition to sponsoring the Oklahoma State Symphony Orchestra, the Society undertook general concert management responsibilities, operating a series of concerts by such distinguished artists as Marian Anderson, the Ballet Russe, Rudolph Serkin, and other stars of those years. The revenue from these concerts practically covered the operating deficit of the State Symphony and relieved the financial burden upon the supporters of the orchestra.

(Miscellaneous Program Developments)

The Oklahoma State Symphony circumvented the complicated admissions procedures imposed by the Emergency Relief Act of '39 by having the University of Oklahoma, Official Sponsor of the new State Music Project, assume responsibility for the financial arrangements for all concerts. By 1940 the orchestra was advertising a Winter season, the "Starlight Series" during the Summer months, a Spring tour, and the Oklahoma City Junior Symphony Orchestra. The latter organization was developed by Victor Alessandro as a "feeder" to the State Symphony.

During the late months of 1941 or early '42, Dean Richardson resigned as State Supervisor of the Oklahoma Music Project to accept the position of Manager for the Oklahoma State Symphony Orchestra Society. By the Summer of 1942 the Selective Service Act and private employment had so depleted the ranks of the Oklahoma Music Project that the State Symphony Society found it timely to sever contractual relations with the Work Projects Administration and take over the complete support of the orchestra. In the meantime, old sores had healed in Tulsa to an extent that the Oklahoma State Symphony was able to plan a series of summer concerts in that city and to maintain a Tulsa business office.

The development of the Oklahoma State Symphony Orchestra is a monument to the unquenchable enthusiasm and courage of Dean Richardson. The makings of a symphony orchestra did not exist in either Tulsa or Oklahoma City in 1935. Symphony men were made out of youth who had little experience beyond a high school orchestra. Saxophone players were trained to play the bassoon and the oboe. Trumpet players learned the horn. Such practices, if maintained in New York City, would have been considered as strictly contrary to the regulations of the Federal

(Miscellaneous Program Developments)

Music Project which admitted only musicians with a professional background. But Dean Richardson built an orchestra which lived and New York City did not. Furthermore, from the attitude of providing employment for musicians, the Oklahoma Orchestra, once established, imported a considerable number of its men from Chicago and Rochester. Therefore, although its origin was unorthodox, the Oklahoma State Symphony Orchestra provided bona fide work opportunities where none had existed before. See Exhibit "32" containing correspondence on the Oklahoma City and Tulsa Symphony Orchestras.

The Utah State Symphony Orchestra

The Utah State Symphony Orchestra had a history quite different from those orchestras in Buffalo and Oklahoma City but was no less successful. The chief difference was in the fact that at no time did the contribution made by the Work Projects Administration equal that of the sponsors. However, there is one point in which the orchestras in the three States enjoyed a common advantage and that was the determination of one man to establish an orchestra and sell it to the community. As New York State had Edward Hinkelman and Oklahoma had Dean Richardson, Utah is indebted to Gail Martin for the development of the Utah State Symphony Orchestra. The State is also indebted to Mr. Darrell Greenwall, Work Projects Administrator for Utah, and Ruby S. Garrett, Director, Division of Service Projects, for their support in using every practical resource of the Utah Work Projects Administration to make successful the orchestral venture.

Another difference between the development of the Utah State

(Miscellaneous Program Developments)

Symphony and the other orchestras previously mentioned was that the sponsorship plan grew up under the WPA Music Program and not under the Federal Music Project. In fact, under the regulations of the Federal Music Project the type of arrangement which was made would have been difficult. The Utah WPA Music Project was a small project. Its orchestra numbered only twenty-six men. So small a group required that if any attempt were made to form a symphony orchestra, the heaviest burden would fall upon the sponsor. Few communities would have had the courage to undertake such a feat.

Under the impetus of the energetic Martin the Utah State Symphony Orchestra Association was formed in 1940 which was a section of the Utah State Institute of Fine Arts. There were interlocking Board memberships between the Orchestra Association and the Institute of Fine Arts. At the outset the Association engaged 26 Union musicians creating an orchestra of 52 men. The advance sale of seats for the first concert was nearly \$1300. In addition to the men paid with sponsor funds, there was provided auditorium rental, publicity, music rental, box office men, and the conductor who was Hans Heniot, son of the distinguished piano pedagogue, Heniot Levy. At the time Gail Martin organized the Orchestra Association he was employed as a music critic on a Salt Lake City newspaper. His efforts in behalf of sponsoring the WPA orchestra won his dismissal from that paper which was anti-New Deal in its policy. Undaunted, Martin continued to campaign for a Salt Lake City orchestra and was provided with an opportunity to continue his efforts uninterrupted by being appointed Coordinator of the Utah WPA Arts Projects.

(Miscellaneous Program Developments)

Within a short time the Utah State Symphony Orchestra was augmented by the sponsoring group to seventy players for a series of five concerts. The paid admissions procedure which wrecked so many WPA orchestras after 1939 caused no difficulty in Utah. In that State the orchestra grew up under that procedure. Its financial organization was created to fit that procedure which was so disastrous to orchestras which had developed their sponsoring organizations under the Federal Music Project. Since the Utah Institute of Fine Arts was a State body, the Utah Orchestra was a State symphony in fact as well as in name and the legal sponsor was its actual sponsor.

One of the outstanding features of the Utah State Symphony was its promotional plan. In too many communities the details of promotion and fund raising were left in the hands of amateurs. The same techniques of raising money which had been used by dowagers in obtaining funds for the local garden clubs would not work in extracting contributions from wealthy individuals who were opposed to anything created under the Roosevelt Administration. The Utah campaign as planned by Gail Martin was a professional job and planned on professional lines.

Funds were raised and deficits were gratifyingly small. Prominent soloists appeared with the conductor. Programs were refreshing and liberally sprinkled with American composers. A Childrens' Series was added. To make the orchestra even more of a state institution in fact, aid was obtained from the State legislature. At the end of a year of operation the Association voted to continue the relationship for another year. By 1941 the personnel of the orchestra reached 75 players.

Before the end of 1941 the WPA rolls began fading away before

(Miscellaneous Program Developments)

wartime employment. The Selective Service Act began to pluck young musicians from the orchestras. Soon the Utah conductor, Hans Heniot, was called to the colors and the outlook for a new orchestra, scarcely old enough to be steady on its financial feet, was definitely dark. However, with the same courage by which the orchestra was established, the wartime conditions were faced. The Association obligated itself even further and incurred more risks. Sir Thomas Beecham was engaged as guest conductor in Heniot's absence and concerts were planned for soldier audiences. At the date of this writing the Utah Work Projects Administration had ceased to exist but the Utah State Symphony Orchestra was still functioning and planning for the 1943-'44 season, blessed as usual with its chief asset—courage. Correspondence and copies of contracts, as well as promotional literature relative to the Utah State Symphony Orchestra, will be found in Exhibit "33".

The Composers Forum-Laboratory

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| From the beginning of the Federal Music Projects one of the objectives of the program had been to provide encouragement to American composers by the performance of their works. While Dr. Sokoloff was careful to avoid any chauvinistic policies requiring the inclusion of any specified number of compositions on a program, it was understood by all State Directors of the Federal Music Project that they should be liberal in their programming of American works. Practically, all units of the Federal Music Project and the WPA Music Program were consistent
> in regularly performing a large number of American compositions. In addition to the inclusion of compositions by native composers on regular

(Miscellaneous Program Developments)

concert programs, an institution was developed which, while it lasted, proved to be as unique as it was important to the American composer. This institution was the Composers Forum-Laboratory.

The Composers Forum-Laboratory was designed to provide an outlet as well as a public appraisal of contemporary compositions for solo instruments, voice, or chamber ensembles. It was conducted informally in the spirit of a dress rehearsal. The Supervisor of Composers Forum-Laboratory acted as the presiding officer and presented the program. After the program was performed the forum was held. During this forum the composer was expected to take the platform and answer questions put to him by the audience concerning his work or about contemporary music in general. Sometimes these discussions were conducted on a high intellectual plane and sometimes the composer came in for some very rough treatment. The composer of the "ultra" school was likely to be torn limb from limb as was the conservative. Composers with established reputations such as Roy Harris and Howard Hanson usually came off with good treatment but lesser known lights were apt to be heckled severely. One of the theories behind the public discussion period was that it required the composer to do considerable soul-searching before being prepared to take the public platform in defense of his musical deeds. Questions were submitted in writing as well as from the floor which gave the presiding officer some chance of protecting the composer from an unfair ribbing.

Sometimes the questions were allowed to go rather far. The author of this report recalls attending a Forum in Boston where a composer of the early Nevins school presented a program. One question

(Miscellaneous Program Developments)

was, "Since you obviously know nothing about the violin, why do you write for it"? Another was, "It is obvious that your themes are borrowed from someone. Who is it"? At that point the composer naively admitted that his model in style was the late Henry Hadley. Generally the composers realized what they were in for and steeled themselves against it. However, one elderly composer whose hey-day was reached in McKinley's time but who still insisted upon writing and being heard, could not take the heckling. Toward the end of the Forum phase of the evening he broke out, "I would like to have you people know that I believe in God. I believe in the sanctity of the home. I believe in the Constitution of the United States, and, By Thunder, I believe in the C Major Triad"!

By these humorous incidents it is not intended to imply that the Composers Forum-Laboratory was a Roman Circus. It was not, and it was supported stoutly by the leading contemporary composers throughout the country. Hundreds of works were heard in Forum performances which were never performed elsewhere. And many compositions which were tried out at the Forum were revised and improved with the result that their future public hearings were more successful than they otherwise would have been. Neither is it intended to imply that the Composers Forum-Laboratory was dominated by our established American composers. Those gentlemen least needed an institution such as the Forum and they were invited chiefly to give the public a chance to hear and discuss their works. The Forum was actually designed for the young American composer who had not found himself, who needed a public hearing, and who might benefit from having to defend his own music.

(Miscellaneous Program Developments)

The Composers Forum-Laboratory grew up during 1936 and '37 in several cities. It had its initiation in New York City on October 30, 1936. The Opening Address by Ashley Pettis, New York Supervisor of the Composers Forum-Laboratory provides a fine statement of its objectives. A copy of Mr. Pettis' address is included in Exhibit "34", with other miscellaneous materials on the Forum. The Forum flourished best in large cities where composers and instrumentalists were available. The three principal Forums were conducted in Philadelphia, New York City, and Boston.

Several obstacles stood in the way of smooth operation for the Composers Forum Laboratory. The chief difficulty was in obtaining musicians for the widely diversified programs. Since the programs might require any combination from a ladies trio to an octet of four bassoons, two horns, oboe and bass flute, it was not possible to assign a unit of musicians to the Forum for its regular use. In New York City a pianist and a string quarter were assigned exclusively to the Forum but these two units covered only a small portion of the demands of the programs. Invariably the programs required combinations of instruments which could only be obtained from the project orchestras. Since the men could not be worked overtime, and since in 1936 the prevailing wage clause of the Relief Act required that New York City musicians work only forty-five hours per month, the musicians could not be obtained for the Forum without seriously disrupting the programs of the orchestras. In the days of paid admissions concerts, few supervisors would jeopardize a major concert by sending a first oboe to the Composers Forum-Laboratory. In New York City an attempt was made to

(Miscellaneous Program Developments)

make the Forum as nearly self-supporting as possible and an experiment was tried in charging admission for the Forum which was housed for the experiment in the Carnegie Hall Little Theatre. The experiment was a failure. The audience apparently felt that it was performing a service to American music by coming to the concerts when they were free but refused to pay for them. The slightly over-commercial attitude of some State Directors of the Federal Music Project during 1937 and '38 tended to discourage any activity for which admissions could not be charged. The reduced rolls of the music projects after 1939, the 18-months clause of the '39 Relief Act, and other operational difficulties virtually put an end to the Composers Forum-Laboratory after 1939.

