

Outline
Public Relations Society

1. Oppor. Awareness L.C.
 2. Project image. Material
wealth. Arts of age.
Voluntary gifts.
 3. Import of P.R.Counsel.
Inform public, Join us.
 4. Directors. 6000. 67 mil.
Milestone.
 5. Urban renewal. 1647. WestSide
 6. Govt. coop. 1st theater.
New home Met etc.
Showplace archit.
 7. Search for qual. Size.
Different dimensions.
Head count. Year 'round.
TV. Build right.
 8. Problems. Money. Constr. L.C.C
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I appreciate the opportunity you have given me to address the Public Relations Society of America. It is most gratifying to all of us at Lincoln Center to present our case to the members of this Society who, along with the press, broadcasting and advertising professions, are leaders of American thought. I hope that today I can bring to you a somewhat better awareness of Lincoln Center of what it will be of what it already is and something of the philosophy and dedication of the men who have conceived and are building it.

It occurs to me that it is especially appropriate that public relations men and women should be interested in this Center. The business of public relations is to inform and educate, and to interpret to the public what is new, what is important, what is good. In your business, you speak of images and their projection. And here, with Lincoln Center, we hope to project an image of America which is seldom recognized as an important facet of our national character.

Too often, and in too many places, as others see us, our material wealth overshadows our cultural attainments; the scientist, the manufacturer, the merchant -- sometimes even the public relations expert -- loom largest. We hope that Lincoln Center will help draw the eye of the world to the American artist, the singer, the dancer, the player, and to the masses of American citizens who enjoy these arts. Lincoln Center will offer solid evidence to the world that the arts in America have come of age. As a symbol that will stand before all nations, Lincoln Center will be all the more dramatic because it will have been achieved by means of voluntary gifts of private individuals,

foundations, and corporations

foundations and corporations working in a new kind of partnership with their local, state and federal governments.

Since Lincoln Center is the creation of public interest in the arts, public relations is necessarily an important consideration at Lincoln Center. From the very first, the Center has sought out the best counsel it could find in this field. During the first crucial years of planning we were fortunate to have the guidance of some of this Society's most distinguished members. The Center has turned to these men because it realizes that the public impression of the Center is of elemental importance. In most cases that I can imagine, public relations is merely a means to an end. At Lincoln Center, public relations is, in a sense, an end in itself. That the public be informed, that they clearly recognize the national and international significance of the Center, that they end by joining this great enterprise, is part of the basic mission of this institution.

I would not suggest that Lincoln Center is merely a symbol. It is already touching the lives and the imaginations of tens of thousands of people in a very practical sense and in many different ways.

To the men on its board of directors who conceived this Center almost six years ago and who are building it today, Lincoln Center is a bold and challenging concept whose realization can provide a unique enrichment of the cultural lives of our people. They have been joined by nearly 6,000 other citizens and institutions who also have seen and believe in this vision enough to have contributed about 67 million dollars to make it true. Their

benefactions have made Lincoln

benefactions have made Lincoln Center a milestone in American philanthropy. Our fund-raising objective of \$102,000,000 in private contributions is greater, I am told, than any amount ever sought anywhere in a single capital effort.

Lincoln Center is also a major part of an urban renewal project more dramatic and massive than any other in our nation's history. It is a building project that is sparking a resurgence of the whole West Side of Manhattan. Lincoln Center is, as someone has put it, "the greatest coming attraction in New York's history" -- a future mecca for millions of tourists from all over this country and the world.

Lincoln Center is a pioneer in the creation of a new and workable pattern of cooperation between government assistance for the arts and private philanthropy. Lincoln Center contains the first new theater built in New York in 34 years; the long-sought new home for the Metropolitan Opera; the first permanent home of the New York Philharmonic; the base for an entirely new approach to artistic education. It will have a unique library-museum of the performing arts. It will present a matchless setting for dance and operetta, for recitals and chamber music performance.

Thus, Lincoln Center provides a show place for the professional and artistic gifts of some of our finest architects. They have been asked to design the six major buildings of the complex, so that each will be as nearly perfect as possible for its specialized purpose and, at the same time,

blend into an architectural

blend into an architectural ensemble of harmonious beauty. This has not been easy; indeed, the task is not yet complete. The challenge of the task has sometimes stimulated sharp debate but always occasions deep enthusiasm tempered by a deep sense of responsibility for the esthetic outcome.

