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# GOVERNMENT AND THE ARTS

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HEARINGS  
BEFORE A  
SPECIAL SUBCOMMITTEE  
OF THE  
COMMITTEE ON  
LABOR AND PUBLIC WELFARE  
UNITED STATES SENATE  
EIGHTY-SEVENTH CONGRESS  
SECOND SESSION

ON  
S. 741

A BILL TO PROVIDE FOR THE ESTABLISHMENT OF A  
FEDERAL ADVISORY COUNCIL ON THE ARTS TO ASSIST  
IN THE GROWTH AND DEVELOPMENT OF THE FINE ARTS  
IN THE UNITED STATES

S. 785

A BILL TO ESTABLISH A PROGRAM OF GRANTS TO STATES  
FOR THE DEVELOPMENT OF PROGRAMS AND PROJECTS  
IN THE ARTS, AND FOR OTHER PURPOSES

S. 1250

A BILL TO ESTABLISH THE UNITED STATES ARTS  
FOUNDATION

AUGUST 29, 30, AND 31, 1962

Printed for the use of the  
Committee on Labor and Public Welfare



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## GOVERNMENT AND THE ARTS

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WEDNESDAY, AUGUST 29, 1962

U.S. SENATE,  
SPECIAL SUBCOMMITTEE ON THE ARTS OF THE  
COMMITTEE ON LABOR AND PUBLIC WELFARE,  
*Washington, D.C.*

The special subcommittee met, pursuant to notice, at 10:05 a.m., in room 4232, New Senate Office Building, Senator Claiborne Pell (chairman) presiding.

Present: Senators Pell (presiding), Yarborough, and Javits.

Committee staff members present: Stewart E. McClure, chief clerk, and Michael Bernstein, minority counsel.

Senator PELL. The hearing will come to order.

Today the Special Subcommittee on the Arts is opening a series of hearings on three important proposals which touch directly on the relationship in our society between government and the arts. These hearings result from the initiative and interest of Senators Javits and Clark and the sympathetic understanding and help of our distinguished chairman, Senator Hill.

We confidently expect in the course of these hearings to receive cogent testimony from a considerable number of expert witnesses concerning the underlying philosophy, general purposes, and specific provisions of the pending measures. We also hope to receive guidance and enlightenment from a wide variety of qualified citizens with respect to the urgent public question of what, in our mid-20th century America, the Federal Government should be doing, that it is not already doing, to encourage, to stimulate, and to develop an intelligent public interest and participation in all kinds of creative and interpretative forms of art.

We desire to make this record of testimony not only for the immediate present, in these closing days of the second session of the 87th Congress, but also for reference and research purposes during the recess.

If, because of limited time and the pressure of circumstances, it proves impossible to enact any legislation in the arts field during this session, I feel certain that the subcommittee will be reconstituted next January for the purpose of an even broader and deeper examination of the questions under consideration today. The record compiled in these present hearings will, of course, stand as a solid foundation from which to proceed next year.

The question of a Federal Advisory Council to the Arts, such as proposed in Senator Humphrey's bill, S. 741, pending before us, and in Congressman Thompson's bill, H.R. 4172, which is presently in the House Rules Committee, has been examined by this committee and

by the Senate on previous occasions. There is a considerable body of testimony on this proposal dating from 1956 and 1957. In fact, the Senate Committee on Labor and Public Welfare, in 1956, reported former Senator Lehman's bill (S. 3419) providing for a Federal Council on the Arts. The bill passed the Senate on July 5, 1956.

Hearings were also held in 1957 but no further committee action occurred on the Senate side.

The other two bills under consideration today have not had the benefit of public airing by this committee. Senator Clark's bill, S. 785, authorizing grants to the States, and Senator Javits' bill, S. 1250, providing for the establishment of a U.S. Arts Foundation, are, in that sense, new proposals. This subcommittee is greatly interested in securing testimony on both these important measures, as well as on the more familiar proposal to establish a Federal Advisory Council on the Arts.

Because of the very great public response to the announcement that the subcommittee was going to hold hearings, we have had to limit the number of witnesses who can appear before the subcommittee and have requested all others to file statements for printing in the record. I will further ask all the public witnesses to restrict their oral presentation to 15 minutes or less and to submit such supplemental information as they may wish for the record. The record will be kept open until Wednesday, September 5, for the filing of statements.

I would now like to call on Senator Javits for any remarks he may have, and, before doing so, I would ask that at this point in the record there be printed copies of the three bills, explanation of each, and the departmental reports.

(S. 741, S. 785, and S. 1250, summary of each and departmental reports follow:)

[S. 741, 87th Cong., 1st Sess.]

[Introduced Jan. 31, 1961, by Mr. Humphrey (for himself, Mr. Clark, Mr. Douglas, Mr. Morse, Mr. Williams of New Jersey, Mr. Cooper, Mr. Javits, and Mr. Long of Missouri)]

A BILL To provide for the establishment of a Federal Advisory Council on the Arts to assist in the growth and development of the fine arts in the United States

*Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,* That the Congress hereby finds and declares—

(1) that the growth and flourishing of the arts depend upon freedom, imagination, and individual initiative;

(2) that the encouragement of creative activity in the performance and practice of the arts, and of a widespread participation in and appreciation of the arts, is essential to the general welfare and the national interest;

(3) that as workdays shorten and life expectancy lengthens, the arts will play an evermore important role in the lives of our citizens; and

(4) that the encouragement of the arts, while primarily a matter for private and local initiative, is an appropriate matter of concern to the United States Government.

SEC. 2 (a) There is hereby established in the Department of Health, Education, and Welfare a Federal Advisory Council on the Arts (hereafter in this Act referred to as the "Council"). The Council shall be composed of twenty-one members appointed by the President, by and with the advice and consent of the Senate, from among private citizens of the United States who are widely recognized for their knowledge of or experience in, or for their profound interest in, one or more of the arts and who collectively will provide an appropriate balance of representation among the major art fields including music, drama, dance, literature, architecture and allied arts, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, and television. The President is requested in the making of such appointments to give consideration to such recom-

mendations as may from time to time be submitted to him by leading national organizations in these fields. Each member of the Council shall hold office for a term of six years, except that (1) any member appointed to fill a vacancy occurring prior to the expiration of the term for which his predecessor was appointed shall be appointed for the remainder of such term, and (2) the terms of the members first taking office shall expire, as designated by the President at the time of appointment, seven at the end of the second year, seven at the end of the fourth year, and seven at the end of the sixth year after the date of enactment of this Act. No member of the Council shall be eligible for reappointment during the two-year period following the expiration of his term. The President shall designate one member of the Council to serve as its chairman. The Council shall meet at the call of the Chairman or the Secretary of Health, Education, and Welfare (hereafter in this Act referred to as the "Secretary"), but not less often than twice during each calendar year. Eleven members of the Council shall constitute a quorum.

(b) The Council shall have an executive secretary who shall be appointed by the Secretary after consultation with the Council. Within the limits of appropriations available therefor, the Secretary shall provide necessary secretarial, clerical, and other staff assistance for the Council, its executive secretary, and its special committees.

SEC. 3. (a) The Council shall (1) recommend ways to maintain and increase the cultural resources of the United States, (2) propose methods to encourage private initiative in the arts, (3) cooperate with local, State, and Federal departments and agencies to foster artistic and cultural endeavors and the use of the arts both nationally and internationally in the best interests of our country, and (4) strive to stimulate greater appreciation of the arts by our citizens.

(b) To these ends the Council shall undertake studies of and make recommendations relating to appropriate methods, consistent with the policy set forth in the first section of this Act, for encouraging creative activity in the performance and practice of the arts and participation in and appreciation of the arts. In selecting subjects to be studied, the Council shall consider requests submitted to it by the heads of departments, agencies, and independent establishments of the Federal Government. The Council shall make recommendations in writing to the Secretary with respect to such studies; and the Secretary shall transmit such recommendations, together with his comments thereon, to the President and the Congress. In the selection of subjects to be studied and in the formulation of recommendations, the Council may obtain the advice of any interested and qualified persons and organizations, and the Secretary may appoint interested and qualified persons to assist the Council in making its studies from among those qualified persons recommended to him by the Council.

SEC. 4. Members of the Council, and persons appointed to assist the Council in making its studies, while attending meetings of the Council or while engaged in the conduct of studies authorized by this Act, shall receive compensation at a rate to be fixed by the Secretary, but not exceeding \$50 per diem, and shall be paid travel expenses, including per diem in lieu of subsistence, as authorized by law (5 U.S.C. 73b-2) for persons in the Government service employed intermittently.

SEC. 5. (a) Any member of the Council appointed under this Act, any person appointed to assist the Council in making its studies, and any other person appointed, employed, or utilized in an advisory or consultative capacity under this Act is hereby exempted, with respect to such appointment, employment, or utilization, from the operation of sections 281, 283, 284, and 1914 of title 18 of the United States Code, except as otherwise specified in subsection (b) of this section.

(b) (1) The exemption granted by subsection (a) of this section shall not extend to the following acts performed as an officer or employee of the United States by any person so appointed, employed, or utilized: (A) The negotiation or execution of, or (B) the making of any recommendation with respect to, or (C) the taking of any other action with respect to, any individual contract or other arrangement under this Act with the private employer of such person or any corporation, joint stock company, association, firm, partnership, or other business entity in the pecuniary profits or contracts of which such person has any direct or indirect interest.

(2) The exemption granted by subsection (a) of this section shall not, during the period of such appointment, employment, or utilization and the further

period of two years after the termination thereof, extend to the prosecution or participation in the prosecution, by any person so appointed, employed, or utilized, of any claim against the Government involving any individual contract or other arrangement entered into pursuant to this Act concerning which the appointee had any responsibility during the period of such appointment, employment, or utilization.

SEC. 6. There are hereby authorized to be appropriated to the Department of Health, Education, and Welfare such sums as may be necessary to carry out this Act, including expenses of professional, clerical, and stenographic assistance. Such appropriations shall be available for services as authorized by section 15 of the Act of August 2, 1946 (5 U.S.C. 55a).

SEC. 7. This Act shall not be deemed to invalidate any provision in any Act of Congress or Executive order vesting authority in the Commission of Fine Arts.

THE LIBRARY OF CONGRESS,  
LEGISLATIVE REFERENCE SERVICE,  
Washington, D.C., August 22, 1962.

FEDERAL ADVISORY COUNCIL ON THE ARTS

[S. 741, introduced by Mr. Humphrey (for himself, Mr. Clark, Mr. Douglas, Mr. Morse, Mr. Williams of New Jersey, Mr. Cooper, Mr. Javits, and Mr. Long of Missouri.)]

*Purpose.*—To provide for the establishment, in the Department of Health, Education, and Welfare, of a Federal Advisory Council on the Arts to assist in the growth and development of the fine arts in the United States.

*Membership.*—The Council would be composed of 21 members appointed by the President, subject to Senate confirmation, from among private citizens of the United States who are widely recognized for their knowledge of or experience in, or for their profound interest in, one or more of the arts and who collectively would provide an appropriate balance of representation among the major art fields (including music, drama, dance, literature, architecture, and allied arts, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, and television).

*Duration of appointment.*—Council members would be appointed for a term of 6 years, with one-third of the terms expiring every 2 years.

*Organization.*—The President would designate one member of the Council as its Chairman. The Council would meet at the call of the Chairman or the Secretary of Health, Education, and Welfare, but not less than twice during each calendar year. The Council would have an executive secretary, appointed by the Secretary of Health, Education, and Welfare after consultation with the Council. Provision would be made for secretarial and staff assistance to the Council, its executive secretary, and its special committees.

*Functions.*—The Council would (1) recommend ways to maintain and increase the cultural resources of the United States, (2) propose methods to encourage private initiative in the arts, (3) cooperate with local, State, and Federal departments and agencies to foster artistic and cultural endeavors and the use of the arts both nationally and internationally in the best interests of our country, and (4) strive to stimulate greater appreciation of the arts by our citizens.

To these ends the Council is directed to undertake studies of appropriate methods for encouraging creative activity in the performance and practice of the arts and participation in and appreciation of the arts, and to make recommendations in writing to the Secretary of Health, Education, and Welfare. The Secretary would transmit the recommendations, with his comments, to the President and the Congress.

These studies would be conducted by special committees composed of persons expert in the particular field of art involved.

*Miscellaneous.*—Provision for remuneration for service on the Council and for committee studies as well as contractual authority granted. Authorizes such appropriations as necessary to carry out provisions of the act.

HELEN A. MILLER,  
Education and Public Welfare Division.

EXECUTIVE OFFICE OF THE PRESIDENT,  
BUREAU OF THE BUDGET,  
Washington, D.C., August 29, 1962.

HON. LISTER HILL,  
Chairman, Committee on Labor and Public Welfare,  
U.S. Senate, Washington, D.C.

DEAR MR. CHAIRMAN: This is in reply to your letter of February 9, 1961, requesting the views of the Bureau of the Budget with respect to S. 741, to provide for the establishment of a Federal Advisory Council on the Arts to assist in the growth and development of the fine arts in the United States.