The Index of American Composers

The Index of American Composers was an undertaking of the Washington office which was never completed. The card files of the Index are now deposited in the Music Division of the Library of Congress. Although the Index never reached its goal of publication, it constitutes in its present state a valuable reference source.

The Index of American Composers was a project to record in four categories information on composers whose works were performed by orchestras, bands, and choruses of the Federal Music Project. Since the Federal Music Project was continually presenting a large number and a wide range of American compositions, it was considered that by using Federal Music Project programs as the source, an exhaustive list of American composers and compositions could be recorded. The four categories of the Index were:

1. An alphabetical list of composers with notes and dates

(Miscellaneous Program Developments)

on performances, the performing units, conductors, and soloists.

2. An alphabetical list of compositions by form.
3. Program notes, excerpts from review by recognized critics.
4. "Americana" noting derivatives of folk tune, legend, or landscape where these were ascertained accurately.

The Index did not include composers of "popular music" in the sense of jazz. At the time of its deposit in the Library of Congress, the Index included more than 20,000 typed index cards, recording some 7,300 compositions by 2,258 native or resident American composers which had been performed by WPA units since 1935.

The Index could have been compiled with less work and more accuracy if the responsibility for gathering the material had been delegated to the State Directors of the Federal Music Project. As it was, concert programs from the States were forwarded to the Washington office. There the staff could cull out what it supposed to be American compositions and then send back to the States for verification and information on the composer. Since a composer of an obscure waltz named Schmidt might be of several nationalities, resident or non-resident of this country, it was difficult to obtain an accurate return without considerable inconvenience to the State Director. The State Director, upon receiving the inquiry from Washington about Schmidt, had to go back to the program and search his library to find nothing more than the score and parts of Schmidt's waltz. Nothing was proved beyond the fact that a man named Schmidt wrote waltzes in some country and that the waltzes were published by Carl Fischer. In the meantime considerable effort

(Miscellaneous Program Developments)

had been spent without results. Furthermore, the States were not supplied with definitions sufficient to gather their own material for the Index.

If, as in the case of the Index of American Design compiled by the Federal Art Project, each State music project had been assigned the responsibility for completing a section of the Index of American Composers, it is believed that a valuable document of publishable content would have resulted. The recording of Index material was brought to an end in 1940. The results are incomplete and not always accurate. However, the Index in its present form contains much information on American composers and their compositions which is not available elsewhere.

The work on the Index of American Composers was not without a concrete result. In July 1941 the WPA Music Program released a mimeographed book entitled "A List of American Orchestral Works Recommended by WPA Music Project Conductors". The "List" was compiled by Mrs. Margaret Kerr who had worked with Mr. Hewes on the "Index". The compilation of the list was made primarily for the use of WPA conductors on the grounds that it was not sufficient to give a large number of premieres of American compositions. What was needed was to repeat the best American compositions until they became program repertoire. Consequently, WPA conductors were asked to submit lists of American compositions which they recommended as practical for more frequent performance. The conductors were not asked to act as judges on the musical merits of American composers but to rate according to

(Miscellaneous Program Developments)

"practicability of performance" and "audience acceptability" those works which would best fit a normal symphonic program.

Many a conductor has been faced with the problem of filling ten minutes in a program. He would like to inject an American work of just that length and he cannot use a composition which calls for more than a normal instrumentation. In choosing a work to fit the program he would like to know what the press has said about past performances of the composition. He also needs to know whether it will be difficult to obtain the score and parts. The "List of American Orchestral Works" was designed to assist the conductor with these problems. It was not an exhaustive compilation but was based on those works which had been performed by orchestras of the Work Projects Administration.

The compositions were listed according to composer, title, playing time, location of scores and parts, by what music project it was recommended, date of first WPA performance, and any pertinent press notices.

The "List", originally released only among WPA conductors soon was in great demand by symphonic conductors throughout the country and since 1941 hundreds of copies have been distributed. The professional acceptance of this work is a tribute to the tireless efforts of Mrs. Margaret Kerr who served the Federal Music Project and the WPA Music Program so faithfully and intelligently. See Exhibit "35" for material on the Index and the "List".

(Miscellaneous Program Developments)

Assistance to Experiments in Music Therapy

No activity of the Federal Music Project or the WPA Music Program will be more difficult to evaluate than WPA assistance in the field of music therapy. This subject should be treated only by a psychiatrist and it is the purpose of this section of the Chapter only to record what was done by the Music Program and not what it accomplished. From the beginning of the Federal Music Project and even under Civil Works Administration and Emergency Relief Administration music services had been provided to various types of institutions such as prisons, hospitals, reformatories, and mental institutions. The early objectives of such services were simply to provide relaxation and entertainment for those who were ordinarily deprived of such advantages. However, with the advent of the Federal Music Project it became a matter of policy to search every field of endeavor for new employment opportunities for musicians.

The most carefully planned institutional services were performed in New York City by units under the supervision of Mrs. Frances MacFarland. Such services were developed along the lines of recommendations contained in the book by Dr. Willem Vanderwall, "Music in Institutions". It was hoped that outlets for specially trained musicians would be found in various types of institutions. It was hoped that by assigning musicians to institutions under WPA, the peculiar needs of those institutions might be ascertained and thereafter a training program could be established to develop the necessary techniques. The Report of Isabel Parkman on Music Therapy in Hospitals and Reformatories, New York City, 1936 indicates the extent to which

(Miscellaneous Program Developments)

this work was planned and executed in that city. From 1935 to 1941 musical assistance to psychiatrists in the New York City mental institutions was a highly developed project activity.

During the Summer of 1938 the Worcester Orchestra of the Federal Music Project in Massachusetts assisted in a series of experiments conducted at the Worcester State Hospital, Department of Mental Diseases, by Dr. W. Frederick Searle. A copy of Dr. Searles' Report is included in Exhibit "36".

The most extensive and widely publicized activities of the WPA Music Program in providing assistance to experiments in music therapy were conducted at Eloise Hospital, Eloise, Michigan. These experiments were conducted by Dr. Ira Altschuler, a Detroit psychiatrist. The list of programs, articles, and reports included in Exhibit "36" contain quite complete information on the subject of these experiments. Generally speaking, psychiatrists were eager to utilize the services of music project personnel to conduct experiments in mental hospitals. However, the complete absence of a statement from Dr. Altschuler or any other psychiatrist to the effect that an insane person was ever permanently cured or permanently improved through the use of music as a therapeutic agent has left the WPA Music Program without the means to evaluate its work in this field. Except at Eloise, where extensive reports and articles have been prepared by Dr. Altschuler, the sum total effect of the experiments seems to have been that when Schubert's "Ave Maria" was played the patients were inclined to be quiet and when the orchestra broke into the "Stars and Stripes Forever" the patients became excited. The same results have been

(Miscellaneous Program Developments)

obtained at the zoo.

In addition to the experiments in music therapy, numerous other activities were conducted in hospitals in the field of occupational therapy, the soundness of which has been proven years past. Interesting examples of such activities also are included in Exhibit "36".

Music Copying Units

The employment of musicians to copy manuscript music was at first a service function. Every large project needed at least a small unit of copyists to make extra violin parts, copy accompaniments to operatic arias and reproduce scores and parts of special arrangements and transcriptions prepared by project orchestra conductors. Therefore in 1935 and '36 there was a music copyist unit functioning in nearly every metropolitan center but the music copied by these units was only for the use of the project.

Probably because of the example set in the assistance to public libraries by the WPA Library Program, several music project units developed in various sections of the country which were devoted to servicing university and public libraries through the work of music copyists. These units were located in the Milwaukee County Library, Milwaukee, Wisconsin; the University of Wisconsin Library at Madison, Wisconsin; and at Grand Rapids, Michigan. A large copying unit was operated by the Southern California Music Project at Los Angeles and, although its immediate purpose was to serve the needs of the music project, its final objective was to create a library of material which might be available to the public schools, community

Miscellaneous Program Developments)

and professional orchestras.

All of the music copying units mentioned in the above paragraph used mechanical means of duplication. With the exception of the Milwaukee unit all of the duplicating processes were of the line-print or black-and-white type. These methods consisted of copying the music on thin onion-skin paper. The transparent paper was placed upon a sheet of sensitized paper and put through a machine which exposed the sheets to a very strong light, such as is used in blue printing. Next the sensitized sheet was put through a chemical bath which brought out the lines and the notes in strong black with a white background. Thus the light had bleached everything on the sensitized paper which was not covered by the ink on the transparent sheet.

The Milwaukee unit copied the music directly upon zinc plates with a special ink. The plates were put through an acid bath which eroded the metal not covered by ink. This was a more expensive process and difficult for the copyists since the plate was almost as dark as the ink.

During 1941 the WPA Music Program acquired a local project unit in Philadelphia which had formerly operated as an independent local project. This was the Music Project Copying Unit stationed at the Free Library of Philadelphia and was engaged in copying scores and parts for the E. A. Fleischer Collection. This unit of copyists did exceptionally fine work under ideal circumstances. The project which actually was sponsored personally by Mr. Fleischer, did most of its work by hand copying on 100% rag paper. Considerable controversy developed over this unit which, as a purely local project, worked out-

(Miscellaneous Program Developments)

side the jurisdiction of the State Music Project Supervisor until 1941. It has been charged that the product of the project was not available for public use. This was not true of the music copied after 1941 which was confined to contemporary North and South American compositions and which was used regularly by many orchestras. However, it is believed that the operational techniques of the Philadelphia unit were excessively expensive and a much broader public service could have been rendered by mechanical duplication of scores and parts which would have permitted distributing sets of orchestrations to several libraries. In review it should be understood that the WPA Music Program had no responsibility for the Philadelphia Music Copying Unit prior to the Fall of 1941. See Exhibit "37" for materials on music copying and duplicating.

In Chapter XI, Relationships with other WPA Programs, it is noted that greater cooperation between the Music Program and the Research and Records Programs would have produced valuable results. On this subject several unrelated surveys conducted by State music projects are worthy of attention as an indication of the possibilities in the field of research. During 1941 the Oklahoma Music Project conducted a survey of the "New Business Created by the Oklahoma Music Project". This "new business" referred to the stimulation of music merchandising by music project activities. This survey estimated that between April 1, 1936 and February 1, 1941, \$151,071.49 in music purchases were made in Oklahoma as a result of WPA music classes and the stimulation of community music. A similar survey was conducted along less pretentious lines in Louisiana. The Oklahoma survey

(Miscellaneous Program Developments)

material is included in Exhibit "38".

During 1938 the Federal Music Project in Vermont made a survey of the musical resources of 37 communities in eleven counties. This survey was designed to show the need for a central State library of music to circulate materials for school bands and choruses, church choirs, Boy Scout glee clubs, 4-H Choruses, and other community organizations. A copy of the "Survey of Music in Vermont" is included in Exhibit "38".