Lincoln Center is all these -- and more. For myself, I can take no credit for its conception, but it will be my privilege to see that it is brought to reality. As a newcomer on the scene, I can give full credit to the dedication and the vision of my new associates, and commend the policies they have set for the planning and the future operation of the Center.

The one phrase that sums up the story of all this work is a search for quality, a persistent and painstaking effort to achieve for our people not merely what is good, but what is optimum. Since the fall of 1955, the directors of Lincoln Center have attended bi-weekly meetings to work on the extraordinarily complex problems of bringing a new institution for public service into being. To help them reach basic conclusions regarding the physical facilities of the Center, they have sought out the advice and judgment of a host of the best architects, technical consultants and artistic leaders.

As the plans for the several theaters and halls of Lincoln Center become firm, there are some who raise the question why the audience capacities of these halls are less than halls already in existence. They ask why, in a time of burgeoning interest in the arts and rising populations, these capacities

should not be substantially

should not be substantially greater. These are serious and proper questions, deserving a full and frank answer.

The simple fact is this: the halls whose capacities are greater are not necessarily the best halls for the performance or the enjoyment of the arts performed there. The reasons differ according to the hall. A theater for dance and operetta requires different dimensions than a hall for orchestral music, and an opera house should differ from a dramatic theater, and a recital hall should be quite different from the others. Among the governing considerations are such carefully studied factors as: acoustics, sightlines, audience comfort and convenience, distance from curtain-line to back row, cubic volume of an auditorium, the levels of box office demand, and cost of maintenance and operation.

As every shopper knows, the best is not always the biggest. Too often, I think we confuse biggest with best, and to our own disservice. If the citizens of Vienna, for example, can enjoy the near-finest acoustics attainable, why should New Yorkers for the next hundred years put up with second-best to gain a larger audience head-count?

Because its halls will be the right size, can it be said that Lincoln Center is depriving the public of the opportunity to enjoy the arts? I think not. In terms of total annual audience, our halls, air-conditioned and open the year around, will certainly have the audiences exceeding those of existing halls. I imagine that, if a theater were planned so that no one need ever be

turned away, the acoustics and

turned away, the acoustics and sightlines would be so bad that few would want to go into it.

The design of every theater and hall at Lincoln Center adheres to the constant precept: to build for quality and for tomorrow. And the theater and concert hall of tomorrow have a responsibility to the electronic audience that will outnumber its interior capacity by tens of thousands to one. How music sounds in this hall will be heard in millions of recordings, in tens of millions of living rooms via radio and television.

Let us build these halls right, so that all the millions who come to them will see and hear the performing arts at their magical best. And then, if the need be not satisfied, let there be other halls, equally good. We do not expect that these theaters should be the last ever built in New York, but we do intend that they be the best of which we are capable at this point in our history. This is in accord with the entire concept of Lincoln Center as an expression of faith in the need and desire of the American people for the best in the performing arts.

I would not leave the impression that Lincoln Center does not have its problems. We most certainly do. I might mention three of them. You will not be surprised to hear that the first of them is money. While we have raised 67 million dollars from private sources, while Governor Rockefeller and Mayor Wagner have recommended to their legislative bodies a contribution of 15 million each from State and City, more than 34 million dollars remain to be raised to

complete the program. This will

complete the program. This will require a lot of hard work, but we have confidence in the generosity and public spirit of this community to provide the funds presently lacking.

The second problem is the execution of our construction program. This requires a careful meshing of architectural and engineering plans for several highly complex structures, all of which should be ready for use about the time of the opening of the World's Fair in 1964. This will take a lot of doing, but we expect to succeed.

The final problem is perhaps the most important, - how best to use this Center once it is built, how to make the Lincoln Center Concept come true. Here success will depend primarily on the excellence of the art presented within these halls primarily by the normal tenants -- the Metropolitan, the New York Philharmonic, and the rest; secondly, by the outside companies, foreign and domestic, which Lincoln Center will attract to New York. When the highest forms of performing art become a **daily** event in the Center every day in the year, the effect on the City, its citizens, its teachers and its youth will be well-nigh incalculable. The neighboring artistic institutions themselves should profit from a kind of cross-fertilization derived from their proximity one to another. At least this is the vision which the Lincoln Center Concept pursues -- the development of a focal point of new cultural energy, emanating from a community of performing arts living in homes of beauty and grandeur, which serve to enrich the works performed and the enjoyment of the millions of citizens who see them.