The Bureau of the Budget concurs with the views expressed by the Department of Health, Education, and Welfare in its report on this bill. We also recommend that lines 14 and 15 on page 2 of the bill be amended to eliminate the requirement that the 21 members of such an advisory body be appointed by and with the advice and consent of the Senate.

I am authorized to advise you that enactment of legislation along the lines of S. 741 would be in accord with the program of the President.

Sincerely yours,

PHILLIP S. HUGHES,  
Assistant Director for Legislative Reference.

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE,  
Washington, August 28, 1962.

HON. LISTER HILL,  
Chairman, Committee on Labor and Public Welfare,  
U.S. Senate, Washington, D.C.

DEAR MR. CHAIRMAN: This letter is in response to your request of February 9, 1961, for a report on S. 741, a bill to provide for the establishment of a Federal Advisory Council on the Arts to assist in the growth and development of the fine arts in the United States.

This bill would establish in this Department a 21-member Federal Advisory Council on the Arts, appointed by the President, with the advice and consent of the Senate. The Council would be broadly representative of the various arts fields and would be charged with (1) recommending ways to maintain and increase the cultural resources of the United States, (2) proposing methods to encourage private initiative in the arts, (3) cooperating with Federal, State, and local agencies to foster artistic and cultural endeavors and the use of the arts both nationally and internationally in the best interests of our country, and (4) striving to stimulate greater appreciation of the arts by our citizens. To these ends the Council would be directed to undertake studies of, and make recommendations relating to, appropriate methods for encouraging creative activity in the performance and practice of the arts and participation in and appreciation of the arts. The Secretary would transmit these recommendations together with his comments thereon, to the President and the Congress.

Enactment of this bill would be a desirable forward step in the expression of the profound national interest in the encouragement and development of the practice and appreciation of the arts by our people and the consequent enrichment of our national life.

We suggest deletion of the words "both, nationally and internationally" from page 4, lines 5 and 6, of the bill. While, of course, cultural and artistic development in this country strengthens the impact of this country abroad and our resources for international activities in the arts, the matter of international cooperation in the arts is covered by other laws and involves considerations of foreign policy.

The Bureau of the Budget advises that there is no objection to the presentation of this report to your committee and that enactment of legislation along the lines of S. 741 would be in accord with the program of the President.

Sincerely,

IVAN A. NESTINGEN, *Acting Secretary.*

THE COMMISSION OF FINE ARTS,  
Washington, February 24, 1961.

HON. LISTER HILL,  
Chairman, Committee on Labor and Public Welfare,  
U.S. Senate, Washington, D.C.

DEAR MR. CHAIRMAN: As requested by your letter of February 9, 1961, I am writing to give you the views of the Commission of Fine Arts with reference to S. 741, 87th Congress, a bill to provide for the establishment of a Federal Advisory Council on the Arts to assist in the growth and development of the fine arts in the United States.

The Commission of Fine Arts noted that the primary purpose of S. 741 is to establish an advisory body, in the Department of Health, Education, and Welfare, to study and recommend methods to encourage creative activity in the performance and practice of the arts, and to arouse wider appreciation of the arts. It was also noted that the bill, if enacted, would establish a council of 21 members appointed by the President, who collectively would provide an appropriate balance of representation among the major art fields; and that the Council would recommend (1) ways to maintain and increase the cultural resources of the United States, (2) propose methods to encourage private initiative in the arts (3) cooperate with local, State, and Federal departments to foster artistic and cultural endeavors and the use of the arts nationally and internationally, and (4) strive to stimulate greater appreciation of the arts by our citizens. It was further noted that, under section 7 of the bill, no provision in any act of Congress or Executive order vesting authority in the Commission of Fine Arts would be deemed to be invalidated by the bill enacted.

The members of the Commission have asked me to state that they believe enactment of legislation to create an Advisory Council on the Arts could, in their opinion, be of assistance in the promotion of programs in the fine arts in the United States, and they recommend its passage. It appears, for instance, that one of the primary functions of an Advisory Council on the Arts should be the responsibility of advising the Secretary of Health, Education, and Welfare as to the appropriateness of programs and projects proposed by a State seeking to obtain a Federal grant, such as has been proposed in S. 785 and other bills introduced in the 87th Congress. The examination, consultation, and recommendation with reference to proposed State programs and projects could constitute a major portion of the work of the Advisory Council. It was noted that all of the bills, so far proposed to establish Federal grants to the States for the development of the arts, provide that the Secretary of Health, Education, and Welfare would determine the payments to be made, but do not provide for any assistance in reaching a determination as to the appropriateness of a proposed plan. The members feel that the Secretary would be placed in an embarrassing position unless he were to have access to the advice and recommendations of an Advisory Council in the Arts (as proposed in S. 741) in the matters of programs and Federal grants to the States, if such legislation is passed.

It is the further opinion of the Commission of Fine Arts that an Advisory Council, composed of smaller working committees to study specific phases of a problem, would be preferable to consideration of programs by large groups which would tend to slow down action and reduce chances of reaching an effective solution. The Secretary of Health, Education, and Welfare can doubtless do this without special authorization.

The members also suggested that the provision in section 3(b) beginning on line 13, p. 4, should be amended to read "head of departments, agencies, and independent establishments of the Federal [Government] and the various local and State departments or agencies", inasmuch as section 3(a) states that a primary purpose of the Council is to propose methods to encourage private initiative in the arts and to cooperate with "local, State, and Federal departments or agencies." For this reason the members believe that, in selecting studies to be made, the Council should not be restricted solely to considerations of requests made to it by the Federal Government.

The Bureau of the Budget has advised us that it has no objection to the submission of this report to your committee.

Sincerely yours,

DAVID E. FINLEY, *Chairman*  
(For the Commission of Fine Arts).

[S. 785, 87th Cong., 1st Sess.]

[Introduced Feb. 2, 1961, by Mr. Clark (for himself, Mr. Humphrey, and Mr. Pell)]

A BILL To establish a program of grants to States for the development of programs and projects in the arts, and for other purposes

*Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,*

## SHORT TITLE

SECTION 1. This Act may be cited as the "National Cultural Development Act".

## DECLARATION OF PURPOSE

SEC. 2. The purpose of this Act is—

(1) to assist the several States to inventory their existing programs in the major art fields including music, drama, dance, literature, architecture and allied arts, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, and television, to survey the need for additional programs in the major art fields, and to develop programs and projects for public and other nonprofit activities in the arts in such a manner as will, in conjunction with existing programs and facilities, furnish adequate programs, facilities, and services in the arts to all their people;

(2) to assist the several States in aiding existing projects and programs which are making a significant public contribution in one or more of the major art fields;

(3) to assist in the construction of public and other nonprofit centers for the performance, demonstration, teaching, or exhibition of the arts;

(4) to assist the several States to protect and preserve sites, buildings, or objects of national or local historical, architectural, or artistic significance;

(5) to assist the several States in developing projects and programs designed to supply leadership, training, and experience in the art fields; and

(6) to authorize the Secretary to make grants for the conduct of research, experiments, and demonstrations relating to the effective development and utilization of facilities and resources in the various art fields.

## AUTHORIZATION OF APPROPRIATIONS

SEC. 3. In order to assist the States in carrying out the purposes of this Act, there is hereby authorized to be appropriated \$5,200,000 for the fiscal year beginning July 1, 1961, and a like amount for each subsequent fiscal year.

## STATE PLANS

SEC. 4. (a) Any State which desires to take advantage of the benefits of this Act must submit a State plan which—

(1) designates a State agency (hereinafter in this title referred to as the "State agency") as the sole agency for the administration of the State plan;

(2) sets forth a program under which funds paid to the State under this Act will be expended solely on programs and projects approved by the State agency which carry out one or more of the purposes of this Act as set forth in section 2;

(3) provides that the State agency will make such reports in such form and containing such information, as the Secretary may from time to time require;

(4) provides for the coordination of the projects and programs carried out under the State plan with the artistic and cultural programs and activities of educational and other public and nonprofit institutions in the State; and

(5) provides for such fiscal control and fund accounting procedures as may be necessary to assure proper disbursement of and accounting for Federal funds paid to the State under this Act.

(b) The Secretary shall approve any State plan and any modification thereof which complies with the provisions of subsection (a).

(c) The State plan may include standards for determination of the Federal share of the cost of art programs and projects approved in the State for assistance under this Act; except that no such standards shall provide for a Federal share of more than 50 per centum of the cost of any such program or project. The Secretary shall approve any such standards and any modifications thereof which are not inconsistent with the purposes of this Act.

#### ALLOTMENTS AND PAYMENTS TO STATES

SEC. 5. (a) (1) For the fiscal year beginning July 1, 1961, each State for which a State plan has been approved under section 4(b) of this Act prior to or during such fiscal year shall be entitled for such year to an allotment not to exceed \$100,000 (as determined by the Secretary within the limits of available appropriations).

(2) Of the total amount appropriated under section 3 of this Act for the fiscal year beginning July 1, 1962, and each succeeding fiscal year, each State which on the first day of such fiscal year has in effect a State plan approved by the Secretary under section 4(b) of this Act shall be entitled to an allotment equal to such amount divided by the total number of such States.

(3) Each allotment made under this section shall be available for payment of the Federal share of the costs of programs and projects carried out under a State plan approved by the Secretary under section 4(b) of this Act.

(b) The Secretary shall determine the payments to be made under this Act and certify to the Secretary of the Treasury the amounts thereof. Upon receipt of such certification, the Secretary of the Treasury shall, prior to audit or settlement by the General Accounting Office, pay in accordance with such certification. Sums allotted to a State for a fiscal year under this section and remaining unobligated at the end of such year shall be made available to such State for the same purposes for the next fiscal year in addition to the sums allotted to such State for such next fiscal year.

(c) For the purposes of this section, the term "Federal share" with respect to any program or project means the proportion of the cost of such program or project to be paid by the Federal Government, and shall be determined as follows:

(1) If the State plan contains standards for the determination of the Federal share of such cost approved by the Secretary as provided in section 4(c), the Federal share with respect to such program or project shall be determined by the State agency in accordance with such standards.

(2) If the State plan does not contain such standards, the Federal share shall be the amount, not more than 50 per centum of the cost of the program or project involved, as determined by the State agency and approved by the Secretary.

#### WITHHOLDING OF CERTIFICATION

SEC. 6. Whenever the Secretary, after reasonable notice and opportunity for hearing to the State agency, finds—

(1) that such agency is not complying substantially with the provisions of this Act or the terms and conditions of its State plan approved under this Act;

(2) that any funds paid to such agency under this Act have been diverted from the purposes for which they were allotted or paid;

(3) that any assurance given in the State plan is not being or cannot be carried out; or

(4) that adequate State funds are not being provided annually for the direct administration of the State plan,

the Secretary shall forthwith notify the Secretary of the Treasury and the State agency that no further certification will be made under this Act with respect to such State agency until there is no longer any default or failure to comply or the diversion has been corrected, or, if compliance or correction is impossible, until the State repays or arranges the repayment of the Federal funds which have been improperly diverted or expended.

## DEFINITIONS

SEC. 7. For the purposes of this Act—

- (1) The term "Secretary" means the Secretary of Health, Education, and Welfare; and
- (2) The term "State" means a State, the District of Columbia, or Puerto Rico.

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THE LIBRARY OF CONGRESS,  
LEGISLATIVE REFERENCE SERVICE,  
Washington, D.C., August 22, 1962.

## NATIONAL CULTURAL DEVELOPMENT ACT

[S. 785, introduced by Mr. Clark (for himself, Mr. Humphrey, and Mr. Pell)]

*Purpose.*—Would establish a program of Federal grants to the States to help develop programs and projects in the arts. Proposes to assist the States (1) to inventory their existing programs in the major art fields, to survey the need for additional programs in these fields, and to further develop public and non-profit art programs and projects in conjunction with existing programs and facilities in order to provide adequate programs, facilities, and services in the arts to all their people; (2) to aid existing projects and programs making a significant public contribution in one or more of the major art fields; (3) to protect and preserve sites, buildings, or objects of national or local historical, architectural, or artistic significance; (4) to develop projects and programs to supply leadership, training, and experience in the art fields.

The bill also authorizes the Secretary of Health, Education, and Welfare to make grants for research, experiments, and demonstrations relating to the development of facilities and resources in the various art fields. It also provides for assistance in constructing public and other nonprofit centers for the performance, demonstration, teaching, or exhibition of the arts.

*Appropriation authorization.*—\$5,200,000 for each fiscal year.

*State plans.*—Requires States desiring to take advantage of this act to submit plans which meet certain Federal requirements set forth in the bill.

*Allotments to States.*—Each participating State would be entitled to an equal allotment of the appropriation. However, no State's allotment is to exceed \$100,000 per fiscal year.

*Federal share.*—Would provide for a Federal share of up to 50 percent of the cost of art programs and projects approved in the State for assistance.