William Haddon, State Supervisor of the Massachusetts Music Project, completed a survey in 1939 designed to show the "typical" WPA musician in Massachusetts. This survey was compiled from the experience sheets of 902 project musicians and the results of this survey were used on many occasions by music project officials in the Washington office. A copy of this survey is included in Exhibit "38".

Also in 1939 the Oklahoma Music Project completed a survey of music education facilities in the separate schools of Oklahoma. The objective of this survey was to provide a guide to the future development of music project services in order that those services might be directed toward those communities where they were most needed. The survey and attachments are to be found in Exhibit "38".

During the years of its operation, the Music Education Division of the New York City Music Project maintained a research section. The purpose of this section was to conduct research activities toward the development of teaching materials for use on the project. The efforts of the Section were productive and a large number of first rate teaching materials were produced which were adapted to the particular

(Miscellaneous Program Developments)

problems of the New York City Music Education Division. Three outstanding works produced by the Research Section were:

Teacher's Guide - A Creative Approach to Violin Class

Teaching by Paul Glass, mimeographed, 174 pages.

Teacher's Guide - A Creative Approach to Piano Class

Teaching by Jules Orlik, mimeographed, 87 pages.

Teacher's Guide - A Creative Approach to the Teaching

of Harmony by Max Garfield, mimeographed, 53 pages.

Copies of these three works have been deposited in the Music Division of the Library of Congress.

The only nationally directed research conducted by either the Music Program or the Federal Music Project was the collection and recording of folk music for deposit in the Library of Congress. This work done largely in Mississippi, Alabama, California, and Oklahoma contributed to the completion of the Archive of American Folk Song of the Music Division of the Library of Congress. It is regretted that more extensive research activities were not a regular part of the national program. However, after 1939 the administrative budget of the Washington office was insufficient to maintain a musicologist to direct such activities and without adequate technical supervision available, these activities were not encouraged.

CHAPTER XV

Radio Broadcasting

It had been the policy of music projects under the Civil Works Administration and the Emergency Relief Administration to extend music services by means of radio broadcasts wherever such broadcasts were not opposed by the American Federation of Musicians. Therefore, it was natural that, with the beginning of the Federal Music Project, broadcasting should be continued. Radio broadcasting was not primarily for propaganda purposes but for extending services over a broader front than was possible through public concerts.

From the beginning of the Federal Music Project, radio broadcasts went beyond the actual presentation of concerts by Federal Music Project orchestras. In New York City and in other communities the radio was used as a vehicle for extending the services of the music education units. Lectures on music history, harmony courses, and other subjects were presented over the air with some success.

Under the Federal Music Project as under the subsequent Music Program radio broadcasting was done only with the concurrence of the Locals of the American Federation of Musicians within whose jurisdiction the broadcasts originated. This was a very natural and legitimate concession to the Federation since the abuse of the broadcasting privilege easily could have created unfair competition with union musicians. With the release of Operating Procedure No. G-5, the radio policy for the WPA Music Program was formalized. The statement on broadcasting, contained on Page 3, Section 36, stated, "Broadcasting—No radio broad-

(Radio Broadcasting)

casting shall be performed without the written permission of the Director of the WPA Music Program. An application for permission to broadcast may originate with the State Supervisor of a Music Project and should be addressed to the Director of the WPA Music Program, Washington, D. C. The following information shall be submitted with the application:

- (a) Name of unit and conductor;
- (b) Location and call letters of radio station;
- (c) Number of broadcasts to be performed;
- (d) Date and exact time of broadcasts;
- (e) Written concurrence of the local musician's union.

The State Supervisor must be assured of the professional merit of the unit which is to broadcast. Permission to broadcast shall not be considered as continuing; a new application shall be made for each broadcast or series of broadcasts before initiation thereof. No chain broadcasting shall be permitted."

Actually, chain broadcasting was done on a few occasions but these occasions were of national importance and were approved by the national office of the American Federation of Musicians.

Unfortunately, it is feared that in some states broadcasting was overdone. After 1939 the information received by the Washington office of the Music Program was so meager that sound decisions could not always be made on requests for permission to broadcast. It is feared that some projects used radio as a means to keep their orchestras busy in lieu of sufficient initiative to get out and book public concerts. Also there is no doubt that in a few states WPA music units were permitted to broadcast which were not of sufficient

(Radio Broadcasting)

size to compare favorably with the major orchestras heard every week by the listening public. This situation brought about a requirement that the instrumentation of each unit accompany the application to broadcast.

During the Winter of 1940-'41, the Music Program was caused considerable embarrassment by the feud between the American Society of Composers, Authors and Publishers (ASCAP) and the major broadcasting networks. It will be recalled that as a result of this conflict all ASCAP music was withdrawn from the air and the broadcasters organized Broadcast Music, Incorporated (BMI) to supply material for the network programs. The WPA Music Program was caught between two fires. If the WPA orchestras continued to broadcast and used BMI music, they would be in the position of aiding the broadcasting chains to defeat ASCAP. However, if they refused to use BMI music, the Program would have been lending its support to the ASCAP side of the battle. Both ASCAP and BMI offered to permit the Music Program to use their music and BMI went so far as to offer to provide the Program with entire libraries of its music. There was no alternative. Without officially recognizing or mentioning the controversy in the radio industry, a telegram was sent to all projects stating that because of a "contemplated change of policy" all authorizations to broadcast were cancelled effective midnight December 31, 1940. With the settlement of the controversy several months later, broadcasting by music project units was revived without any disclosure of the "contemplated change of policy".

(Radio Broadcasting)

After Pearl Harbor it became necessary to relax the regulations governing broadcasting by WPA music units. Requests from the Army and the Navy for recruiting programs came on short notice and could not wait for Washington approval. The Treasury Department needed WPA orchestras for bond rallies which were organized and broadcast on short notice. In order to facilitate the rendition of these services, and since President Petrillo of the American Federation of Musicians had offered every form of cooperation, it was ruled that when the services of WPA orchestras were requested by the armed forces or the United States Treasury Department to participate in broadcasts of a patriotic nature, Washington approval would not be necessary providing union concurrence was obtained and a copy of such concurrence was forwarded to the Washington office after the broadcast.

In 1936 Dr. Sokoloff planned to initiate a series of recordings to be used as radio transcriptions of fifteen minutes duration. Since the regulations of the American Federation of Musicians governing the making of recordings for radio use were very stringent, it was necessary that an agreement with that body be reached. There appears in Exhibit "39" of this Report a copy of the letter from Joseph N. Weber, President of the American Federation of Musicians, expressing his concurrence in the plan to make WPA radio transcriptions.

The WPA radio transcriptions consisted of a twenty inch record with a playing time of fifteen minutes. A usual program consisted of ten minutes of music, a three minute speech by a prominent

(Radio Broadcasting)

person on the objectives and accomplishments of the WPA and two minutes of program announcements. Over a period of six years these recordings were made by symphony orchestras in Los Angeles, New York City, San Francisco, and Boston; Negro choruses in the same cities and operatic or oratorio choruses in Boston and Los Angeles. A few recordings of dance bands were made in New York City and Boston.

The purpose of these recordings was two-fold. The first aim was to bring the services of WPA music units to communities which did not have them. The second purpose was informational in that it was intended to provide a medium for telling the country what was being done with the tax-payer's dollar. It should be emphasized here that these recordings were not distributed to all radio stations but were released only to small independent stations not regularly receiving network programs.

After 1939 when greater emphasis was placed upon the music education activities of the WPA Music Program, it was Dr. Moore's plan to use these recordings for educational purposes. Up to that time radio stations which had used the recordings returned them to the State WPA offices where they lay and warped in warehouses. For the purpose of utilizing these transcriptions in WPA music appreciation classes, a technical circular was prepared which was released on February 21, 1941, bearing the title "The Teaching of Music Appreciation and the Use of WPA Radio Transcriptions". This circular, in addition to suggesting techniques for the teaching of music appreciation, contained a list of selected recordings and the measurements of the selections on the records in order that the teacher might play the

(Radio Broadcasting)

record without including the speeches and announcements. Also the circular included information concerning the type of turntable needed to play the large recordings.

In several States, play-back equipment was purchased and these recordings, which had been waiting for the scrap-heap, were put to a valuable use. After services to the armed forces displaced music education activities, these machines and recordings were used in army camps and community recreation centers for the entertainment of the troops. These recordings received particularly extensive use at Camp Robinson, Little Rock, Arkansas, where the ever resourceful State Supervisor, Exene Benefield, planned for broadcasting the records over the camp loudspeaker system. In 1942 when the need for old records for salvage purposes became acute, all WPA radio transcriptions were turned over to the Procurement Division of the United States Treasury. A complete file of these recordings have been deposited in the Franklin D. Roosevelt Library at Hyde Park, N. Y.; the Music Division of the Library of Congress, and National Archives. There is also a set which may or may not be complete in the library of the Federal Works Agency.

Recording was a subject which was treated in WPA procedures beyond the making of WPA transcriptions. Operating Procedure No. G-5 stated on Page 4, Section 36, "Recording No recordings shall be made by units of the WPA Music Program other than those made under the jurisdiction of the Washington office of the Work Projects Administration. Every precaution shall be exercised to avoid the making of records either during a public performance or while broadcasting. Radio stations

(Radio Broadcasting)

shall agree not to record performances given in their stations by WPA units without permission of the Washington office". The latter restriction had to be relaxed in the case of those stations which recorded all programs for their files. Some difficulty was encountered from time to time with persons, often composers, who attempted to make recordings of Music Program performances for their own use. Most of these attempts were harmless and usually involved a composer who wished to have a recording of the "premiere" of his work. However, the agreement which had been made with the American Federation of Musicians could only be maintained inviolate by strict regulation of all broadcasting and recording activities.

One of the most unique and significant uses of broadcasting originated with the Minnesota Music Project and should have been more extensively adopted in other States. Through arrangement with the University of Minnesota, which was the official sponsor of the State music project, a series of band clinic programs was developed utilizing the Minnesota WPA Symphonic Band. These broadcasts consisted of performances of compositions being rehearsed and performed by school bands of all classes throughout Minnesota. A list of programs was sent out in advance by the University radio station and the radio band clinic was a period when all activities stopped in many schools throughout the State. The program was broken by talks prepared by the band conductor on the interpretation and fingering of difficult passages. This program was developed in 1940 and continued throughout the life of the Minnesota Music Project. Credit

(Radio Broadcasting)

for this innovation is due Dr. John Becker, the progressive Supervisor of the Minnesota Music Project. Similar broadcasts were conducted in New Hampshire but were confined to the weeks immediately preceding the annual band and orchestra contests.

Exhibit "39" contains miscellaneous material on the broadcasting activities.

Recommendations

Under any type of Federal Music Program, broadcasting should be carefully planned activity. Radio broadcasting without a purpose causes the Program to be "taken for granted" by the public. Furthermore, such procedure may be easily criticized as a useless waste of public funds or interpreted by the public to be propaganda designed to perpetuate the agency. Random broadcasting tends to cheapen the whole Program.

Radio broadcasts by government agencies cannot compete with private industry in "glamour". However, government broadcasts need not be hampered by the restrictions of commercial programs whose mission is advertising. Federal broadcasts do not need to sell a product but they must constitute a desirable public service. Therefore, a Federal Music Program should plan its broadcasting activities in such a manner that the maximum public service will be rendered without competing with the commercial or sustaining programs of the major networks. There is no point in trying to outdo or compete with the weekly broadcasts of the New York Philharmonic or the Metropolitan Opera. In the field of popular music and operetta no government music program can or should compete with Kostalanetz or other "name"

(Radio Broadcasting)

bands. However, there are many operas never included in the repertoire of the "Met" which would be of interest to the public if presented in English. The great oratorios are seldom heard on the radio. Just as the Illinois WPA Symphony Orchestra was signally successful because it presented programs so far removed from the usual repertoire of the Chicago Symphony Orchestra that the public crowded the hall without reducing attendance at the concerts of the established orchestra, so can radio programs be planned which will appeal to the interests of the taxpayers without repeating the material used in established network programs.

Government programs may best be presented over municipal or university radio stations. Through such media the program content or timing is not hampered by the commercial commitments or program policies of the major networks. The most successful radio programs of the WPA Music Program were those presented over such stations as WNYC of the City of New York, the University of Minnesota radio station, and the station at the University of Ohio. Over such stations programs addressed to specific audiences could be arranged at the most appropriate periods and the length of the program was determined by its importance and not by the amount of free time the station had left over. Under such conditions it is possible to arrange programs of music history, band clinics, radio classes in harmony, form, music appreciation, the geography of music, and other special lectures. Such programs can supplement correspondence courses. All programs of this type depend upon regularity of presentation if a consistent audience is to be built up.

(Radio Broadcasting)

There is little precedent for effective Federal broadcasting. Prior to World War II, government broadcasts were chiefly of an informative nature consisting mainly of speeches by Federal officials reporting on the accomplishments of their respective departments. The Army, Navy, and Marine bands supplied the only musical programs excluding the "Farm and Home Hour" which was sponsored by the Department of Agriculture and which contained both informative talks and entertainment. Little actual public service was rendered by Federal broadcasts as compared with the services offered over such stations as WNYC, the municipal radio station for New York City. The chief difficulty was that practically all government programs were channeled over the major networks and these great systems could surrender only a limited amount of time from their commercial schedules and such time, in most cases, was at irregular periods. During World War II, government broadcasts were controlled by the propaganda policies of the Office of War Information and program content was confined to promoting the sale of War Bonds, the entertainment of the armed forces, sustaining public morale, and furnishing information on the progress of the war.

In post war conditions there will be an opportunity for a Federal music program to provide a real public service via the medium of radio and utilizing the resources of municipal and university radio stations. In the past it has been the practice to originate most government radio programs in Washington, New York, or Chicago. On several occasions Mayor F. H. La Guardia of New York City has urged

(Radio Broadcasting)

the Federal Communications Commission to authorize chain broadcasting over non-commercial stations by the use of short wave. Thus far these petitions have been denied and such stations cannot afford the costly wire charges necessary to link their facilities by telephone. However, if chain broadcasting by non-commercial stations should be permitted it would be possible for a Federal music program to utilize these facilities for a series of programs which would prove attractive to the public as well as important in the development of our national culture.

CHAPTER XVI

Creative Music Activities

The subject of this Chapter paradoxically deals with something which was not accomplished by the Federal Music Project or the WPA Music Program. Since it is believed that in future years musicians may inquire as to why the Work Projects Administration did not employ composers for creative work and, since the procedures of the Division of Service Projects provided for such employment, this Chapter is intended as an explanation of this apparent omission in operation. Also there are included recommendations for the conduct of creative music activities in a future Federal Music Program.

The initial procedures of the Federal Music Project did not provide for the employment of composers except as they might be used as arrangers. However, at the Boston Conference of Federal Projects held in Boston, June 22-24, 1938, Dr. Sokoloff discussed the possibility of obtaining funds to commission the writing of works by American composers for Federal orchestras. Apparently, Dr. Sokoloff intended that sponsors funds should be used to pay the royalties or commissions for such works. This proposal which may be found in Exhibit "4", Minutes of Regional Meeting, Federal Music Project, Boston, June 22-24, 1938. After this meeting, Dr. Sokoloff continued discussions with the Composers Alliance, the organization which was exerting pressure to have the WPA extend the same benefits to composers as were available to unemployed performing musicians.

It appears that certain commitments were made by Dr. Sokoloff which, after his resignation, were incorporated in Operating Procedure

(Creative Music Activities)

No. G-5. Page 2, Section 34 of this Procedure included among eligible activities for music projects the following statement: "Creative Music Activities Initiation of projects for American musicians to create musical compositions and to arrange and prepare materials for the use of music as a social agency, and to prepare syllabi and materials for progressive activities in music education; initiation and maintenance of composers' forum laboratories".

Pages 7 and 8, Section 36, Operating Procedure No. G-5, included the provisions for the employment of composers and set forth the circumstances under which they should work. Composers, certified as in need, might be employed, after an examination by a committee, to write musical works for performance by the various types of WPA performing units; to prepare educational materials and to do research work; and to write and arrange materials for the development of social music. The Procedure further stated that the products of project-employed composers should become the property of the United States Government and no royalties should be paid or charged for such compositions.

After these procedures were established they were ignored by the States. Only one instance is known of the employment of a composer under the provisions set forth in G-5. In Oklahoma young Indian composer was employed for a short time to write orchestral pieces based on the themes of the Oklahoma tribes. Now the question may be raised—was there any desire or intention on the part of the WPA Music Program to discriminate against the unemployed composer while providing work for the orchestral musician and the music teacher? Why, if the Art Program and the Writers Program were able to employ

(Creative Music Activities)

persons to do creative work did the Music Program hesitate to indulge in this activity?

The fundamental payroll procedures under which the WPA operated made it extremely difficult to engage in creative work which necessitated work at home or in a studio away from a normal project site and immediate supervision. WPA work was conducted under what is called "force account". This procedure established timekeeping and payroll practices to process records and payrolls for a "force" of workers, supposedly working together, at one time, on the same site. Consequently, any project activity which utilized the worker as an individual working alone was bound to have some complications in maintaining a timekeeping check which would conform to the procedures of the Division of Finance. Therefore, the music project orchestra fitted into the normal procedure of the "force account" but the artist or writer often did not. In the case of the rural WPA music teacher, the time sheets were mailed into headquarters and could be checked against the schedule of the teacher, her attendance records and accomplishment reports. Occasional "spot checks" by timekeepers further minimized the danger of falsified time records.

The Writers Program partially solved its timekeeping problem by breaking down an operation into several individual tasks which could be performed in conformity with "force account". Under the Writers procedure, a considerable number of workers were assigned to gather information in public or university libraries. This material was passed on to a group of writers in the project headquarters who put the material into narrative form. This manuscript material was passed on to the

(Creative Music Activities)

editors who prepared the drafts for final editing in Washington. Therefore, the creative work of the writers projects was actually accomplished by a series of work steps all of which could be accomplished under supervision.

The Art Program had more difficulty with the "force account" procedure and before the end of the WPA it was necessary to revise Program procedures to reduce to a minimum the activities of the individual worker. With the exception of poster production by the silk screen process and the production of visual aids, few of the Art Program operations could be broken down into tasks which could be performed in work-shops under direct supervision. Until 1940 a large part of the Art Program activities were performed by the easel painter in his studio. Consequently, there was much difficulty in arranging timekeeping details which were satisfactory to the Division of Finance and unfortunately a considerable number of investigation cases ensued which were without basis of fraud but which were occasioned by unorthodox timekeeping practices. The result of these difficulties was the insistence of State Administrators upon the reduction of those activities which required work at home or away from supervision. By the time of our entrance into the war, easel painting had virtually vanished from the Art Program.

The difference between the artist and the individual music teacher was that the work of the music teacher could be more easily measured. Even though the timekeeper could not visit the rural music teacher every day, it could be established by documents that on a certain date she taught so many piano classes to so many children. However, in the case of the artist who might not complete his painting

(Creative Music Activities)

for several weeks, it was impossible for the payroll supervisor to determine, from the amount of work produced, whether or not the artist had worked every scheduled day. The project supervisor might testify that during a given period the artist had performed work equivalent to the required number of hours, but since the responsibility for timekeeping rested with the Division of Finance, the timekeepers were unwilling to accept such statements in lieu of records.

It was the knowledge of these difficulties in other programs which deterred the State music project supervisors from entering into an activity which involved so many complications. A composer might have been assigned to a project to compose a work for a local tercentenary celebration. The work might logically have taken three months to write. But how could the supervisor of the project certify that the composer had devoted thirty hours per week (not an average of thirty hours), and that no more nor less than 120 hours per month had been spent upon the composition. It was not allowable that the composer might write almost day and night for two weeks and then wait a few days for another inspiration. Work in WPA had to be scheduled and performance had to conform to that schedule. Overtime was not permissible nor were there compensatory periods of absence for excessive time spent during one payroll period. A composer worth his salt would not have accepted work under such conditions.

Any composer of experience knows that the completion of a major work requires a period of mental relaxation before launching another opus. It is impossible for a composer who has wrung himself dry emotionally to immediately plunge into another effort. However, under the regulations governing the schedule of work on projects, the

(Creative Music Activities)

composer might have finished a symphony on March 14 at 5:00 P.M. but he would be expected to start work on another composition at 8:30 A.M. on March 15. The only other alternative would have been to terminate the employment of the composer upon the completion of the assignment and to assign another composer to do something else. On one hand the conditions of WPA employment would have ruined an artist in a short time and on the other hand the economic instability of short term employment would have caused the composer to seek other types of work. The short assignment for only one composition would have been unsatisfactory to any composer since he would have received little monetary return for a composition which would become the property of the United States.

The Special Music Panel convened by Mrs. Kerr in November, 1941, included two composers, Roy Harris and Howard Hanson. A recommendation was made that a future music program include "the authorization of grants in aid to established institutions for the creation of stipends for creative work in musical composition". It will be noted that this Music Panel did not include any recommendation for aid to composers under the existing legislation. While Mr. Harris had discussed the employment of composers with Dr. Moore on several occasions, it is assumed that by the time of the 1941 meeting he was convinced of the futility of such activity under WPA legislation.

It is regretted that the WPA Music Program was unable to aid the composer by giving him work in his own field. However, it is believed that no system could have been created under the legislation governing the Work Projects Administration which would have been satisfactory to the composer or to the Program. Certainly it was not

(Creative Music Activities)

the intention or the desire of either Dr. Sokoloff or Dr. Morre to discriminate against the American composer in any way. Both of these distinguished musicians have long records of service in behalf of our native composers. Both Dr. Sokoloff and Dr. Moore exhausted every possibility for the employment of composers which would comply with the existing regulations of the Administration without exploiting the composer. The services to American composers by the WPA Music Program must needs be measured by the widespread performance of American works by all WPA bands and orchestras rather than by the employment of needy composers on the projects.

Recommendations

As was recommended by the Special Music Panel in November 1941, a future government music program should provide for aid to American composers. The methods by which such aid may be extended are discussed herein.