*Miscellaneous.*—Would grant the Secretary of Health, Education, and Welfare the power to withhold certifications after reasonable notice and opportunity for hearings on violations.

HELEN A. MILLER,  
*Education and Public Welfare Division.*

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EXECUTIVE OFFICE OF THE PRESIDENT,  
BUREAU OF THE BUDGET,  
Washington, D.C., August 29, 1962.

HON. LISTER HILL,  
*Chairman, Committee on Labor and Public Welfare,  
U.S. Senate, Senate Office Building, Washington, D.C.*

DEAR MR. CHAIRMAN: This is in reply to your letter of February 7, 1961, requesting a report on S. 785, a bill to establish a program of grants to States for the development of programs and projects in the arts, and for other purposes.

The President, in his February 6, 1962, message, stated: "We are justly proud of the vitality, the creativity, and the variety of the contemporary contributions our citizens can offer to the world of the arts. If we are to be among the leaders of the world in every sense of the word, this sector of our national life cannot be neglected or treated with indifference. Yet, almost alone among the governments of the world, our Government has displayed little interest in fostering cultural development."

We concur with the Department of Health, Education, and Welfare's views on this bill and believe that legislation along the lines of S. 741 is a desirable first

step toward achieving the objective stated by the President. I am authorized to advise you that enactment of legislation along the lines of S. 741 would be in accord with the program of the President.

Sincerely yours,

PHILLIP S. HUGHES,  
*Assistant Director for Legislative Reference.*

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DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE,  
*Washington, August 28, 1962.*

HON. LISTER HILL,  
*Chairman, Committee on Labor and Public Welfare,  
U.S. Senate, Washington, D.C.*

DEAR MR. CHAIRMAN: This letter is in response to your request of February 7, 1961, for a report on S. 785, a bill to establish a program of grants to States for the development of programs and projects in the arts, and for other purposes.

This bill would authorize annual appropriations of \$5,200,000 for grants to the States to assist them (1) to inventory their existing programs in major art fields (including music, drama, dance, literature, architecture and allied arts, painting, sculpture, photography, graphic and craft arts, motion pictures, radio and television), to survey the need for additional programs in major art fields, and to develop programs and projects for public and other nonprofit activities in the arts so as to furnish adequate programs, facilities, and services in the arts; (2) to aid existing projects and programs of significance in major art fields; (3) to aid in the construction of public and other nonprofit centers for the performance, demonstration, teaching, or exhibition of the arts; (4) to protect and preserve sites, buildings, or objects of historical, architectural, or artistic significance; (5) to develop projects and programs to supply leadership, training, and experience in the art fields; and would also (6) authorize this Department to conduct research experiments, and demonstrations relating to the effective development and utilization of facilities and resources in various art fields. Payments to any State would not exceed \$100,000 in each fiscal year.

We are aware that a need exists in most areas of the Nation for the types of programs and activities that would be encouraged under the provisions of S. 785. The President, in his message of February 6, 1962, relative to an educational program recognized that the Federal Government should make contributions to the advancement of the arts and endorsed legislation that would establish a Federal Advisory Council on the Arts.

Our Department has recommended enactment of legislation along the lines of S. 741, which would establish the Advisory Council. In our judgment, this represents an important step in the development of an effective Federal program for the encouragement of the arts, as it would afford the means for a thorough and sympathetic appraisal of the needs of the arts in our country and of the most appropriate and useful contributions that could be made by the Federal Government. The proposal embodied in the instant bill presumably would be among those given careful consideration by such a council.

We are advised by the Bureau of the Budget that there is no objection to the presentation of this report from the standpoint of the administration's program.

Sincerely,

IVAN A. NESTINGEN,  
*Acting Secretary.*

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THE COMMISSION OF FINE ARTS,  
*Washington, February 23, 1961.*

HON. LISTER HILL,  
*Chairman, Senate Committee on Labor and Public Welfare,  
Washington, D.C.*

DEAR MR. CHAIRMAN: As requested by your letter of February 7, 1961, I am writing to give you the views of the Commission of Fine Arts with reference to S. 785, 87th Congress, a bill to establish a program of grants to States for the development of programs and projects in the arts, and for other purposes.

The members noted that the purpose of the bill is to assist the several States in their existing programs in the major fields of art and to further the development of arts programs by way of Federal grants of 50 percent of the cost of

the development. The program of grants is to be administered by the Secretary of the Department of Health, Education, and Welfare.

The Commission of Fine Arts believes that the proposed legislation (S. 785) could be of assistance in developing programs in the fine arts in the United States. The Commission suggests that, under this legislation, the responsibilities imposed upon the Secretary of Health, Education, and Welfare would be very great, and that no provision has been made to provide adequate assistance from a body of experts in the various fields of the fine arts. For instance, under the provisions of S. 785, it appears that the Secretary alone is to judge whether a State plan is appropriate, or is in need of modification, and to determine the amount of payments to be made. The Commission of Fine Arts feels that, in reaching a decision on these questions, the advice of a Federal Advisory Council, such as the one proposed in S. 741, and in other bills introduced in the 87th Congress, would greatly assist the Secretary in carrying out his duties.

The Bureau of the Budget has advised us that it has no objection to the submission of this report to your committee, but that it recommends enactment of legislation along the lines of S. 741 prior to consideration of bills such as S. 785.

For the Commission of Fine Arts:

Sincerely yours,

DAVID E. FINLEY, *Chairman.*

[S. 1250, 87th Cong., 1st Sess.]

[Introduced Mar. 8, 1961, by Mr. Javits]

A BILL To establish the United States Arts Foundation

*Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,*

#### ESTABLISHMENT OF FOUNDATION

SECTION 1. There is hereby established in the executive branch of the Government an independent agency to be known as the United States Arts Foundation (hereinafter referred to as the "Foundation").

#### DECLARATION OF POLICY

SEC. 2. The Congress finds that a large and progressively increasing proportion of the people of the United States are deprived of the opportunity to view and enjoy living theatrical performances, musical concerts, opera, dance, ballet, and choral recitals, and the performing and visual arts generally; that the general welfare will be promoted by providing national recognition of the status of the theater and other performing arts as a cherished and valued part of the Nation's cultural resources since colonial days, as a valued means for the building of morale among the civilian components engaged in defense production and among the Armed Forces, and for the promotion of education, national culture, recreation, skill in the arts, and beneficial utilization of leisure time; that it is desirable to establish a United States Arts Foundation to provide such recognition and also to consider how the presentation to and appreciation by the people of theatrical and other performing arts and productions may best be stimulated in civic and educational groups as well as professional companies throughout the Nation and regions thereof (including ships, airfields, posts, camps, and stations of the Armed Forces and mines, plants, and offices of the civilian component production forces) and to take steps appropriate to stimulate such increased and more widespread presentations.

#### TRUSTEES OF FOUNDATION

SEC. 3. (a) The Foundation shall be subject to the general supervision and policy direction of a board of trustees which shall consist of the Director of the Foundation and of twelve members to be appointed by the President, by and with the advice and consent of the Senate. The President shall endeavor to provide representation to the several performing arts, to civic, educational, and professional groups concerned with and engaged in productions of the performing and visual arts, to the trade unions and trade associations concerned with the performing arts, and to the attending public. The President is requested, in the making of nominations, to give due consideration to recommendations for nomina-

tion which may be submitted to him by the representative associations of the foregoing and of organizations and associations concerned with the encouragement and development of the performing and visual arts.

(b) The term of office of each trustee of the Foundation shall be six years in duration, expiring on April 30, except that the terms of the trustees first taking office after the enactment of this Act shall expire, as designated by the President at the time of appointment, four at the end of two years, four at the end of four years, and four at the end of six years, subsequent to the April 30 following the enactment of this Act. A vacancy shall be filled only for the unexpired portion of the term. Any person who has been a trustee of the Foundation for twelve consecutive years shall be ineligible for appointment during the following two-year period: *Provided*, That the provisions of this subsection shall not apply to the Director of the Foundation acting in his capacity as a trustee.

(c) The President shall call the first meeting of the trustees of the Foundation, at which the first order of business shall be the election of a Chairman and a Vice Chairman.

#### PRINCIPAL POWERS AND DUTIES OF THE FOUNDATION

Sec. 4. (a) The Foundation is authorized and directed to—

(1) stimulate and encourage throughout the United States the study of and the advancement of the performing and visual arts and public interest therein;

(2) stimulate and encourage within such reasonable limitations as it shall determine the presentation throughout the United States and to the widest practicable audiences, of productions of the performing and visual arts, of both new works and works drawn from the existing literature of those arts, which have substantial artistic or historic significance, giving preference to stimulating and encouraging the works of citizens and residents of the United States and of the Americas;

(3) foster and encourage professional and civic and nonprofit, private, public, educational, institutional, or governmental groups which are engaged in or directly concerned with the performing and visual arts and productions;

(4) foster and encourage maintenance of registers, as may be deemed advisable, of theaters, personnel, or otherwise; and make such surveys and analyses as may be deemed advisable in the interest of the performing and visual arts throughout the country; and

(5) provide through direct grant or otherwise financial assistance and support from the funds appropriated to the Foundation or otherwise obtained pursuant to this Act or other Acts, to professional groups and groups meeting professional standards, and educational groups, engaged in or concerned with the performing arts and productions, for the purpose of enabling such groups to provide productions of such types or in such regions as would be unavailable to the prospective audience without such assistance, or to provide instruction in the performing and visual arts, but such groups shall be eligible for financial assistance only if no part of the net earnings of such groups inures to the benefit of any private stockholder or stockholders, or individual or individuals, and if such groups satisfy the standards of subsection (c) of section 170 of the Internal Revenue Code of 1954 so as to authorize deductions from gross income of donations to such groups. The Foundation shall wherever practicable develop the principle of matching funds with States and interested agencies, public or private.

(b) The Foundation shall not produce or present any production.

(c) The trustees of the Foundation shall meet four times each year, beginning on the first Monday in February, May, August, and November, and at such other times as the Chairman may determine. The Chairman shall also call a meeting whenever one-third of the trustees so request in writing. A majority of the trustees of the Foundation shall constitute a quorum. Each trustee shall be given notice, by registered mail mailed to his last known address of record not less than fifteen days prior to any meeting, of the call of such meeting.

(d) The first Chairman and Vice Chairman of the Foundation shall be elected by the Foundation to serve until the first Monday in May next succeeding the date of election at which time a Chairman and Vice Chairman shall be elected for a term of two years. Thereafter such election shall take place at the annual meeting occurring at the end of each such term. The Vice Chairman shall per-

form the duties of the Chairman in his absence. In case a vacancy occurs in the chairmanship or vice chairmanship, the Foundation shall elect a trustee to fill such vacancy.

(e) The Foundation shall render an annual report to the President for submission on or before the 15th day of January to the Congress, summarizing the activities of the Foundation and making such recommendations as it may deem appropriate.

#### DIRECTOR OF FOUNDATION

Sec. 5. There shall be a Director of the Foundation (hereinafter referred to as the "Director"), who shall be appointed by the President, by and with the advice and consent of the Senate. In the appointment of the Director of the Foundation, the President is requested to give due consideration to the recommendations for such an appointment which may be submitted to him by the Board of Trustees, and the Board of Trustees in making such recommendations shall give due consideration to the recommendations which may be submitted to them by the representative groups referred to in section 3(a) of this Act. The Director shall serve as an ex officio trustee of the Foundation. In addition, he shall be the chief executive officer of the Foundation. The Director shall receive compensation at the rate of \$25,000 per annum and shall serve for a term of six years unless sooner removed by the President: *Provided*, That at any time a majority of the Board of Trustees may recommend such removal to the President.

#### ADMINISTRATION AND ENABLING AUTHORITY

Sec. 6. (a) The Foundation may appoint committees or councils or panels concerned with particular regions of the country or with particular aspects of the performing and visual arts, or both, and composed of persons who need not be trustees of the Foundation, or of organizations. The Foundation shall maintain an office in the District of Columbia, and in such other places through the country as it may deem appropriate.

(b) The Director shall have general authority to carry out and execute the programs of the Foundation on a full time, continuous basis, to recommend programs to the Foundation and to discharge such other functions as the Foundation may delegate to him, including functions vested in the Foundation by this Act. Except as specifically approved by the Foundation, the Director shall not hold any office in, or act in any capacity for, any group or institution with which the Foundation makes any contract, or to which it gives any award or assistance.

(c) The Foundation is specifically authorized to—

(1) prescribe such rules and adopt such bylaws as it deems necessary governing the manner of its operation and its organization and personnel;

(2) make expenditures, and enter into contracts or other arrangements as may be necessary for administering the provisions of this Act, without regard to the provisions of section 3709 of the Revised Statutes (41 U.S.C. 5);

(3) make advance, progress, and other payments which relate to research in the performing and visual arts without regard to the provisions of section 3648 of the Revised Statutes (31 U.S.C. 529);

(4) acquire by purchase, lease, loan, or gift, and to hold and/or dispose of by sale, lease, or loan, real and personal property, to receive and use funds or property donated by others;

(5) publish or arrange for the publication of information relating to the performing and visual arts and productions, or personnel engaged therein, without regard to the provisions of section 11 of the Act of March 1, 1919 (44 U.S.C. 111);

(6) accept and utilize the services of voluntary and uncompensated personnel;

(7) pay fees for and to enter into contracts with persons for the performance of services required by the Foundation; and

(8) pay to persons rendering services to the Foundation whether on an uncompensated basis or on a fee or contract basis as provided in section 6(c) (6) and (7) travel and subsistence expenses while away from their homes or regular places of business in accordance with the Travel Expense Act of 1949, as amended, and the Standardized Government Travel Regulations.

(d)(1) the Foundation is authorized to make loans to any professional group or any group meeting professional standards, or any educational group meeting standards prescribed by the Foundation engaged in or connected with the performing and visual arts and productions or in instruction therein. Such loans may provide for payment to the Foundation of a percentage of the net profits of the production or productions, or of interest, or both, as may be determined by the Foundation.

(2) A group shall not be eligible for assistance under subparagraph (1) unless (A) such group satisfies the standards of subsection (c) of section 170 of the Internal Revenue Code of 1954, so as to authorize deductions of donations to such group from the gross income of the donor, and (B) no part of the net earnings of such group inures to the benefit of any private stockholder or individual.

#### STATE COOPERATION

SEC. 7. In any State where a State or local agency has been created pursuant to State law to supervise the operation of a performing and visual arts program found by the Foundation to be substantially similar to the provisions of this Act, the Foundation may provide by agreement with such agency for the supervision and administration by such agency of the programs made under the provisions of this section, in order to prevent duplication of functions, and to achieve administrative economies and coordination between the program established under this Act and any State or local programs to deal with the encouragement and advancement of the performing and visual arts.

#### INTERNATIONAL COOPERATION

SEC. 8. (a) The Foundation is authorized, with the approval of the President and to the extent specified by such approval, and in consultation with the Department of State, to cooperate in, assist, and sponsor international activities relating to the performing and visual arts, including assistance to or sponsorship of performances in other countries.

(b) The Director, with the approval of the Foundation, and subject to consultation with the Secretary of State, may defray the expenses of trustees or employees of the Foundation, and members of councils or committees of the Foundation, in attending meetings, congresses, and performances in other countries relating to the performing and visual arts, whenever he deems it necessary in the promotion of the objectives of this Act.

#### APPROPRIATIONS

SEC. 9. (a) For the purpose of carrying out the provisions of this Act, there is hereby appropriated for the fiscal year ending June 30, 1962, such sum not exceeding \$5,000,000, and for each fiscal year thereafter such sums, not exceeding \$10,000,000 annually, as the Congress may determine. The moneys appropriated to the Foundation shall remain available for expenditure for two years following the expiration of the fiscal year for which appropriated.

(b) Moneys received by the Foundation pursuant to paragraph (4) or (5) of section 6(c), or pursuant to section 6(d), of this Act, shall not be covered into the Treasury as miscellaneous receipts, but shall be kept in a special account, maintained by the Treasury Department, or may be kept by the Foundation in commercial banking institutions, or invested in securities eligible for trust funds in the District of Columbia, and shall be available to the Foundation for the purposes of this Act.

#### GENERAL PROVISIONS

SEC. 10. (a) The Director shall, in accordance with such policies as the Foundation shall from time to time prescribe, appoint and fix the compensation of such personnel as may be necessary to carry out the provisions of this Act. Such appointments shall be made and such compensation shall be fixed in accordance with the provisions of the civil-service laws and regulations and the Classification Act of 1949, as amended, except that the Director may, in accordance with such policies as the Foundation shall from time to time prescribe, employ such technical and professional personnel or personnel with experience in or relating to any of the performing and visual arts, and fix their compensation, without regard to such laws, as he may deem necessary for the discharge of the responsibilities of the Foundation under this Act. The Deputy Director hereinafter provided for, and the members of the councils or com-

mittees, shall be appointed without regard to the civil-service laws or regulations. Except with the approval of the Foundation, neither the Director nor the Deputy Director shall engage in any other business, vocation, or employment than that of serving as such Director or Deputy Director, or hold any office in, or act in any capacity for, any organization, agency, or institution with which the Foundation makes any contract or other arrangement under this Act.

(b) The Director may appoint, with the approval of the Foundation, a Deputy Director, who shall perform such functions as the Director, with the approval of the Foundation, may prescribe and shall be acting Director during the absence or disability of the Director or in the event of a vacancy in the Office of the Director, and who shall receive compensation at a rate not to exceed \$20,000 per annum.

(c) The trustees of the Foundation, and the members of the councils and committees, shall receive compensation at the rate of \$50 for each day engaged in the business of the Foundation pursuant to authorization of the Foundation, and shall be allowed travel and subsistence expenses while away from their homes or regular places of business in accordance with the Travel and Subsistence Act of 1949, as amended, and the Standardized Government Travel Regulations.

(d) Persons holding other offices in the executive branch of the Federal Government may serve as members of the committees or councils, but they shall not receive remuneration for their services as such members during any period for which they receive compensation for their services in such other offices.

(e) Service of an individual as a trustee or employee of the Foundation, or a committee or council, shall not be considered as service bringing him within the provisions of section 281 or section 283 of title 18 of the United States Code unless the act of such individual, which by such section is made unlawful when performed by an individual referred to in such section, is with respect to any particular matter which directly involves the Foundation or in which the Foundation is directly interested.

(f) Agencies of the United States Government are authorized to render assistance to the Foundation by the donation or loan of employee services and by the donation or loan of supplies, office or building space, or other property, either on a reimbursable or nonreimbursable basis.

#### DEFINITION AND TITLE

SEC. 11. As used in this Act—

(a) The term "performing and visual arts" means the arts related to performances of theatrical plays, dance, ballet, and choral performances, and performances of musical works (instrumental, voice, and/or operatic); and includes the arts of painting, sculpture, photographic, graphic and craft arts, playwriting, acting, directing, staging, scenic and costume design, and composition and performance of music, opera, and dance and ballet.

(b) The term "productions" means plays (with or without music), ballets, dance and choral performances, exhibitions, readings, concerts, recitals, operas, and any other performances before members of the public involving the execution or rendition of any of the performing arts and meeting such standards as may be established by the Foundation.

(c) The term "group" includes any society, institution, organization, or association, whether or not incorporated.

#### SHORT TITLE

SEC. 12. This Act may be cited as the "United States Arts Foundation Act".

THE LIBRARY OF CONGRESS,  
LEGISLATIVE REFERENCE SERVICE,  
Washington, D.C., August 22, 1962.

U.S. ARTS FOUNDATION

[S. 1250, Mr. Javits]

*Purpose.*—Would establish in the executive branch of the Government an independent agency—the U.S. Arts Foundation.

*Trustees of Foundation.*—The Foundation would be under the general supervision and policy direction of a board of trustees of 12 members and a director appointed by the President, subject to Senate confirmation. In making the appointments it is suggested that the President provide representation to the several performing arts, to civic, educational, and professional groups of the performing and visual arts, to trade unions and trade associations concerned with the performing arts, and to the attending public. Would also provide for recommendations for nomination from the foregoing groups.

*Term of office of trustees.*—Six years with provision for a second term after which there must be a 2-year lapse before renomination. Specifies length of terms for first appointments to provide for rotation.

*Principal powers and duties.*—Would authorize and direct the Foundation to stimulate and encourage: (1) the study and advancement of the performing and visual arts; (2) the presentation of such productions of the arts of both new works and works from existing literature, which have artistic or historic significance, giving preference to the works of citizens and residents of the United States and of the Americas.

The bill also authorizes and directs the Foundation to foster and encourage: (1) professional and civic and nonprofit, private, public, educational, institutional, or governmental groups engaged in or directly concerned with the performing and visual arts and productions; (2) the maintenance of registers of theaters and personnel; the making of surveys and analyses in the interest of the performing and visual arts.

The bill would further provide assistance for productions in the performing and visual arts in regions where they would otherwise be unavailable to the prospective audiences without such assistance, and for instruction in those arts. This assistance would be available to professional groups and groups meeting professional standards, as well as educational groups which are engaged in or concerned with the performing arts and productions. To this end, financial assistance would be available through direct grant or through other funds available to the Foundation through this act or other acts. The grants or financial assistance can be made to groups only if no part of the net earnings of such groups benefits any private stockholders or individuals and if such groups satisfy standards of the Internal Revenue Code so as to authorize deductions from gross income of donations to such groups.

*Matching funds.*—The Foundation wherever practicable shall develop the principle of matching funds with States and interested agencies, public or private.

The bill stipulates that the Foundation shall not produce or present any production.

*Meetings, etc.*—The bill designates specific times for meetings of the trustees of the Foundation; outlines method of notification and procedure for election of the first chairman and vice chairman; provides for an annual report to the President and the Congress.

*Director of Foundation.*—Provides for appointment by the President, subject to Senate confirmation, after consideration of recommendations of the trustees and representative groups concerned with the performing and visual arts. Would provide a salary of \$25,000 a year for a full-time director for a 6-year term, unless removal is recommended by a majority of the trustees.

*Administration and enabling authority.*—Outlines the details for carrying out the purposes of the Foundation and would authorize the making of loans to nonprofit groups concerned with the performing and visual arts.

*State cooperation.*—Would provide that where a State or local agency has been created pursuant to State law to supervise the operation of a performing and visual arts program the Foundation may provide by agreement for the coordination between the program of the U.S. Arts Foundation and that of the State or local agency.

*International cooperation.*—Would authorize the Foundation, when specifically approved by the President, and in consultation with the Department of State, to cooperate in, assist, and sponsor international activities concerned with the performing and visual arts, including assistance to or sponsorship of performances in other countries. Within certain limitations the director can arrange for attendance at meetings, congresses, and performances in other countries relating to the performing and visual arts.

*Appropriations.*—Would authorize for the first fiscal year a sum not to exceed \$5 million and for each fiscal year, thereafter a sum not to exceed \$10 million.

The bill would provide also that money received by the Foundation, other than appropriated funds, are to be kept in a special account in the Treasury or

may be kept in commercial banking institutions by the Foundation or invested in certain securities eligible for trust funds.

*General provisions.*—The bill provides for the appointment of personnel to carry out the intent of the legislation.

HELEN A. MILLER,  
*Education and Public Welfare Division.*

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EXECUTIVE OFFICE OF THE PRESIDENT,  
BUREAU OF THE BUDGET,  
*Washington, D.C., August 21, 1961.*

HON. LISTER HILL,  
*Chairman, Committee on Labor and Public Welfare, U.S. Senate, Senate Office Building, Washington, D.C.*

DEAR MR. CHAIRMAN: This is in reply to your letter of March 10, 1961, requesting a report on S. 1250, a bill to establish the U.S. Arts Foundation.

This bill would create a foundation to stimulate study and advancement of, and public interest in, the performing arts by encouraging the presentation of productions throughout the United States; to foster and encourage all groups engaged in or concerned with the performing arts and productions; to further the maintenance of registers of theaters and personnel and to make such surveys and analyses as are appropriate in the interest of the performing arts; and to provide financial assistance through grants and loans to enable groups to provide productions or instruction, provided no profits therefrom accrue to any private stockholders or individuals.

The Bureau of the Budget is in sympathy with many of the objectives of the proposed legislation. However, the broad scope of responsibilities which would be assigned to the proposed Foundation raises serious questions about the appropriate role of the Federal Government in the cultural development of the Nation. This Bureau favors enactment of legislation which would establish, in the Department of Health, Education, and Welfare, a Federal Advisory Council on the Arts. Such an advisory body would undertake studies and make recommendations relating to appropriate methods for encouraging creative activity in the performance, practice and appreciation of the arts as well as furthering participation in these endeavors.

Until such an advisory body has reviewed various alternatives as to the most appropriate manner of furthering culture and the arts in this country, including proposals similar to those advanced by S. 1250, we believe it would be inadvisable to establish an Arts Foundation to undertake operating programs. Accordingly, we would oppose enactment of S. 1250 at this time.

Sincerely yours,

PHILLIP S. HUGHES,  
*Assistant Director for Legislative Reference.*

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DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE,  
*Washington, September 14, 1961.*

HON. LISTER HILL,  
*Chairman, Committee on Labor and Public Welfare, U.S. Senate, Washington, D.C.*

DEAR MR. CHAIRMAN: This letter is in response to your request of March 10, 1961, for a report on S. 1250, a bill to establish the U.S. Arts Foundation.

This bill would establish an independent agency to be called the U.S. Arts Foundation, the function of which would be to promote the study and advancement of the "performing and visual arts" (viz, "The arts related to performances of theatrical plays, dance, ballet, and choral performances, and performances of musical works (instrumental, voice, and/or operatic)" and including "the arts of painting, sculpture, photographic, graphic and craft arts, play-writing, acting, directing, staging, scenic and costume design, and composition and performance of music, opera, and dance and ballet").