No music program operating under "force account" will be able to provide satisfactory aid for creative workers. The only other alternatives for remunerating such artists for creative production in a government work program are by the use of contracts for work to be completed and delivered to the United States Government within a specified time and for a fee established by a fixed scale, and the grant-in-aid system as written into the recommendations of the Music Panel by Roy Harris. The contract system already has been used by the Section of Fine Arts of the Public Buildings Administration in acquiring decorations and works of art for public buildings. Applying this system to creative work in the field of music, the Program might enter into a contract with

(Creative Music Activities)

a composer to write a work of a specific type for a specific occasion, the work to be completed within a specified time for a specified fee. It is probable that the Procurement Division of the United States Treasury Department would cooperate in establishing a schedule of fees for such work if one is not already in existence. Under this system the composer receives a fair remuneration for his work and the distribution of working time within the period limited by the contract is left to the discretion of the composer. Like the artist, the musician who can finish his contract work within a short period thereby receives a relatively high fee as against the composer who requires the full period.

The grant-in-aid system is more foreign to usual government procedure than the contract system and it is not believed that any government agency has ever been authorized by law to enter into such agreements. Until the day arrives when our Congress is prepared to write and enact an extremely liberal bill for a bureau of fine arts, it is doubted that provisions for a grant-in-aid system as advocated by Mr. Harris could be obtained in any legislation covering a Federal program of public works and services.

It is presumed that Mr. Harris' plan involved the artist-in-residence concept which would station a composer at a State university to compose. Although the amount of work which the composer should produce in a year might be specified upon his assignment, the fact that he received a salary from the government would require the same checks and reports which rendered the employment of composers difficult under the procedures of the Work Projects Administration. If the composer was unable to produce the work specified at the time of his assignment,

(Creative Music Activities)

he would have been paid for the work and would face the unpleasantness of an investigation and possible reimbursement to the United States Treasury.

Any Federal agency employing composers under the composer-in-residence system would have to report the accomplishments of such activities to Congress along with its other annual accomplishments. An economically minded Congress would have such activities under constant scrutiny and the parent agency always would be faced with the necessity of having to defend the production records of its composers in terms of other more tangible production schedules. A program of creative music cannot flourish and be constantly on the defensive. The composer-in-residence plan may be feasible and desirable when financed by the funds of our great foundations or universities but the latitude which must be required for obtaining successful results under such a plan would subject it to constant attack if operated with Federal funds.

C H A P T E R XVII

Music Education

While the music education activities of the Federal Music Project and the WPA Music Program have been mentioned in several places in this Report, and while there is adequate evidence in the State Reports and the Exhibits that this part of the Program was widespread and highly developed, it is believed that this Chapter is needed to summarize the subject and treat it separately in recommending future operations.

Music education services were established as a part of the Federal Music Project in the Federal Music Project Manual. In several States substantial music education programs were established in 1935. New York City carried over its Music Education Division from the Civil Works Administration and the Emergency Relief Administration. Massachusetts, Maine, New Hampshire, Vermont, Mississippi, and the District of Columbia initiated music classes with the inception of the Federal Music Project. Music education services most naturally developed in those States which did not have large numbers of unemployed musicians who were suitable for bands and orchestras. Therefore, in some communities the music education program was a second choice. Supervisors fell back upon education as an alternative when they could not organize performing units. In Chapter XI Relationships With Other Programs there has been recounted the lack of foresight displayed by some music supervisors in allowing their music education activities to slip away to other WPA projects. Fortunately this "step-child" attitude toward music education was not universal under the Federal Music

(Music Education)

Project and several very fine State programs were operated.

Throughout the history of WPA music, educational activities usually absorbed about ten percent of the national employment. This percentage rose slightly after 1939 but the increase in the music education activities of some States was offset by quota reductions in others.

The range of subjects taught in WPA music education classes was great and varied according to the musical tastes of the communities. In many communities where music education centers were operated, a complete music school curriculum was maintained including applied music, theory, and eurythmics. Student orchestras and choruses were organized and programs of student compositions were performed. States which retained their Latin heritage were strong for guitar classes and student tipica orchestras. In New York City fife, drum and bugle corps were sponsored by the Police Athletic League. In Wisconsin and in several Southern States interesting experiments were conducted in pre-instrument training, utilizing tonettes and fifes. In a number of Southern States music classes for handicapped and deaf children were operated in institutions.

As has been set forth in Chapter I, the upswing in WPA music education services came in 1939 with the appointment of Dr. Earl V. Moore as National Director. The improvement and the expansion of the music education services were accomplished through the training program established by Dr. Moore and Mrs. Fredenhagen as is indicated in Chapter VI. These services would have reached their peak by 1942 if the war had not terminated this portion of the Music Program.

(Music Education)

The explanation of why some large State projects were slow to develop their education services lies in several factors. First, the cost of supervision was high in proportion to the number of workers employed. One supervisor could handle an orchestra of 100 men. But an equal number of teachers assigned to scattered teaching locations required more supervisory personnel. The principle of "force accounts" discussed in Chapter XVI Creative Music Activities, had a restraining influence upon supervisors who did not wish to become involved in financial snarls. Few of the State Supervisors outside the South were music educators and, lacking a music education background, they were inclined to suspect the standards of their music teachers. Finally, the cost and effort involved in an adequate training program caused some supervisors to hesitate before expanding educational services.

The elements which gave impetus to expanded music education services were the inspiration provided by Dr. Moore, Mrs. Kerr's insistence upon well balanced programs throughout the Division of Service Projects, the strong support of State sponsors, and the opportunity to spread project services in the States beyond the limits of music performances.

One of the outstanding accomplishments of the music education activities was the development of teaching materials by the State projects. In some instances the commercially available educational materials for class teaching were not adaptable to the conditions under which the WPA Music Program operated classes. Most of the pupils were the children of relief families who did not own pianos and could not afford to buy

(Music Education)

music. Materials had to be developed which would provide the pupils with some musical exercise in lieu of instrumental practice. Practice keyboards were manufactured on some WPA projects to overcome this deficiency and keyboard harmony exercises were mimeographed which would develop an understanding of musical structure without requiring technical facility. Here it should be emphasized that the purpose of the WPA Music Program was to develop elementary skills and arouse a love for music without aiming to develop musicians. A miscellaneous collection of State teaching materials is included in Exhibit "41". Some State project materials will be found attached to the State Reports and a considerable assortment has been deposited in the Music Division of the Library of Congress during past years.

One subject of controversy which developed from the music education activities of the WPA Music Program was the eligibility of pupils for instruction. In 1936 a form was developed by the Federal Music Project which a prospective pupil was required to sign before being admitted to music classes. The form, signed by the pupil or his parents, declared that the applicant for instruction was unable to pay for private instruction and had not studied with a private teacher for at least three months. This form, or variations of it, was generally used in most States. However, in New York City a situation developed in 1939 which might have had serious repercussions. Because many of the WPA music teaching centers were housed in public school buildings, it was ruled by the New York Board of Education that any resident of the City or his children were entitled to admittance to music classes. Furthermore, it was charged by New York City music teachers that the teaching centers

(Music Education)

outside of public school buildings were lax in checking the eligibility of applicants for instruction. This situation brought about an investigation, ordered by Administrator Somervell, which disclosed that an excessively high percentage of students were ineligible for WPA instruction. The result was a stiffening of the eligibility requirements which proved satisfactory to the music teachers' organization.

Some State music projects went so far as to exclude all pupils whose families were not on the relief rolls. The eligibility requirements varied widely according to local conditions. In a rural community where there was not a private music teacher for miles around it was usual to admit all comers. Some projects submitted the names of applicants to the local music teachers' associations for review. Although Music Program procedures set forth very specific rules of eligibility for instruction, most of the States applied good common sense in interpreting these procedures.

As a program of rehabilitation, the music education services met with varying success. At the outset it was hoped that a considerable number of teachers might be retrained for employment by local public school systems. It was further hoped that a plan of cooperation might be worked out with State departments of education which would permit these WPA teachers to obtain State teachers' certificates. However, in most States the hide-bound regulations governing the certification of music teachers in public schools prevented progress in that direction. A notable exception was the State of Florida which drafted a set of examinations for WPA music teachers and which qualified a considerable number of these teachers for public school employment. More common were

(Music Education)

those States in which a degree from a recognized conservatory or university meant nothing unless a regulation course had been taken at the State normal school which grounded the teacher in the proper height of window shades at 4:00 P.M.

Had it been possible for the Music Program to assign music teachers to college courses for a portion of the twenty hours per month devoted to training, many teachers would have been able to obtain teaching certificates but this proposal was rejected as illegal under the legislation of the Work Projects Administration. Such an arrangement, had it been legal, would have met with assured success. In many communities a local public school music teacher had never been employed. After several years of public school music activities maintained by the WPA, these communities were convinced of the merits of these services and were ready to appropriate funds to employ the project teacher. Here was where the unbending regulations of the State departments of education and the inability of the WPA to pay for non-WPA training stopped the regular employment of many teachers.

In the above paragraph there is reference to the conduct of public school music teaching. This phase of WPA music education activities was a development of the 1939-1941 period although some work of this type may have been done under the Federal Music Project. WPA Music Program services in the public schools was intended to stimulate the increase of public school music activities, thereby creating employment opportunities for WPA music teachers and for the profession in general. In order to protect music teachers already employed by public school systems and to prevent communities from leaning on the WPA for services which they could

(Music Education)

afford to provide, stringent regulations were included in Operating Procedure No. G-5. These regulations provided that communities which had not appropriated funds for public school music for five years might apply for a program of class instruction. It was required that the application be endorsed by local professional musicians. As in the case of other music education activities, this type of service was conducted most extensively in the South where hundreds of communities were virgin territory for public school music.

Recommendations

If music education activities are to be conducted under a future government work program, several factors should be considered before opening operations. If the purpose of the program is to alleviate unemployment and to rehabilitate rusty skills, then greater emphasis must be placed upon training for employment than was possible under WPA. Such training can bring satisfactory results only if it is geared to the State laws and State education policies in such a manner as to condition the trainee for employment in the public schools. Valuable services may be rendered to the communities by a government program of music education services but unless the end result is stable employment for the teachers assigned to the program, the chief objective of the program will have been lost. As has been demonstrated, teacher training is expensive and in a government music program music education services will not absorb sufficient employment to make the activity worth while unless a constant flow of teachers into private and municipal employment can be achieved.

(Music Education)

It would be possible under appropriate legislation to provide Federal funds to communities for the purpose of extending or establishing public school music facilities similar to the manner under which funds were provided under the Lanham Act in 1943 for extended school facilities in communities with a temporary deficit. However, under the policies of the Federal government in all matters relating to local public school systems, such grants would be made directly to local school systems without a suggestion of Federal control over standards or personnel.

CHAPTER XVIII

Guide to State Reports

Attached to this Report is a set of Reports of Program Operation and Accomplishment from the several States. This set of Reports does not constitute anything approaching a complete report of Music Program operations in the States nor are there reports from every State Music Project. The State Reports of Program Operations and Accomplishment were written during January 1943. By that date many music projects had closed and the supervisors were not available to prepare the report. In some cases the reports which are in the file were written by administrative officers of the Division of Service Projects who could only prepare a brief outline of actual operations. In many States no one was available who had had any connection with the music projects in the early days of operation. Therefore, as a whole this file of State Reports is very inadequate. Neither can the accomplishments of the State programs be measured by the quality of their reports. California, which for some years operated the largest WPA music program in the United States, has the most inadequate report in this file. As an aid in reviewing the attached State Reports, this Chapter is designed as a guide and partial evaluation.