The President, with the advice and consent of the Senate, would appoint a Director of the Foundation (who would serve as ex officio member of the Foun-

dation's board of trustees) and 12 trustees. The President would be directed to endeavor to make his appointments with a view to providing representation to the several performing arts and to groups, organizations, and trade unions concerned with such arts. The duties of the Foundation would include promoting and encouraging the performing and visual arts by various means including providing loans, grants, or other financial assistance to nonprofit educational and professional performing groups. The bill would authorize \$5 million for fiscal 1962 and a maximum of \$10 million for each year thereafter for these purposes.

The basic purpose of such a Foundation—encouragement of the arts—is consistent with objectives supported by this Department. Vigorous development of the arts would be of value to the United States both in the opportunities it would provide for citizens to enrich their lives and put their leisure time to good use, and in the development of our cultural relations with other nations.

However, it is the judgment of the Department that any program of Federal assistance to the arts or to any particular field of art should begin with the establishment of an expert advisory group, which would make studies and recommendations concerning appropriate means of Federal assistance. A bill to provide for the establishment of a Federal Advisory Council on the Arts, proposing to create such an expert group, was passed by the Senate in the 84th Congress (S. 3419); in this session a similar bill has been favorably reported to the House by the Committee on Education and Labor (H.R. 4172). The Council would be representative of all major fields of art. Given the background which its recommendations to Congress would provide, better opportunity would exist for assessing the practicability of such a program of encouragement to a particular area of art as is proposed in the instant bill, S. 1250.

Accordingly, the Department recommends against enactment of S. 1250 at this time, and suggests that legislation along the lines of H.R. 4172 to create a Federal Advisory Council on the Arts be favorably considered.

We are advised by the Bureau of the Budget that there is no objection to the presentation of this report from the standpoint of the administration's program.

Sincerely yours,

WILBUR J. COHEN, *Assistant Secretary.*

DEPARTMENT OF THE AIR FORCE,  
OFFICE OF THE SECRETARY,  
Washington, September 19, 1961.

HON. LISTER HILL,  
*Chairman, Committee on Labor and Public Welfare,*  
*U.S. Senate,*

DEAR MR. CHAIRMAN: I refer to your request to the Secretary of Defense for the views of the Department of Defense with respect to S. 1250, 87th Congress, a bill to establish the U.S. Arts Foundation. The Secretary of Defense has assigned to the Department of the Air Force the responsibility for providing your committee with a report on this legislation on behalf of the Department of Defense.

The purpose of S. 1250 is as stated in its title.

It appears that the Armed Forces could derive some benefits from this proposal, if enacted. Since S. 1250 relates primarily to the responsibility of other agencies, the Department of Defense would defer to such agencies.

Under the authorization contained in subsection (f) of section 10 of the bill, some costs might be incurred by agencies within the Department of Defense, but it is not possible to estimate or foresee what those costs might be.

This report has been coordinated within the Department of Defense in accordance with procedures prescribed by the Secretary of Defense.

The Bureau of the Budget advises that, from the standpoint of the administration's program, there is no objection to the presentation of this report for the consideration of the committee.

Sincerely,

LYLE S. GARLOCK,  
*Assistant Secretary of the Air Force.*

THE GENERAL COUNSEL OF THE TREASURY,  
Washington, September 7, 1961.

HON. LISTER HILL,  
Chairman, Committee on Labor and Public Welfare,  
U.S. Senate, Washington, D.C.

DEAR MR. CHAIRMAN: Reference is made to your request for the views of this Department on S. 1250, a bill to establish the U.S. Arts Foundation.

The Department has no information as to the necessity or desirability of the proposed U.S. Arts Foundation and is not in a position to comment on the general merits of the proposed legislation. However, certain provisions of the bill are of interest to this Department and comments on those provisions follow.

Section 6(d)(1) of the bill would authorize the Foundation to make loans to any professional group, or any group meeting professional standards, or any educational group meeting standards prescribed by the Foundation engaged in or connected with the performing arts and productions or in instruction therein. As a matter of general principle, the Treasury Department is opposed to new loan programs, except where they are considered highly essential to implement impelling national policy objectives. Moreover, the proposed lending program would, in our opinion, have little possibility of being self-liquidating.

Section 9(a) of the bill would provide that moneys appropriated to the Foundation shall remain available for expenditure for 2 years following the expiration of the fiscal year for which appropriated. This provision would not appear to be necessary since appropriations which are obligated during the fiscal year for which they are made remain available for an indefinite period for the payment of outstanding obligations. Consequently, it is recommended that the provision be deleted.

Section 9(b) of the bill would provide in part that moneys received by the Foundation shall be kept in a special account maintained by the Treasury Department or kept in commercial banking institutions. Since moneys cannot be drawn out of the Treasury except as a consequence of an appropriation, it is recommended that language be added to appropriate the moneys in the special account for the purposes of the proposed legislation. In addition, the Department believes that the accounts of Federal agencies and instrumentalities should be maintained in the Treasury and they should not be authorized to maintain accounts in commercial banking institutions.

The Department has been advised by the Bureau of the Budget that there is no objection from the standpoint of the administration's program to the submission of this report to your committee.

Sincerely yours,

ROBERT H. KNIGHT,  
General Counsel.

DEPARTMENT OF STATE,  
Washington, September 12, 1961.

HON. LISTER HILL,  
Chairman, Committee on Labor and Public Welfare,  
U.S. Senate.

DEAR MR. CHAIRMAN: The Department welcomes the opportunity to comment on S. 1250, to establish the U.S. Arts Foundation. Recognizing the important role that the performing and visual arts play in the international relation of the United States, the Department warmly endorses the objectives of the bill. The specific provisions of the bill that pertain to international activities are found in sections 4(a)(2) and 8(a).

Section 4(a)(2) provides for encouraging the presentation within the United States of productions of the performing and visual arts, giving preference to the works of citizens and residents of the United States and of the Americas. The Department believes that the foreign policy objectives of the United States would be served by financing, on a selective basis, the participation of foreign artists in nonprofit tours, festivals, competitions and exhibitions in the United States. The Department considers, however, that such support should be made available to artists from Asia and Africa, for example, as well as to artists from the other countries of the Western Hemisphere. For this reason, the Department would prefer a broader type of authority, such as that found in section 102(a)(2) of S. 1154, "To provide for the improvement and strengthening of the international relations of the United States by promoting better mutual understanding among the peoples of the world through educational and cultural exchanges."

Section 8(a) of the bill authorizes the proposed Arts Foundation, with the President's approval and in consultation with the Department of State, "to cooperate in, assist, and sponsor international activities relating to the performing and visual arts, including assistance to or sponsorship of performances in other countries." Such authority appears to duplicate authority already granted to the President by Public Law 860, 84th Congress (22 U.S.C. 1991-2001). In view of this existing authority for cultural exchange administered by the Department, and of the Department's responsibility for foreign policy, we question the advisability of creating separate and independent authority for international cultural exchange in the proposed U.S. Arts Foundation. In order therefore to clarify the role of the proposed Arts Foundation in such exchanges, it is suggested that section 8(a) of the bill might be modified to read as follows:

"Sec. 8. (a) The Foundation is authorized, with the approval of the President and to the extent specified by such approval, and in consultation with the Department of State, to cooperate in, assist, and sponsor international activities within the United States relating to the performing and visual arts. The Foundation also is authorized to cooperate with, advise, and assist the Department of State and any other agency or agencies of the United States designated by the President to exercise the authority conferred on him by the International Cultural Exchange and Trade Fair Participation Act of 1956."

The Bureau of the Budget advises that, from the standpoint of the administration's program, there is no objection to the presentation of this report for the consideration of the committee.

Sincerely yours,

BROOKS HAYS,  
*Assistant Secretary*  
(For the Secretary of State).

Senator PELL. Senator Javits?

Senator JAVITS. Thank you, Mr. Chairman.

I, too, would like to express my appreciation to our chairman, Senator Hill, for authorizing this subcommittee and these hearings, and Senator Pell for taking on the task of chairing the subcommittee and also for its tremendous interest, which I think will be so fruitful as we work on this matter in the field of Federal aid for the arts.

For 14 years as a Member of the House, and as a Member of the Senate, I have been sponsoring and working for legislation for Federal assistance to the arts. It is therefore especially gratifying that these hearings are being opened.

It is noteworthy that some of the greatest long-range benefits to U.S. prestige abroad have come from our cultural exchange agreements involving tours by such world-famed personalities as Marian Anderson, Van Cliburn, Helen Hayes, and Louis Armstrong. American artists who participate in these programs, often at a personal financial sacrifice, have rendered magnificent service in sharing our country's culture and promoting good relations with other countries. This has become urgent now when the arts have become a factor of national prestige in the competition between the Communist bloc and the free world, particularly in the newly developing nations.

This success emphasizes the need to develop a cultural base in depth within our own borders and for Congress to concern itself with the problem of broadening the basis of our cultural institutions and activities. The difficulties faced by our famed cultural institutions were dramatically illustrated last year by the labor dispute that threatened for a time to black out the Metropolitan Opera House for an entire season. At that time I urged the Secretary of Labor, Mr. Goldberg, to intervene and in a letter pointed out to him:

The Met is a national institution and a national heritage, and is so regarded throughout the world. It is as fully identified with the United States as the

Bolshoi is with the Soviet Union, and it would have constituted a serious blow to our international prestige had it failed to open its season because of financial difficulties. A free society must show its capability for preserving its finest values without totalitarian authority.

There is no doubt that the Federal Government is becoming more and more aware of the need to concern itself with the broad level of our cultural and artistic resources and their development. During the 1960 presidential campaign, both candidates supported a national program of aid to the arts, and the President in fact expressed full support for a "federally supported foundation," the very proposal which is embodied in my bill, S. 1250, one of the subjects of the hearings.

In October 1960 the then Senator Kennedy said:

I am in full sympathy with the proposal for a federally supported foundation to provide encouragement and opportunity to nonprofit private and civic groups in the performing arts. When so many other nations officially recognize and support the performing arts as part of their national cultural heritage, it seems to me unfortunate that the United States has been so slow in coming to a similar recognition.

The U.S. Arts Foundation, which I propose, would help make possible live performances and exhibits in areas which could not otherwise receive and support them. It would depend on box office and there would be Government subvention—not subsidy—therefore, the public would continue to be the final arbiter of taste. It would stimulate a revival of the arts in entire regions through the work of private, nonprofit groups, municipalities and State agencies able to operate because of the subvention available under the Foundation to cover the difference between costs and admissions. It is noteworthy that such admissions are free of Federal income tax—as the result of efforts in which I participated made some time ago. The U.S. Arts Foundation would bring about wider dissemination of the performing and visual arts and, within the framework of free enterprise and voluntary association, expose many more people and more places to the best in American culture than any other measure now before the Congress. It would also help in the development and training of new talent in the arts field.

This is a conservative proposal, providing only \$10 million a year from the Federal Government for the entire country, but it is most important as a first step in obtaining from the Federal Government some recognition of its responsibility for the encouragement of American culture. Spent in conjunction with matching funds from interested and producing public or private agencies in the performing and visual arts, this modest Federal appropriation could stimulate the creation of as much as \$50 million a year in non-Government activity for the arts.

I would like to point out here parenthetically, Mr. Chairman, that Senator Clark's bill, in giving aid to the States, is not at all inconsistent with mine, and I think the two go very well together.

I hope very much that they will be considered in that way.

I also feel the same way about Congressman Thompson's and Senator Humphrey's bills. There is nothing inconsistent whatever between these various measures which are all moving in the same direction.

The U.S. Arts Foundation would be authorized to accept donations and utilize the services of volunteers so that a minimum of ap-

propriated funds would be required. It would function through panels or committees composed of artists and representatives of education and the general public who would judge the artistic worth and cultural significance of submitted programs to determine whether they qualify for support by the Foundation.

There are functioning arts foundations along these very lines in the United Kingdom and in Canada, and they have proved strikingly successful, I am very proud to state. I know Congressman Lindsay will join with me in this, that New York State has pioneered in the forward looking step of establishing a New York Arts Council to operate within State boundaries, and several other States have followed its example by setting up similar State agencies.

It has been very successful, as our Governor Rockefeller reported the other day, and several other States have followed.

At present, outside of a dozen or so large cities throughout the country, there is little in the way of performing and visual arts—yet the difference between providing and not providing these cultural benefits is in monetary terms often minute. This is indeed one case where a drop in the bucket can help quench the cultural thirst of 180 million people.

Expressions of support for this legislation have come to me from a great many people in the academic and artistic world, among them the first lady of the American theater, Helen Hayes; Ralph Bellamy in his capacity as president of Actors Equity; the noted composer, Richard Rogers; the president of ANTA, Peggy Wood; John Brownlee, president of the American Guild of Musical Artists; Erich Leinsdorf, music consultant for the Metropolitan; the famed impresario, Sol Hurok; the great operatic sopranos, Rise Stevens and Mimi Benzell; and many of those who will be testifying here in the next few days.

My legislation has the support of Anthony A. Bliss, president of the Metropolitan Opera Association, who wrote me on February 17, 1961, as follows:

I appreciate your informing me that you purpose to reintroduce a bill to create a U.S. Arts Foundation, which, as I understand it, is substantially similar to the one introduced by you and Senator Clark in 1959. As president of the Metropolitan Opera Association, the bill such as you propose is of the greatest interest.

Traditionally in this country, encouragement and support of the performing arts has been a private affair, with local and Federal Governments assisting only in the main to the extent of certain tax advantages or some subsidization for visits to other countries in connection with cultural exchange. Such a situation, certainly in the case of opera and ballet, is historically unique. It has resulted in a limitation of the American performing arts program out of all proportion to our wealth and to the interest, both actual and potential, of our people in such a program. Particularly, it has tended to limit the development of performing arts programs to the centers of concentrated wealth.

A program, therefore, such as you propose, which appears similar in character to that presently operative in England and Canada, would, in my opinion, contribute much to placing America where it belongs—in the forefront of the performing arts.

I believe the U.S. Arts Foundation can enable us to look forward to the day when our Nation will be served by theater, opera, ballet, music, painting, and sculpture, and all the other arts available in all sections of our land, so that no populated place is culturally starved. The world will honor us for it and the soul of America will be enabled to

grow in keeping with the growth of our culturally creative capabilities.

Two other points that are important:

One is that we are probably the only major country in the world which does not do this, and we are definitely behind the international parade.

Finally, the international cultural activities which we do carry on, have been continued through two administrations—that of President Eisenhower and President Kennedy—out of an emergency fund of the President; we have carried on creditably, but we will profit enormously from the sponsorship of an entity like the Foundation or some other Federal Government group which will give it the prestige, standing, and implemental development which it so urgently requires.

Again, Mr. Chairman, I would like to close by expressing my appreciation to you for the fine arrangements made for these hearings, your enthusiasm for carrying them on, and the hopefulness with which I see now the possibility that we shall have some action in this very important field.

At this point I would like to have made a part of the record my remarks in the Congressional Record of March 8, 1961.

Senator PELL. Your request shall be granted.

(The documents referred to follow:)

#### U.S. ARTS FOUNDATION

Mr. JAVITS. Mr. President, I introduce at this time, for appropriate reference, a revision of my bill to establish a U.S. Arts Foundation to give some Federal recognition and aid by way of subvention to cultural endeavors in the American theater, music, and other arts.

I point out to my colleagues that this time I have included in the bill eligibility for the visual arts, in order to make the plan which I have conform, insofar as possible, to practices of the British Arts Council and the Canadian Arts Council, which I think are particularly analogous to the action we ought to take in this country.

Mr. President, the United States is probably the only major country in the world now which does not do something about this very critical matter of cultural and artistic development in the country.

The PRESIDING OFFICER. The bill will be received and appropriately referred.

The bill (S. 1250) to establish the U.S. Arts Foundation, introduced by Mr. Javits, was received, read twice by its title, and referred to the Committee on Labor and Public Welfare.

Mr. JAVITS. Mr. President, I also ask unanimous consent to have printed in the Record as a part of my remarks letters of endorsement for this proposed legislation from Mr. Erich Leinsdorf, music consultant of the Metropolitan Opera; Rise Stevens, a great operatic soprano; and a very old friend of mine who is interested in the arts in New York, Mr. Symon Gould, director of the Film Guild.

There being no objection, the letters were ordered to be printed in the Record, as follows:

"METROPOLITAN OPERA,  
"New York, N.Y., February 21, 1961.

"Senator JACOB K. JAVITS,  
"New York, N.Y.

"DEAR SENATOR JAVITS: Returning from my tour with the Boston Symphony, it has been pointed out to me that you introduced a bill in Congress to establish a U.S. Arts Foundation to promote the study and advancement of the performing arts.

"May I congratulate you on this most commendable and very necessary initiative? If there is anything I can do in the form of assistance or active advise, I would be more than delighted to help.

"Sincerely,

"ERICH LEINSDOFF."

"METROPOLITAN OPERA,

"New York, N.Y., February 21, 1961.

"Senator JACOB K. JAVITS,  
"Washington, D.C.

"DEAR SENATOR JAVITS: I would like to express my heartfelt support for your efforts toward the establishment of a U.S. Arts Foundation. Word reached me on tour in Hawaii concerning the bill you were planning to introduce in the Senate. I am deeply interested to know that you feel that the Congress is at long last on the verge of recognizing that our Government has a responsibility toward the performing arts and that you are planning to implement that responsibility in tangible form.

"Taking advantage of a brief stay at home, I wish to tell you how enthusiastic I am about your action which at last shows the way toward the entry of our Government into the fields of music and theater.

"I would welcome the opportunity to be of help to you in any way.

"Sincerely yours,

"RISE STEVENS."

"FILM GUILD,

"New York, N.Y., February 9, 1961.

"Hon. JACOB K. JAVITS,  
"New York City.

"DEAR JACK: Assuredly you are to be commended to find time in your ultra-occupied career to foster interest and sponsor esthetically progressive legislation looking toward the establishment of a long-deferred Arts Foundation which our country should undeniably support.

"While it is true that present emergencies require a concentrated attention on conditions which affect the economic, social, and virtual survival status of our Nation, nevertheless the eternal life of a people are inextricably bound up with its intellectual and artistic qualities which are both a generative and a regenerative power.

"One might indulge in the cliché that long after our diplomats, politicians and, aye, even Senators (please forgive) are long forgotten, the poets, playwrights, and authors are eternally remembered, at least the good ones.

"There is no doubt that the theater is and can become a vital force in the life of our Nation, pointing the way to a higher idealism and stirring both the patriotism and thinking elements of our folk and rousing them to a degree where it can become a major influence in preserving our cherished ideals and liberties against the threats of ideologies that seek to displace them.

"In addition, the cinema must also be counted upon to have that projecting power and influence on the higher level of production, not of course the run-of-the-mill commercial output. Therefore, I submit that any Arts Foundation that you propose should embody these twin arts which are basically related in their artistic and esthetic milieu.

"As you know, I am the 'father' of the art cinema movement in this country, and I would be happy to consult with you in framing your proposed legislation so that proper recognition may be made to include the cinema in its essentials because while the theater is unfortunately confined to the major urban centers, the film reaches the smallest hamlets and thereby can and should exert a major influence in the esthetic life of our people if the persons and groups dedicated to elevating film standards receive proper recognition and support.

"Sincerely yours,

"SYMON GOULD,  
"Director."

Mr. JAVITS. Mr. President, I also ask unanimous consent to have printed in the Record a very accurate report of my interview in regard to this bill, from the publication Back Stage.

There being no objection, the article was ordered to be printed in the Record, as follows:

[From Back Stage, Feb. 17, 1961]

"CLIMATE RIGHT FOR FEDERAL AND STATE AID TO THE ARTS—KENNEDY AND ROCKEFELLER IN RECEPTIVE MOODS

"Now is the time for all good governments to come to the aid of their culture. "According to Senator Jacob K. Javits, Republican of New York, 'the climate has never been better in the country for the people and their elected representa-

tives to finally accept the fact that we have a culture in America and we should do something to aid in its development.'

"Senator Javits introduced in the Senate Monday, February 13, legislation to establish a U.S. Arts Foundation to promote the study and the advancement of the performing arts throughout the United States.

"A press conference held at Actors Equity in New York City, Senator Javits said that he has been trying to get Federal recognition of the arts since 1949, but this is the first year he is reasonably confident that such legislation can be passed since 'it is now the most strategic moment. We have a new, forward-looking President who is inclined to look upon the arts with favor. We have the British and Canadian Arts Councils to serve as examples. We have States, especially New York State, lending an open ear.'

"After the press conference, Senator Javits told Allen Zwerlling, publisher of 'Black State' that one of the main blocks to previous legislation introduced in the House, Representatives Barden of North Carolina, no longer heads the Committee on Labor and Education. Representative Barden pigeon-holed nearly all such bills in the past but the new head of the committee is Congressman Adam Clayton Powell, of New York, who is expected to move all such bills along quickly. More liberal committee heads in both Houses of Congress are now receptive to legislation aiding the arts and a mail campaign could convince the recalcitrants.

#### "MAIL CAMPAIGN

"Senator Javits emphasized that a mail campaign is needed and he urged interested individuals and organizations all over the country to write their own Senators expressing their approval of his bill which will be referred to the Senate Committee on Labor of Public Welfare.

"Senator Javits also explained that his bill was actually a conservative one, calling for no more than \$10 million a year for the entire country (compared to \$100 million allocated in Canada), but he felt that it was important to get the Government to at least recognize officially that the United States has a culture. Under the Javits bill there can be no fear of Government domination of the arts since the Government will not be hiring any performers or building theaters or museums. 'Actually,' said the Senator, 'the Government will just be a partner with the people in supporting nonprofit projects. If the people do not respond at the box office, the projects will fold since they cannot depend solely on Government aid.'

#### "EXAMPLE OF PROGRAM

"Pressed to give one example of how the program might work, Senator Javits cited the hypothetical case of an established, recognized nonprofit group that wanted to do a series of Shakespearean plays but found that they lost \$50,000 doing it in the past over a 10-week period. The Government board would examine the projects, check the expenses, cost of production, and expected box office returns. It would then guarantee to make up part of the expected loss, say \$25,000 to \$35,000, forcing the group to expand efforts to increase their intake at the box office, but also guaranteeing the loss would not be disastrous. As the Senator explained, this is a rough idea of how one project could work.

"Details of the bill call for the appointment of a Director and a Board of Trustees comprised of 12 private citizens appointed by the President to serve 6-year terms to operate the U.S. Art Foundation which during its first year would operate on a budget not to exceed \$5 million and \$10 million annually thereafter.

#### "FUNCTIONS OF FOUNDATION

"The U.S. Arts Foundation would be authorized to:

"1. Provide financial assistance to nonprofit groups engaged in the performing arts including theatrical and musical performances, opera, dance, ballet and choral recitals, and to encourage such presentations in all parts of the United States.

"2. Cooperate, assist, and sponsor international activities relating to the performing arts in consultation with the State Department, including the sponsorship of performance abroad;

"3. Establish and maintain registers of personnel and theaters in the performing arts;

"4. Foster and encourage civic and nonprofit private and public educational institutions or Government groups directly concerned with performing arts;

"5. Conduct surveys of these performing arts.

“Senator Javits said: ‘At long last, Congress is on the verge of recognizing that the Federal Government has a responsibility toward the performing arts in our Nation that it can best fulfill in the role of a stimulator and coordinator of the artistic and cultural resources of the United States. New York now has a State program under the direction of the New York State Council on the Arts, set up under State law, to encourage the arts. President Kennedy has evidenced his interest in such a program for the United States and, in fact, the 1960 Democratic Party platform proposed a Federal advisory agency to assist the expansion of our cultural resources. New York City and other municipalities are helping the arts. In Congress, the number of bills already introduced for this purpose since the beginning of this session is additional evidence of likely congressional action in this field.’

“ ‘MODEST APPROPRIATION

“‘The U.S. Arts Foundation functioning on a modest appropriation of a few million a year spent in conjunction with matching funds of other interested public or private agencies, could stimulate as much as \$50 million in non-Government activity on behalf of our performing arts. I believe that national legislators are expressing heightened interest in such a proposal because of the marked increase in cultural activity at local and State levels. It’s been impressed upon them that a majority of the American people no longer view the performing arts merely as a fringe benefit of modern living squeezed into the entertainment category. We are coming to realize that cultural pursuits are not a luxury but a necessity in our free society as it continues to grow and develop in this space age. While our space missiles and satellites will continue to make headlines abroad, U.S. prestige abroad received enormous benefits from the cultural exchange agreements and foreign tours by American artists like Helen Hayes, Marion Anderson, Van Cliburn, and Louis Armstrong long before Discovery I ever went into orbit, and it will continue to do so.

“‘The legitimate expansion of Federal activity in many social and economic spheres in recent years has paved the way now for the Government to develop a partnership concept to help advance the arts through aiding local organizations and sending live performances into areas which otherwise would not receive them. As yet, a television set is no substitute for a family excursion to the theater or a concert or the ballet.

“‘Nor is the desire to advance the arts through governmental participation new. It 1891 Congress established the National Conservatory of Music, which brought Anton Dvorak to this country; it was this American experience which inspired him to compose the “New World Symphony.”

“ ‘ANTA A FIRST STEP

“‘In 1935 the American National Theater and Academy (ANTA) was chartered by Congress. Although its growth was seriously hampered by the coming of the war and by lack of funds, it is now directing with great success our international efforts in the field of music and the theater under the auspices of the State Department. In recent years, Congress established the permanent program of cultural exchange with other nations, granted a Federal charter to the National Music Council, and established a National Cultural Center in Washington, D.C.