ALABAMA

The early portion of this report documents the statement made in Section I of the national report indicating the lack of attention by national and regional officials of the Federal Music Project to the small Southern units. In the section of the Alabama report dealing with Technicians and Supervisors, the recommendation that the State Supervisor

(Guide to State Reports)

be relieved of administrative responsibilities and that such matters be delegated to a "business manager", was followed in some states with the frequent result that because of a natural liaison between the project "Business Manager" and other administrative officers, the State Supervisor was found being "managed" by the Business Manager.

ARIZONA

This report does not adequately reflect the activities of a small but very active and colorful project. The State Supervisor of the Arizona Music Project was an able, progressive young musician and probably did not write this report.

ARKANSAS

This is one of the best and most reliable reports in the file and was prepared by one of the most able State Supervisors in the history of WPA music.

CALIFORNIA

This report is entirely valueless. In the first place, California until 1943, was administered as two states in WPA; the Northern California Work Projects Administration, with headquarters in San Francisco; and the Southern California Work Projects Administration, with headquarters in Los Angeles. This report was prepared in Los Angeles and omits mention of the excellent music program which was conducted in Northern California. There is nothing in this report which reflects the accomplishments of the two great California Music Programs and the writer of this report has paused in his haste only long enough to inject entirely unwarranted attack upon the man who organized and successfully directed the Federal Music Project from 1935 to 1939.

(Guide to State Reports)

COLORADO

This report reflects fairly the operations of the Colorado Music Project. If anything, it slights the development of the Music Education Program which was built up in the last two years of operation.

CONNECTICUT

This report contains good examples of the impracticability of the 18-months clause and some good technical material on orchestra and band shells. The Connecticut Report is reliable as far as it goes.

DELAWARE

This is a rather unreliable report which decorates considerably the activities of a very small project.

DISTRICT OF COLUMBIA

Unfortunately, this report was not written by either the Supervisor or the Assistant Supervisor of the D. C. Music Project. Its content is worthless.

FLORIDA

This is an unusually good and reliable report. The statement on the division of responsibility between technical supervision and other supervision is very admirable. Under "Reporting Requirements and Forms" note the emphasis placed upon narrative reports.

ILLINOIS

This is an excellent report. Of especial note is the statement on Page 14 relative to District operation. Also on Page 15 is a fair statement of Federal Operation.

INDIANA

This is an accurate report but an understatement of a very

(Guide to State Reports)

fine music education program combined with good training techniques.

IOWA

This is a rather inadequate report. The early days of the Iowa Music Project were not significant and the final wartime phase was practically at the level of vaudeville. The productive period of operation in Iowa was 1940-41 when a music education program was developed. The Iowa Report does not do justice to this period.

KANSAS

This report probably was not written by the Supervisor. It hardly reflects the activities of a small but very well operated project. Mr. Shopmaker, the State Supervisor, was an excellent musician and obtained maximum results from his workers.

KENTUCKY

This is another example of a State which flowered under State-wide operation. Kentucky was significant for a thorough teacher training program.

LOUISIANA

This report does not do justice to a very fine music education program accompanied by good teacher training. The instrumental units of the Louisiana Music Project were not of a high order.

MARYLAND

A fairly reliable report of a small project.

MICHIGAN

An adequate report in the field of musical performances but does not treat adequately an exceptionally fine music education program developed successively by Mrs. Dorothy Kemp Roosevelt and Mrs. Lylia

(Guide to State Reports)

Brewer-Taber. During the wartime months, the Bond selling activities of this project were outstanding nationally. The Michigan Music Project was one of the best administered projects in the country.

MINNESOTA

A reliable report of a productive project.

MISSOURI

A very fine report by a most resourceful and loyal supervisor—Elmer Schwartzbeck.

NEW HAMPSHIRE

This report obviously was not written by the Supervisor. The New Hampshire Music Project had a long career of great service to the rural communities of a small State.

NEW JERSEY

A rather general report of a very active project.

NEW MEXICO

This report is of no use. A book could be written on the New Mexico Music Project which was the most colorful of the smaller State music projects. Mrs. Helen Chandler Ryan, State Supervisor, was one of the most able, resourceful supervisors in the Music Program.

NEW YORK CITY

New York City omitted any mention of its productive and spectacular history. There is no record of accomplishment and as a blueprint for the future it is pure speculation. The report probably was not written by anyone connected with the project.

NEW YORK STATE

The New York State Report is entirely reliable and written

(Guide to State Reports)

by an excellent State Supervisor.

OHIO

Theodore Hahn, one of the veterans of '35, has prepared a reliable report, the shortness of which is regretted.

OKLAHOMA

This report does not do justice to a very active and productive project.

OREGON

This is a fairly reliable report.

PENNSYLVANIA

The Pennsylvania Report is generally reliable but does not do justice to a program of high quality and productivity.

RHODE ISLAND

This Report is reliable.

TENNESSEE

It is regretted that the Tennessee Report does not go into more detail concerning the development of its music education program. The attached training materials give but brief evidence of a carefully planned and executed training program and a long chapter could be written on Tennessee leadership in this field.

TEXAS

A reliable report on a good project.

UTAH

An inadequate report of a great pioneering enterprise in music which has borne fruit due to the tireless efforts of Gail Martin.

(Guide to State Reports)

VIRGINIA

Very inadequate.

WEST VIRGINIA

An adequate report of an inadequate project.

WISCONSIN

A reliable report of a very successful project headed by one of the finest State Supervisors—William Arvold.

LIST OF EXHIBITS

Exhibit #1 -

Supplement No. 1 to Bulletin #29 - W.P.A. Sponsored Federal Project No. 1 (Art, Music, Theatre, Writing), Works Progress Administration, September 30, 1935.

Description of Projects Operating Under W.P.A. Sponsored Federal Projects No. 1 to 6 Inclusive, Works Progress Administration.

Federal Music Project Manual - Preliminary Statement of Information, Federal Music Project, Nikolai Sokoloff, Director, October, 1935.

Government Aid During the Depression to Professional, Technical and Other Service Workers, Works Progress Administration, Harry L. Hopkins, Administrator, May 18, 1936.

Miscellaneous copies of correspondence and memoranda on the administrative affairs of Federal Project No. 1 between October 8, 1935, and July 18, 1936.

Exhibit #2

Text of a radio address by Nikolai Sokoloff, Director of the Federal Music Project, Radio Station WHN, New York City, September 22, 1936.

Text of an address by Nikolai Sokoloff at the Joint Convention of the Music Teachers National Association and the National Association of Schools of Music, Chicago, Ill., December 30, 1936.

Final Report of the Federal Music Project, submitted by Dr. Earl V. Moore, Director, WPA Music Program, October 10, 1939.

Music in Tennessee, January 1941, Volume I, No. 3. (contains a history of the Tennessee Music Project).

Miscellaneous copies of reports from State Directors on plans for the Summer of 1938.

A digest of program plans by States for the concert season of 1938-39.

Brief and Notes by Nikolai Sokoloff, prepared for the Sirovich Committee Hearings, House of Representatives, February 1938.

(List of Exhibits)

Exhibit #2, continued

A Report of the Activities of the Federal Music Project for February 1939.

A Summary of Music Program activities for December 1940.

A letter of transmittal and a report to Dr. Augustus Zanzig, member of the National Advisory Committee, WPA Music Program, covering Program activities during 1940 and 1941.

Miscellaneous Historical notes on music projects in Mississippi, Virginia, and Missouri.

News release Mrs. Kerr Reports on the WPA Music Program for 1941.

Activities Report of the WPA Music Program June 1939 - June 1940, Earl Vincent Moore, Director.

Report on Activities, Massachusetts Music Project, April 1, 1941 to March 31, 1942.

Exhibit #3 - Miscellaneous Statistical Reports

Report of Performances and Attendance from Inception to March 31, 1940.

Report of Music Education as of July 1, 1939.

Number of Persons Employed on the WPA Music Program by State, as of October 18, 1939.

Analysis of Performances from June 1939, to March 1940.

WPA Music Program - Report on Education, April 1940.

Report of Performances and Attendance from June 1939 to March 1940.

Classes Conducted by the WPA Music Program During June 1940.

Concerts, Performances, etc. (exclusive of radio broadcasts) conducted by the WPA Music Program During June 1940.

National Summary - WPA Music Program, January 1941.

Summary - WPA Music Program, December 1940.

Statistical Summary of WPA Community Service Programs, March 1941.

(List of Exhibits)

Exhibit #3 - Miscellaneous Statistical Reports, continued

Summary of Items Produced in Connection with WPA Music Activities by State, for the Six Months Ending December 31, 1940. (This is a report of the Statistical Division. All prior reports listed herein were prepared in the Program office).

Summary of Activities of the WPA Music Program, January 1941.

Employment Report - Music Program, June 4, 1941.

Music Compositions Copied, Arranged, Transcribed or Recorded, By Region and by State, July 1, 1940 through June 30, 1941.

Exhibit #4

Minutes of Regional Meeting, Federal Music Project, held in Boston, June 22, 23, and 24, 1938. Note: This conference also included general meetings of Federal Project No. 1. The general sessions are not included in these minutes.

Exhibit #5 - Miscellaneous Material on Orchestras

Federal Symphony Orchestras of California, January 1936 to June 30, 1937.

WPA Symphony Orchestras, June 3, 1938.

Newspaper clipping and program, Huntington, West Virginia, October 20, 1940.

Excerpts from Texas Narrative Report, December 1940.

Excerpts from Northern California Report, January 1941.

Excerpt from Wisconsin Narrative Report, March 1941.

Excerpt from Wisconsin Narrative Report, April 1941.

Notes on some WPA Orchestras, April 1941.

List of Symphony Orchestras Operating Under the WPA Music Program as of June 1941.

(List of Exhibits)

Exhibit #6 - Milwaukee and Portland Orchestras

Correspondence concerning Wisconsin WPA Symphony Orchestra, August 10, 1938, to June 8, 1939.

Correspondence concerning Portland Philharmonic Orchestra, October 13, 1939, to November 18, 1941.

Correspondence concerning the Stadium Philharmonic Society, Portland, Oregon, from April 11, 1939, to May 29, 1939.

Exhibit #7 - Music Appreciation Concerts

Kansas City Community Orchestras, Work Projects Administration of Kansas, Summer Season, 1941.

Music Appreciation Program Featuring the Violin, Work Projects Administration of Indiana.

Music Appreciation Report, District No. 2, Michigan, December 11, 1940.

Newspaper Article, Hartford Courant, February 4, 1940.

Report - Use of Toy Instruments in the Schools of Hartford, Connecticut, Henry Busse.

Newspaper article, Providence Sunday Journal, December 1, 1940.

Bulletin - Salt Lake City Public Schools, L. John Nuttall, Jr., Superintendent, January 12, 1937.

Report to Board of Education, Manitowoc, Wisconsin, from Edward Ehlert, Principal, McKinley Elementary School, June 28, 1938.

Suggested Music Program with Continuity for a Series of Music Appreciation Concerts, Nos. 1, 2, 3, 4, Ohio Music Project (Probably 1941).

Listening Lessons, Mississippi Music Project, Mississippi Work Projects Administration.

Music Appreciation, Ideas and Suggestions to Text Material, How Music Began, Minnesota State WPA Music Project.

Music Appreciation Programs for Chicago Elementary Schools Series I and II, in cooperation with the Illinois WPA Music Project, William H. Johnson, Superintendent of Schools, Chicago.

(List of Exhibits)

Exhibit #7 - Music Appreciation Concerts, continued

The Use of WPA Music Project Units for Music Appreciation Study, Part III, Section 1, Illinois WPA Music Project.