“‘Recognition of America’s need for frequent performances of theatrical and other works in all parts of our Nation and of the people’s unabated desire for such performances prompted me in 1949 to introduce, while a Member of the House of Representatives, a resolution looking toward the establishment of an American National Theater and an American National Opera and Ballet. My present proposal is closely analogous to the British and Canadian Arts Council which have done so much in their countries to stimulate the performing arts. It is my earnest hope that the present Congress will take cognizance of America’s needs for an active and expanded cultural life—a need which this bill attempts to meet.

“ ‘DONATIONS ACCEPTED

“‘The foundation is authorized to accept donations, collect admission charges, and utilize the services of volunteers, so that a minimum of appropriated funds would be required. It would have an appropriate number of committees composed of professional people and the general public covering the various aspects of

the performing arts to remove any danger of uniformity due to governmental assistance. The panels would judge the artistic worth and cultural significance of works to be presented to determine if they are worthy of support by the foundation.

"An organization functioning in this manner makes baseless the fear of governmental control of the arts and its relatively small cost should cause little anxiety about the level of governmental expenditures. This is indeed one case where a drop in the bucket can help quench the cultural thirst of 180 million people.

"I believe the U.S. Arts Foundation can enable us to look forward to the day when our Nation will be served by theater, opera, ballet, and music available in all sections of our land—so that no populated place is culturally starved—and the world will honor us for it. The soul of America will in this way be enabled to grow in keeping with the growth of our productive capabilities."

Senator PELL. I congratulate you, Senator Javits, not only on your statement, but on all the work that has gone into this field, and which has in large part been responsible for the holding of these hearings.

I was also interested in your thought that the various bills that are being introduced are not necessarily contradictory, but, rather, complementary, and I hope that thought will be developed in the course of the hearings.

Finally, in connection with your quotation of our President's views, I recall that during the Presidential campaign of 1960, Equity magazine, the journal of Actors' Equity Association, addressed questions to both candidates, the then Senator John Kennedy and the then Vice President Richard Nixon, concerning their views on legislation proposed by Senators Clark and Javits.

Both candidates replied at some length.

I think including the questions and answers in this record would be of value to the subcommittee, and, without objection, I would like to ask that the excerpts from Equity magazine of November 1960, be printed at this point in the record.

(The article referred to follows:)

THE PRESIDENTIAL CANDIDATES, SENATOR JOHN F. KENNEDY AND VICE PRESIDENT RICHARD M. NIXON, IN RESPONSE TO INQUIRIES FROM EQUITY MAGAZINE, TAKE POSITIONS ON THREE LEGISLATIVE QUESTIONS OF PARTICULAR CONCERN TO THE THEATRICAL COMMUNITY

#### QUESTIONS

1. Legislation sponsored by Senator Javits of New York and Senator Clark of Pennsylvania would establish a new federally supported foundation for the performing arts. This bill stipulates that the proposed foundation "shall not produce or present any productions \* \* \* but rather, through its appointed trustees, will foster and encourage professional and civic and nonprofit, private, public, educational, institutional or governmental groups which are engaged in or directly concerned with the performing arts and productions." The bill requests an initial appropriation of \$5 million, and it is intended that an annual appropriation would be augmented by tax-free donations, and that the foundation would be established as an independent agency in the executive branch of the Federal Government. Do you favor such a measure?

2. Would you request additional appropriations for the President's international cultural exchange program, for the purpose of increasing the number of live productions performed in other countries by professional American performing artists?

3. Artists in many fields are apt to have highly irregular incomes. Efforts made in the past to permit them to average their incomes for tax purposes over a period of from 3 to 5 years (as is allowed in several European countries) have been unsuccessful. How do you feel about these tax-averaging proposals?

DICK MOORE.

## ANSWERS BY SENATOR JOHN F. KENNEDY

It is a pleasure to reply to your questions \* \* \* for publication in Equity magazine.

1. I am in full sympathy with the proposal for a federally supported foundation to provide encouragement and opportunity to nonprofit, private and civic groups in the performing arts. When so many other nations officially recognize and support the performing arts as a part of their national cultural heritage, it seems to me unfortunate that the United States has been so slow in coming to a similar recognition.

2. I have been, in the Senate, a consistent and enthusiastic supporter of cultural exchange as a means of exhibiting abroad the quality and character of American culture and earning the good will that can only come from understanding and appreciation of our culture. American artists performing abroad have been one of our finest assets for this purpose and have been of incalculable value to this country's relations with other nations. I hope that the United States can continue and expand its efforts in this valuable program.

3. There is clearly a serious inequity in the failure of our tax laws to recognize the special problems created for artists and writers by the highly irregular character of their income from year to year. While I believe that the specific remedy for this inequity needs careful consideration, I would favor prompt and adequate revision of the tax laws to deal with it.

I hope that these statements are satisfactory for your use. Let me take this opportunity, also, to express my warm admiration and support for Actors' Equity and its achievements.

## ANSWERS BY VICE PRESIDENT RICHARD M. NIXON

1. I wholeheartedly support the objective of stimulating the advancement of the performing arts and promoting increased public appreciation of their important role in our national life.

I think that a good first step toward meeting that objective would be a proposal by this administration to create a "Federal Advisory Council on the Arts" within the Department of Health, Education, and Welfare.

The Council would explore all aspects of the question—including the proper function of the Federal Government in cultural development—and make recommendations as to the best methods by which we can encourage activity in the performance and appreciation of the arts as well as fostering participation in them.

It seems to me that laying this groundwork is necessary before we go on to consider specific proposals such as the establishment of an independent United States Art Foundation to undertake operating programs, as provided in the Javits-Clark bill.

Once we develop the basic guidelines, we can then study alternative programs and choose the one that will effectively promote the full development of our performing arts.

2. America is proud of her performing artists, and I believe that their frequent appearances overseas contribute greatly to an increased understanding of this Nation and the culture it represents.

As you know, the prestige which the President's Special International Program for Cultural Presentations has enjoyed in the past 5 years has been of tremendous importance in building and strengthening the image of America abroad.

I would certainly support an expansion of this program to assure that our performing arts are broadly represented in as many nations as possible. For example, I think we might have an American dramatic repertory company, an American ballet troupe, and an American symphony orchestra, all on tour. These groups would travel to virtually every corner of the world.

At present, however, we are not sending abroad as many of our artists as we would like. In the free world, there are more than 250 cities with large populations—more than 200,000 people each—which we should try to reach at least once a year.

My trip to the Soviet Union last year strengthened my belief that we should also increase both our cultural and person-to-person exchange programs with the Iron Curtain countries, as well as with those nations outside the Communist bloc areas.

We certainly cannot lose by continuing or expanding these exchanges with the Soviet Union and other Communist countries. We could stand to gain much.

It seems to me that these people may increase their pressures for greater freedom from oppressive controls as they become better acquainted with the aspects of a richer and freer life through direct contacts with Western cultural and civilization. The Communists challenge us to compete, and we welcome that challenge. Our answer is that we can match them in artistic excellence, or for that matter, in any field they want to choose.

3. The merits of this proposal, of course, would need to be weighed against the increased administrative costs and the loss of revenue to the Treasury which it might involve.

The present administration has recognized, in part, the equity of relief for taxpayers who experience sharp variations in income from year to year by support of legislation permitting a 3-year loss carryback and a 5-year loss carry-forward.

In deciding whether or not this principle should be extended to permit tax averaging, we must remember that if such relief were given to artists, it should be extended to all taxpayers with the same problem.

This might well put a heavy burden on both the Government and the taxpayer in that the tax for a given year would have to be recalculated again and again.

This aspect, plus the possible revenue losses resulting from tax averaging, would have to be carefully studied before we could make a firm decision about the proposal. Generally, I would say that if the burdens to the taxpayers and the Internal Revenue Service are shown to be excessive, I would oppose such a change in our tax laws. If a close study of its effects proves otherwise, and if its adoption would not interfere with more urgently needed tax reforms, then I think it could be favorably considered.

Senator PELL. I would now like to call on Senator Yarborough for any statement he may wish to express.

Senator YARBOROUGH. Mr. Chairman, in view of the live quorum, I shall not make a statement at this point, but I merely raise one question.

In checking the bills, I see that the House bill, H.R. 4172, Senator Clark's bill, S. 785, and Senator Humphrey's bill, S. 741, mention literature.

Senator Javits' bill does not mention literature except playwriting.

I am very much interested in literature, and I do not know if Senator Javits wishes to comment on that, in view of the live quorum, but I am very much interested in seeing that literature is included.

I would point out in that connection that for every one person who sees a play by Shakespeare, probably thousands of people read and enjoy Shakespeare.

I will discuss that with you later. If you gentlemen will pardon me, we have a live quorum.

Senator JAVITS (presiding pro tempore). I will continue, if it is agreeable to my colleagues and to you, Congressman Thompson.

Our first witness is the Honorable Frank Thompson, Jr., Representative from New Jersey. I am very glad to see you here, Congressman.

I think you and my own dear friend, Congressman Lindsay, are, by all odds, the leaders in the House in this field. We are very gratified to see you here.

Would you proceed, please?

#### STATEMENT OF HON. FRANK THOMPSON, JR., U.S. REPRESENTATIVE FROM THE STATE OF NEW JERSEY

Mr. THOMPSON. Thank you, Senator.

Before my prepared statement, I have some documents from the House committee and from the subcommittee of which I am chairman which may be of value to you for your record.

The first is an excerpt from the message from the President relative to an educational program of February 6, 1962, and the second—Senator, you referred in your brief statement to Secretary Goldberg's participation at your request in the Metropolitan Opera dispute; I have here an excerpt from the opinion and award with relation to this subject which may be of value to your record.

Senator JAVITS. It certainly is. It is indispensable. Secretary Goldberg made a big point of that, and he is absolutely right, and we would be delighted to have it. Without objection, those documents will be included as part of the record.

(The excerpts referred to previously follow:)

EXCERPT FROM THE MESSAGE FROM THE PRESIDENT OF THE UNITED STATES RELATIVE TO AN EDUCATIONAL PROGRAM, FEBRUARY 6, 1962

FEDERAL AID TO THE ARTS

Our Nation has a rich and diverse cultural heritage. We are justly proud of the vitality, the creative, and the variety of the contemporary contributions our citizens can offer to the world of the arts. If we are to be among the leaders of the world in every sense of the world, this sector of our national life cannot be neglected or treated with indifference. Yet, almost alone among the governments of the world, our Government has displayed little interest in fostering cultural development. Just as the Federal Government has not, should not, and will not undertake to control the subject matter taught in local schools, so its efforts should be confined to broad encouragement of the arts. While this area is too new for hasty action, the proper contributions that should and can be made to the advancement of the arts by the Federal Government—many of them outlined by the Secretary of Labor in his decision settling the Metropolitan Opera labor dispute—deserve thorough and sympathetic consideration. A bill (H.R. 4172) already reported out to the House would make this possible and I urge approval of such a measure establishing a Federal Advisory Council on the Arts to undertake these studies.

EXCERPT FROM THE OPINION AND AWARD IN THE MATTER OF ARBITRATION BETWEEN METROPOLITAN OPERA ASSOCIATION AND LOCAL 802, AMERICAN FEDERATION OF MUSICIANS, HON. ARTHUR J. GOLDBERG, ARBITRATOR

THE STATE OF THE PERFORMING ARTS

The financial crisis of the Metropolitan Opera, which raised the prospect that the 1961-62 season might not take place, may prove to have been an event of large significance in the history of American culture. In an age when we must accustom ourselves to a welter of untoward and unwelcome events, there are yet some things that are unthinkable. It was unthinkable that the Metropolitan Opera season should not take place. Yet suddenly that very prospect faced us. Few events could have produced so instant a national awareness that an artistic calamity of the first order was in the offing. The insistent, repeated warnings of artists, critics, and benefactors as to the financial crisis of the performing arts in America were confirmed in the most dramatic possible way.

It is worth emphasizing that this situation was confirmed rather than discovered. The problem has been well known to and thoroughly expounded by any number of persons in responsible positions in cultural affairs. This, happily, is a positive factor in the present situation. We were fortunate in having the present crisis brought vividly to the national attention without any actual loss—the Metropolitan Opera season is taking place. We are doubly fortunate that, confronted with the need to act, we have at hand an abundance of thoughtful, constructive proposals for action. This is perhaps notably true in Congress where legislators such as Senators William Fulbright and Jacob K. Javits and Representatives Frank Thompson, Jr., of New Jersey and John Lindsay of New York have devoted a great deal of attention to this important public issue.

It is not necessary to review the full range of information which is available on the financial condition of the performing arts, nor to recapitulate the many valuable proposals that have been put forth to improve that situation. One

central fact, however, is worth emphasizing. The problems of the performing arts in America today are not the problems of decline. They are the problems of growth: a growth so rapid, so tumultuous, so eventful as to be almost universally described as an explosion. The specifics have no parallel in history. America today has some 5,000 community theaters—more theaters than radio and television stations. There are better than 500 opera-producing groups—seven times as many as 15 years ago. Symphony orchestras now total 1,100—twice as many as only 10 years ago, and 50 in the suburbs of Los Angeles alone.