Music Appreciation Programs, Massachusetts (1940).

Music Appreciation Concerts for Public School Teachers, Ohio WPA Music Project, January 1941.

Exhibit #8 - Tours

Report on potential tours in Region 1, from George Foster, Administrative Assistant to Nikolai Sokoloff, Director, Federal Music Project, September 7, 1937.

Report from William Arvold, State Director, Federal Music Project, Wisconsin, to Dr. Nikolai Sokoloff, September 8, 1938.

Minnesota - excerpt from a report of April 1938.

A transmittal letter and report from George Foster to Mrs. Florence S. Kerr, November 24, 1939.

A report of the Weatherford Concerts by the Oklahoma Symphony Orchestra, April 25, 1940.

Exhibit #9 - Choral Music

Operatic and Choral Works by American Composers, performed in whole or part by the Federal Music Project between October 1935 and October 1939.

Some Major Operatic and Choral Works (not American) Performed by WPA Units, 1935-1939.

Choral Music and the WPA, An address by Dr. Earl V. Moore before the Music Teachers National Association Convention, December 17, 1939, Kansas City, Missouri.

Exhibit #10 - Resolutions, Proclamations and Letters of Commendation

This exhibit constitutes a cross-section of material in these categories selected as to give adequate examples of the public acceptance of the Federal Music Project and the WPA Music Program. These items are too numerous for listing.

(List of Exhibits)

Exhibit #11 - Defense and Wartime Activities

Letter and Report to all members of the National Advisory Committee, WPA Music Program, May 26, 1941.

Reports - National Defense Activities, WPA Music Program, January, March, April, May, June, 1941.

Report - National Defense Activities, WPA Music Program, July - August, 1941.

Report - National Defense Activities, WPA Music Program, September, October, November, 1941.

Music for Morale, Contributions by the Oklahoma WPA Music Project, January 1, 1942.

Florida WPA Music Project and Defense, January 14, 1942.

Letter from Brigadier General G. H. Stewart, Ordnance Department, U.S.A. Commanding Springfield Armory, to William Haddon, State Supervisor, Massachusetts Music Project, February 25, 1942.

Organization of a War Effort Concert, Victor Alessandro, Conductor, Oklahoma WPA Symphony Orchestra, April 1942.

Partial List of Military and Civil Defense Areas Served by the WPA Music Program during 1941.

1942 Re-Direction Suggestions - Music Program.

Memorandum from Florence S. Kerr to Chief Regional Supervisors, Division of Community Service Programs: Reorientation of the Community Service Program to the War Effort.

Album of photographs of services by the Florida Music Project in military and naval establishments during 1941-1942.

Exhibit #12 - Rural and Community Music Activities

List of Some Student and Volunteer Orchestras and Bands trained by Federal Music Project teachers, July 1, 1939.

Report on Student Community Orchestras, Kansas City, Kansas, September 1940.

Report on Rural Teaching and Rural Community Organization and Leadership, undated, probably July 1939.

(List of Exhibits)

Exhibit #12 - Rural and Community Music Activities, continued

Excerpt from Arkansas Narrative Report, April 1941.

Excerpt from Arkansas Narrative Report, May 1941.

Excerpt from Tennessee Narrative Report, January 1941.

Excerpts from Vermont Narrative Report, March 1938.

A Report on Band Activities Prosecuted by the Virginia Music Project With Emphasis on "The Small Town Band", undated, probably after 1939.

Excerpt from the Federal Music Project story, written for Jacobs Band Journal, undated, prior to 1939, deals with the Stonewall Jackson Brigade Band of Staunton, Virginia.

Report on Service to Communities by the Oklahoma Music Project, April 1941.

Exhibit #13 - Sponsorship

Bulletin - Cooperating Sponsors, Federal Music Project, New York City, May 1937.

Letter and Report on Sponsorship from Frederick Rocke, State Director, Federal Music Project, New Jersey, to Thaddeus Rich, Federal Music Project Regional Director, May 11, 1939.

Federal Music Project Cooperating Sponsors, June 19, 1939.

Excerpt from Oklahoma Narrative Report, January 1, 1941.

Excerpt from Wisconsin Narrative Report, undated, prior to 1940.

List of Official Sponsors, WPA Music Program, 1940.

Special Report on Sponsorship, May 16, 1939, Federal Music Project.

Exhibit #14

Music Sections, Operating Procedure No. G-5.

Operating Procedure No. F-45, Procedure for Business Manager-Agent Cashier.

Service Letters #2 and #3.

(List of Exhibits)

Exhibit #15 - Local Advisory Committees

Advisory Boards, Texas, undated, probably 1937.

Excerpt from Indiana Narrative Report, November 1937.

Advisory Committee, Minnesota Music Project, 1942.

Local Advisory Boards, Federal Music Project, June 19, 1939.

Exhibit #16 - National Advisory Committee Meetings, WPA Music Program,
April 29-30, 1940, Washington, D. C.; May 14-15, 1940,
New York City.

Digest of Washington and New York Meetings referred to above.

Miscellaneous informative materials compiled for the purpose of orienting Committee members at the initial Washington meeting.

Memoranda prepared by Committee members at New York City meeting, May 14-15, 1940.

Recommendations of individual Committee members, New York City Meeting, May 14-15, 1940.

Minutes of Conference held at 70 Columbus Avenue, New York City, May 15 at 10:00 A.M.

Exhibit #17 - National Advisory Committee Meeting, New York City, December 9-10, 1940, and extended meeting in Washington January 3-4, 1941.

Digest of the Proceedings of the New York City Meeting, December 9-10, 1940.

Minutes of the Meetings, National Advisory Committee, WPA Music Program, December 9-10. (Minutes are incomplete and scrambled).

A Report of the WPA Music Program to the Advisory Committee, outlining the action taken upon recommendations, undated, probably July 1941.

Report of the Advisory Committee to Mrs. Kerr, January 1941.

Recommendations of the National Advisory Committee, drafted December 10, 1940.

Agenda, State Supervisor's Conference, December 7 & 8, 1940, New York City (in conjunction with National Advisory Board Meeting).

(List of Exhibits)

Exhibit #18 - WPA Arts Committee - Music Panel, Washington, D. C.
November 3-4, 1941.

Agenda - Meeting of Advisory Committee on Art, Music, and
Writers' Programs, November 3-4, 1941.

Agenda - Music Panel Discussions, November 3-4, 1941.

Exhibit #19 - Organization

Functional and Organization Charts of the Administrative
Offices, Federal Project No. 1, 1936.

Organization Chart, Federal Project No. 1, August 1937.

Organization Chart showing relationships of independent agen-
cies to the Executive Office of the President.

Organization Chart showing constituent agencies of Federal
Works Agency.

Organization Chart of Division of Professional and Service
Projects, Work Projects Administration, circa October 1939.

Organization Chart, Community Service Projects Sub-division,
circa October 1939.

Chart showing Distribution of Employment by Job Classifications
in Arts Programs, 1935-1941.

State Directors of the Federal Music Project, November 1, 1937.

Memorandum from Florence S. Kerr to the Service Division Staff
relative to the reorganization of January 22, 1942.

Exhibit #20 - Personnel

WPA Forms 20M and 21M.

Copies of Form and Instructions which superseded WPA Forms 20M
and 21M.

Miscellaneous collection of Personal History Statements of
State Music Supervisors.

Standard Form No. 5 - Personal History Statement (used for
supervisory personnel).

Suggested revisions in Occupational Classifications.

(List of Exhibits)

Exhibit #21 - Regional Conferences

Agendae of Meetings of Music Project Supervisors, Raleigh, North Carolina, June 10, 11, 12, 13, 14, 1940.

Field Report by George Foster and Dorothy Fredenhagen on Boston Conference, January 6-10, 1941.

Outline Report of Boston Conference by Harriet Nash, Assistant Supervisor, District of Columbia Music Project.

Agenda - Boston Conference.

List of Personnel Attending Boston Conference.

Summary and Evaluation of the Mid-West Music Education Conference and Statewide Training Institute, Des Moines, Iowa, April 14-19, 1941, by Paul Pelton, Conference Chairman.

Evaluation of An Education Program, delivered at the Des Moines Conference by Paul Pelton, State Supervisor, Vermont Music Project.

Agenda - Statewide Training Institute for Music Teachers in conjunction with the Mid-West Music Education Conference, Hotel Chamberlain, Des Moines, Iowa, April 14-19, 1941.

Report of the Des Moines Conference by Paul Pelton, State Supervisor, Vermont Music Project.

Field Report by George Foster on Regional Conference held in New Orleans, La., August 11-17.

Agenda - Conference of Statewide Music Projects, Region VI, August 11-14, 1941, Hotel Monteleone, New Orleans, La.

Report of the New Orleans Conference by Miss Exone C. Benefield, State Supervisor Arkansas WPA Music Project.

Exhibit #22 - State Work Conferences

Program of Teachers' Conference, Federal Music Project, Manchester, New Hampshire, June 1, 1939.

Report on the Institute for White Workers, Division of Music Education, West Virginia Music Project, June 23 to July 12, 1941.

Report of Statewide Teacher Training Conference of the Mississippi Music Project, July 5-11, 1941, Belhaven College, Jackson, Miss.

(List of Exhibits)

Exhibit #22 - State Work Conferences, continued

Report - Music Education Division Fall Institute, District of Columbia Music Project, September 18 & 19, 1941.

Report - Teachers' Institutes, Missouri Music Project, Districts #2 and #5, Kansas City, August 28-30, 1940; Districts #3 and #4, St. Louis, September 3-6, 1940.

Agenda and Syllabi - North Carolina Music Institute, Chapel Hill, N. C., August 13-27, 1941.

Program and Reports on Statewide Conference, Music Education Division, Oklahoma Music Project, November 1-16, 1940, Municipal Auditorium, Oklahoma City, Oklahoma.

Report and Program - Statewide Music Training Institute for Colored Teachers, Tennessee Music Project, Nashville, Tenn., August 28, 29 and 30, 1940.

Report and Program - Statewide Training Institute for Music Teachers, Tennessee Music Project, Nashville, Tennessee, September 16-20, 1940.

Program and Report - Michigan Music Project Teacher Training Institute, September 9-12, 1940.

Report and Program - Michigan Music Project Schedule of Teachers' Training Institute, September 8-13, 1941.

Program - Mid-Winter Conference, Wisconsin Music Project, February 27-March 2, 1941.

Program - Statewide In-service Training Institute for Music Education, School of Music, University of Wisconsin, September 2-12, 1941.

Exhibit #23 - Teachers' Manuals

Manual for Oklahoma WPA Music Project Teachers, Oklahoma Music Project, Merle Montgomery, Assistant State Supervisor.

General Rules and Regulations for Oklahoma WPA music teachers, Dean Richardson, State Supervisor.

Manual for Kentucky Music Project Teachers, Kentucky Music Project, Grace F. Whitney, State Supervisor.

Manual of Instructions for Music Project Teachers, Mississippi Music Project.

(List of Exhibits)

Exhibit #24 - Conductors' Institutes

Report on In-service Training of WPA Music Unit Conductors held in Milwaukee, Wisconsin, August 26-30, 1940.

Report on Sub-Conductors school held in Madison, Wisconsin, September 9-12, 1940.

Excerpt from Massachusetts narrative report, April 1940 - deals with conductors' institute, Somerville, Massachusetts, April 18, 1940.

Exhibit #25 - State Training Materials

A Proposed State Music Project Training Plan, by Browne Martin, Assistant Project Technician, Tennessee Music Project.

History of Music, Correspondence course, 25 lessons, prepared for the Kentucky Music Project by Dr. Gerhard Herz, University of Louisville.

Piano Classes and Music Education, Kentucky Music Project, Grace F. Whitney, State Supervisor.

Memoranda from William Haddon, State Supervisor, Massachusetts Music Project, on in-service training by means of a project library, March 1941.

Miscellaneous procedures of Massachusetts Music Project relative to the use of the Project Reading Room and Library, July 1941.

The Music Library, Vermont Music Project, August 1940.

Report of Mississippi Music Project Library, March 11, 1941.

Note: The above listed library materials are collections organized for training purposes and do not include project orchestral or band libraries.

Music in Tennessee, October 1940, Volume I, Number 1, Tennessee Music Project.

Music in Tennessee, April 1941, Volume I, No. 5.

Music in Tennessee, October 1941, Volume I, No. 7.

Report of District I Music Education Unit, Florida Music Project, January 1941.

(List of Exhibits)

Exhibit #25 - State Training Materials, continued

A Rehabilitation Effort, Massachusetts Music Project,
March 1, 1940.

Music Theory, Oklahoma Music Project, Music Education Division,
copyright by Mrs. Merle Montgomery.

Foundations of Musicianship, Minnesota Music Project, by
John Becker, State Supervisor.

Exhibit #26 - Technical Circulars

Music As Recreation, Community Service Circular No. 1, May 29,
1940.

Organization and Development of a Training Program for Music
Education Project Workers, Music Program Circular No. 1,
December 12, 1940.

Organization and Operation of Music Education Activities, Music
Program Circular No. 2, December 23, 1940.

The Teaching of Music Appreciation and the Use of WPA Radio
Transcriptions, Music Program Circular No. 3, February 21, 1941.

Exhibit #27 - State Materials Submitted for Use in Proposed Technical
Circulars

Southern California Music Library Procedures, February 1940.

Illinois Music Library Procedures, March 1940.

New York City Music Library Procedures, February 1940.

Proposal for a Music Library and Exchange Project, May 8, 1936.

Notes and attachments for a National Circulating Library (Music)
May 16, 1939.

Wisconsin Report on Band Clinics, March 6, 1940.

Minnesota Report on Band Clinics, February 1940.

Exhibit #28 - Reporting

Monthly Report Form, Federal Music Project.

Form FMP 10.

(List of Exhibits)

Exhibit #28 - Reporting, continued

Memorandum to All State Work Projects Administrators, December 10, 1939, giving instructions for executing DPS Forms 2 and 2a. Forms are attached to Memorandum.

Operating Records for Community Service Programs, June 5, 1941. This attachment consists of the general and music sections of this procedure.

Miscellaneous Field Reports prepared by Dorothy R. Fredenhagen and George Foster.

Exhibit #29

WPA Forms 301 and 306.

Exhibit #30 - Overlapping Activities

Memorandum from Earl V. Moore to Lawrence Morris, September 11, 1939.

Memorandum from Earl V. Moore to Florence S. Kerr, September 12, 1939.

Memorandum from Margaret Stephenson to Lawrence Morris, October 13, 1939.

Exhibit #31 - The Buffalo Orchestra

Correspondence between the National, regional, and State offices of the Federal Music Project and individuals in Buffalo relative to the Buffalo Orchestra, August 1936 to October 27, 1939.

Cooperation of Buffalo Philharmonic Orchestra Society, Inc. and WPA Music Program, prepared by Edward Hinkelman, State Supervisor, New York State Music Project, undated, probably 1941.

Newspaper clippings relative to Buffalo Orchestra, 1938.

Exhibit #32 - Oklahoma State Symphony Orchestra

Correspondence relative to Oklahoma City and Tulsa orchestras, April 28, 1937 to June 12, 1940.

Bulletin - The Symphony is Important to Oklahoma City, 1941.

Report of the First Winter Concert, 1939-1940, Oklahoma Symphony Orchestra, Dean Richardson, undated, probably December 1939.

(List of Exhibits)

Exhibit #33 - Utah State Symphony Orchestra

Correspondence relative to Salt Lake City orchestra from April 25, 1940 to April 4, 1941. Attached to the letters are miscellaneous programs and promotional materials.

Exhibit #34 - Composers Forum Laboratory

Opening Address by Ashley Pettis at Composers Forum Laboratory, New York City, October 30, 1936.

Report of Composers Forum Laboratory, Philadelphia, February 1, 1936.

Questions and answers, Composers Forum Laboratory, New York City, February 24, 1937, Aaron Copland, guest composer.

News releases on New York City Composers Forum Laboratory, 1939.

Letter from Charles Wakefield Cadman to Ashley Pettis, September 22, 1939.

Exhibit #35 - Index of American Composers

Photostatic copy of article from Christian Science Monitor, April 5, 1941.

World Premieres of American Works Given By WPA Units Between October 1935 and February 1937.

Some American Works Performed by WPA Units, October 1935 to March 1937.

List of American Orchestral Works Recommended by WPA Music Project Conductors, July 1941.

Exhibit #36 - Music Therapy

Report of Music Therapy in Hospitals and Reformatories, Federal Music Project, May 15, 1936, by Isabel Parkman.

Report for February - Hospitals and Reformatories, Federal Music Project, March 1, 1939, by Isabel Parkman.

Chart of General Conclusions on Experiments Conducted in Five Hospitals and one Prison, New York City, March 1, 1939.

Excerpts from New York City Narrative Report, October 1940.

Excerpts from New York City Narrative Report, May 1941.

Report on Music Therapy, Music Education Division, New York City

(List of Exhibits)

Exhibit #36 - Music Therapy, continued

Music Project, March 1941, by Isabel Parkman

Panel Discussion on Music Therapy at the Federal Music Center, March 17, 1937.

A Bibliography of Music Therapy, source unknown.

Sparties Classes - Florida Music Project, December 3, 1940.

Report of George Patterson's Activities, Chinchuba Institute for the Deaf, Marrero, Louisiana, April 8, 1941.

General Outline of Activities at Institutions in Ohio, Ohio Music Project, February 1941.

Experiment With Hard-of-hearing Children, As Conducted by Correne E. Mooney, Oklahoma Music Project, February 1941.

Music For Totally Deaf Children, by Karl Wecker, State Director, Federal Music Project, Michigan, December 1938.

Report of Experiments to Develop a Sense of Music Appreciation in Deaf Children, Karl Wecker, State Director, Federal Music Project, Michigan, undated, prior to 1939.

Report on Musical Experiment With Ten Manic-Depressive Psychotics, by Dr. Frederick W. Searle, Department of Mental Diseases, Worcester State Hospital, Worcester, Massachusetts, August 10, 1938.

Letter to William Hadden, State Supervisor, Massachusetts Music Project, from Harold F. Norton, Superintendent, Department of Mental Health, Boston State Hospital, March 21, 1940.

Excerpt from a Field Report on the Michigan Music Project, by George Foster, May 16, 1941.

Newspaper article from Detroit Free Press, March 2, 1941, relative to Dr. Altschuler and the Eloise experiments.

Set of "Mental Diets" prepared for the wards of the Division of Psychotherapy, under the supervision of Dr. Altschuler.

A typical program, "Mental Diet" K-202, May 16, 1941, prepared by Dr. Altschuler.

(List of Exhibits)

Exhibit #36 - Music Therapy, continued

Reprinted article from Occupational Therapy and Rehabilitation April 1941, entitled "The Part of Music in Resocialization of Mental Patients", by Ira E. Altschuler, M.A., L.D.

Exhibit #37 - Music Copying and Duplicating

Report of the Milwaukee Music Copying Unit, Wisconsin Music Project, September 27, 1940.

Notes and digests of material on music copying units, November 29, 1940.

× Estimated Costs of Reproducing Music Mss by the Line Print Method, Michigan Music Project, December 16, 1940.

Report of Music Compositions Copied and Arranged by music project units from July 1, 1940 through June 30, 1942.

Catalog of Copied Music - Milwaukee Public Library.

Exhibit #38 - Special Surveys

A Survey of Music Education Facilities in the Separate Schools of Oklahoma, 1939, Oklahoma Music Project.

Breakdown of the Experience Sheets of 902 Musicians Employed on the Federal Music Project of Massachusetts, by William Haddon, State Director, Federal Music Project, June 1, 1939.

A Survey of Music in Vermont, 1938, by Isabel Emery.

Analysis of New Business Created by the WPA Music Program of Oklahoma, April 6, 1936 to February 1, 1941.

Exhibit #39 - Radio and Recording

Letter from Joseph N. Weber, President, American Federation of Musicians, to Nikolai Sokoloff, Director, Federal Music Project, March 31, 1936.

Bulletin of the University of Minnesota, Radio Station WLB, March 29, 1940.

× Map of Broadcasts by Pennsylvania Music Project - Summer 1940.

Report of Radio Broadcasts by music units, May 1938.

Summary of Radio Broadcasts by the New York City Music Project, 1938.

(List of Exhibits)

Exhibit #40 - Relationships with Federal and Professional Agencies

Tentative agenda, Conference on Inter-American Relations in the Field of Music, October 18-19, 1939.

An Address, The Importance to Cultural Understanding of Folk and Popular Music, Charles Seeger, 1940.

An Address, How Can Wider Knowledge of The Music of the Americas Be Made Available, Dr. Earl V. Moore, 1940.

An Address, Music in the United States, A Survey and Summary of Conditions and Trends, Dr. Earl V. Moore, Presented August 11, 1941, before 150 South American Students in Summer Session at Ann Arbor, Michigan.

Bulletin of the Michigan Defense Savings Staff, U. S. Treasury Department, Detroit, Michigan.

An address by Nikolai Sokoloff before a Joint Session of the Music Teachers National Association and the National Association of Schools of Music, December 29, 1937.

An Address delivered by Dr. Charles Seeger before the annual convention of the Music Teachers National Association, Washington, D. C., December 30, 1938.

An Address, Choral Music and the WPA Music Program, Earl V. Moore, presented at the Organ and Choral Session, Music Teachers National Association, Kansas City, Missouri, December 29, 1939.

An Address, The WPA Music Program - Plans and Activities, Earl V. Moore, presented at the annual meeting of the Music Teachers National Association, December 28, 1939.

Exhibit #41 - Teaching Materials

Bulletin No. 1, WPA Music Project, Missouri Music Project, General Musical Theory and Ear Training.

Instructions for the Use of the Oxford Piano Course, by Sylvia Tabor, State Supervisor of the Michigan Music Project.

Guitar Method with Guitar Arrangements of Spanish-American Folk Songs of New Mexico, Compiled by the Music Project of the Work-Projects Administration of New Mexico.

(List of Exhibits)

Exhibit #41 - Teaching Materials, continued

Miscellaneous materials and programs from the Nebraska WPA Music Camp, July 31, 1941.

Study Book for Plectrum Instruments - Standard Guitar, arranged by Doc Allen, Division of Music Education, West Virginia Music Project.

Music Education Bulletins Nos. 1, 2, 5, 12, Wisconsin Music Project.

Rhythm Band Book, seven volumes, Federal Music Project of New York City, Music Education Division.