Resources such as these for the consumption of artistic creation do not of themselves insure creativity, but one could hardly hope for a climate more receptive to the creative artist. An era of unequalled achievement may well be upon us. Recently the Times Literary Supplement observed from England: "If neither a Bach nor a Michelangelo has as yet appeared in Detroit, a splendid mass of evidence has been assembled to point the way. Not only is the talent visible in ever-increasing quantity but the facilities for using it exist as nowhere else."

The American artistic scene today is alive and vibrant. At the same time, some of the foremost institutions of American culture are in grave difficulty. The Metropolitan Opera is not alone. Other opera companies, and a number of our leading symphonies, share in a substantially similar financial plight. The artists, moreover, are generally underpaid. The details may differ, but the general condition is the same. The problem, of course, is money. The individual benefactors and patrons just aren't there, as they once were. Just as importantly, as we become more and more a cultural democracy, it becomes less and less appropriate for our major cultural institutions to depend on the generosity of a very few of the very wealthy. That is a time that has passed, and the fact is evident.

The question before the Nation, then, is how to restore the financial viability of these institutions and to promote the welfare of the artists upon whom these institutions in the final analysis do and must depend. It is, to repeat, unthinkable that they should disappear at the very moment when they have achieved an unprecedented significance to the American people as a whole. They are a heritage of the past. They are equally an earnest for the future: they stand as our expectation of the quality of the American creative artists whose works they will perform.

The answer to this question is evident enough. We must come to accept the arts as a new community responsibility. The arts must assume their place alongside the already accepted responsibility for health, education, and welfare. Part of this new responsibility must fall to the Federal Government, for precisely the reasons that the Nation has given it a role in similar undertakings.

The issue of Federal support for the arts immediately raises problems. Many persons oppose Federal support on grounds that it will inevitably lead to political interference. This is by no means an argument to be dismissed, and the persons who make it are to be honored for their concern for the freedom of artistic expression. In an age in which a third of the globe languishes under the pathetic banalities of "Socialist realism," let no one suppose that political control of the arts cannot be achieved.

The overwhelming evidence, however, is that the free American society has shown a deep respect for the artistic integrity of the artist. Every attempt to interfere with that freedom has been met with vigorous opposition, not least from the artistic community. Artists are as susceptible to pressure as the next person, but for every artist who capitulates there is another to take his place from he unruly band which Russel Lynes has described as "the uncaptured, the disrespectful, and the uncomfortable searchers after truth."

The answer to the danger of political interference, then, is not to deny that it exists, but rather to be prepared to resist it. A vigorous, thriving artistic community, close to and supported by a large portion of the public, need not fear attempts at interference. Let our writers, and composers, and performers give as good as they get. Indeed, when have they done otherwise? The situation is no different from that of academic freedom in our colleges and universities: it is by defending their rights that our faculties strengthen them. This is ever the condition of freedom.

This is not an area in which we are without experience or precedent. For many years the arts have received support from public funds in many different forms. Much experience supports the general proposition that public support

is most successful when it represents only a portion of the total funds involved. The principle of matching grants has clearly proved its validity, and should be the basic principle of any Federal participation in support of the arts. The variations of this arrangement are many, and perhaps as a general rule it may be said that the more levels of government, institutions, and individuals involved, the more likely it is that the artists themselves will retain control over their work.

The principle of diversity of support for the arts should accompany the principle of community responsibility. Our objective should be the establishment of a six-point partnership that will provide a stable, continuing basis of financial support for an artistic community that will at once be responsive to the needs and wishes of the public and at the same time free to pursue its own creative interests.

First: The principal source of financial support for the arts must come, in the future as in the present, from the public. Art is consumed in many forms, by a vast and widely diverse audience. The essence of a democratic culture is that the artistic community should have a large audience, drawn from all areas of the society, which returns value for value in a direct and equal relationship. While, if anything, greater provision should be made for special children's concerts and below-cost performances for special groups, the general musical and theatrical public must expect to provide a greater portion of the costs of the performing arts, through devices such as season subscriptions and special associations for the support of particular activities.

Second: The patrons and benefactors of the arts have a continuing and vital role to play. It is inevitable that in an age of esthetic creativity the interests and tastes of many of the best artists will run ahead of, or even counter to, the general standards of the time. Here the support of the enlightened patron can have the most profound and fruitful consequences. Similarly, there are many artistic forms of the past, of which opera is but one, which are simply too expensive to be supported entirely by ticket sales, or general purchases. In such instances the support of art patrons makes it possible to preserve for the present and future many of the most profound creative achievements of the past.

Third: Private corporations must increasingly expand their support of community activities to include support for the arts. One of the hallmarks of American free enterprise is the remarkable extent to which business has voluntarily contributed to educational, charitable, and health activities in localities throughout the Nation. In line with the wider recognition of community responsibility for the arts, business corporations would do well to consider allocating, as a matter of course, a portion of their total contributions to these activities. The Texaco-sponsored broadcasts of the Metropolitan Opera, the television dramas sponsored by the Westinghouse Corp., and the makers of Hallmark cards, and the institutional advertisements of the Container Corp. of America, using modern art, are good illustrations of another and important form of support which business corporations can give to the arts.

Fourth: The American labor movement has a responsibility for support of the arts similar to that of American business. This has been recognized to some degree, as in the contributions several unions have made to support children's and other special concerts, but on the whole the community contributions of American trade unions have been directed for activities similar to those which have attracted business support. A parallel adjustment is in order.

Fifth: Local governments, and to a lesser extent State governments, are already providing a considerable measure of support for the arts, in line with the clearly manifested interest of the American people in expanding the artistic resources available to the general public. The support of art museums is already a general practice. Everyone accepts the fact that it is appropriate for a State or local government to provide housing and custodial support to such museums. The question naturally arises why this support should not be provided for our operas and symphonies as well. Of course, the main source of public support for the arts should continue to arise from the spontaneous, direct desire of local and State governments to provide for the needs of their own communities. This is an ancient tradition in the arts, one on which we might draw more extensively. For example, the practice of universities of making provisions for artists-in-residence might profitably be adopted by municipalities—one recalls that Bach for the last quarter century of his life was the municipal cantor of Leipzig.

Sixth: The Federal Government has from its beginning provided a measure of support for the arts, and there can be little question that this support must now be increased. This can and should be done in a variety of ways. The Federal Government may be a direct consumer of the arts, by commissioning sculpture, painting, and awarding musical scholarships. One of the most important, and perhaps most proper, roles of the Federal Government is to help State and local governments and private nonprofit groups build and maintain the physical plants required by the arts. Theaters, concert halls, galleries are the precondition of many of the arts. Public support at all levels of government in the area of helping provide and maintain art facilities poses the minimum danger of government interference with the arts themselves. A splendid example of such cooperation is the Lincoln Center for the Performing Arts, where city, State, and Federal funds are all being combined to provide a magnificent cultural center in New York.

The concentration of public support upon providing physical facilities for the arts should not preclude programs of direct Federal subsidy for theatrical and musical performances and similar activities. However, Federal subsidies of this kind should be granted on a matching basis, with much the larger proportion of funds provided by private sources, or by other levels of government.

The Government has a larger responsibility toward the arts than simply to help support them. President Kennedy observed not long ago that the Federal Government "cannot order that culture exists, but the Government can and should provide the climate of freedom, deeper and wider education, and the intellectual curiosity in which culture flourishes." Our concern with the condition of the arts in America must ultimately and principally take the form of concern for the position of the artists. Our principal interest is that the American artist should remain a freeman. Without freedom there is no art or life worth having. That there are more comfortable conditions than freedom has no bearing on this central fact. However, we may also legitimately concern ourselves with the status of the artist in our society. An artist may be well fed and free at the same time. That an artist is honored and recognized need not mean he is any the less independent. America has a long way to go before our musicians, performers, and creative artists are accorded the dignity and honor to which their contributions to American life entitles them.

The President and Mrs. Kennedy have greatly advanced this cause by the inclusion of artists and writers such as Pablo Casals and Robert Frost in a number of the most solemn as well as the most festive occasions of state. The proposal of the President to consider the establishment of a national honors system clearly presents an important area in which artistic achievement can be further recognized by the Nation.

The most important immediate step which the Federal Government may take is the establishment of a Federal Advisory Council on the Arts. Such a measure has been introduced by Representative Frank Thompson, Jr., and others, and is now before the Congress. The functions of such a Council would be fourfold: (1) Recommend ways to maintain and increase the cultural resources of the United States; (2) propose methods to encourage private initiative in the arts; (3) cooperate with local, State, and Federal departments and agencies to foster artistic and cultural endeavors and the use of the arts both nationally and internationally in the best interests of our country; and (4) strive to stimulate greater appreciation of the arts by our citizens.

In general the object of such a body would be to represent the interests of the arts within the counsels of Government. If it were composed in large part of working artists and artistic directors, it could have important influence on Government policies which have a direct bearing on the resources available for support of the arts. A number of proposals which have come to my attention are perhaps worth noting as instances of a very considerable body of ideas that are worthy of consideration.

Mr. John D. Rockefeller 3d. has pointed out that under present Federal income tax law a deduction for charitable contributions by an individual is limited to 20 percent of his adjusted gross income, or in the case of gifts to churches, operating schools and colleges, and certain types of hospitals and medical research organizations, the limitation is 30 percent instead of 20 percent. Congressman Keogh, of New York, has introduced legislation which would extend this added 10-percent provision to include libraries and museums of history, art, or science. Senator Javits has proposed to add symphony orchestras or operas to this list. Mr. Rockefeller has suggested it be further extended to include ballet, repertory

drama, and community arts centers. While it is not possible to forecast with any precision just how much extra support would be forthcoming as a result of such a measure, it is obviously a matter worthy of the attention of an advisory council on the arts.

Another tax matter which merits careful consideration is the problem of artists generally, and performing artists in particular, whose earnings are frequently concentrated in a comparatively short period of years, with the result that they are taxed at a much heavier rate than if their earnings were spread over a normal life employment span. This is a hardship to the artists; it is also a burden to the managers of theatrical and musical enterprises who frequently are required to make up some of the difference by paying stars higher salaries than would be required if their tax payments were lower.

Recently 40 nations met in Rome to negotiate an International Convention for the Protection of Performers, Producers of Phonograms, and Broadcasting Organizations. Parts of this convention concern the protection of performing rights, which correspond for performing artists to the copyright protection now enjoyed by authors. These rights do not exist for performers under U.S. laws. It would seem quite in order for this subject to be given careful consideration.

Mr. Robert Dowling has recently brought up to date a proposal introduced in Congress in 1958 by Senator Fulbright which would make it possible for the Federal Government to collect royalties on music which is now in the public domain, or becomes so in the future. Senator Fulbright's bill provided that "all music now or hereafter in the public domain shall be the property of the United States as copyright owner, and be used by it for the benefit of the public." Although this is a new concept in the United States, the arrangement has been followed for years in other countries, notably France. Senator Fulbright proposed that an administrative body be established which would be authorized to administer the licensing of such music, utilizing the proceeds for the support of the arts, much in the manner of a private foundation devoted to this work.

The sums involved in such an arrangement, while not enormous, are nonetheless considerable. Mr. Dowling has estimated that the total potential income from royalties on music in the public domain, calculated on the same percentage basis as copyrighted material, would be \$5,520,000 annually, distributed as follows:

|                                |               |
|--------------------------------|---------------|
| Popular music (records)-----   | \$1, 100, 000 |
| Sheet music (classical)-----   | 3, 420, 000   |
| Classical music (records)----- | 2, 000, 000   |

At this period when the entire body of copyright law is under study, it would seem appropriate to give further attention to this attractive proposal for supporting the arts.

I commend these observations on the state of the arts to the earnest consideration of an Advisory Council on the Arts, when constituted, to the administration, the Congress, State and local governments, and the public.

MR. THOMPSON. I have here also the record of the hearings which the Select Subcommittee on Education held in New York, San Francisco, and Washington on the economic conditions in the performing arts.

Senator JAVITS, you have a statement in it, as does Congressman Lindsay and Congressman Halpern.

I think it is probably a little voluminous for inclusion in your record, but I will leave some copies here and make some more available, because there is absolutely invaluable information in there.

Senator JAVITS. The record will, therefore, show that it has been produced, and we will consider it as a supplement to this record, and whether or not it should be printed as a supplement will depend on the action of the subcommittee.

MR. THOMPSON. It is a great pleasure for me to be here today. As you know, I have the honor to be the House sponsor of bills identical to S. 741, the Federal Advisory Council on the Arts, and S. 785, the National Cultural Development Act.

I also am in considerable sympathy with the Foundation approach of yours, Senator Javits.

My interest in these bills, particularly the Advisory Council proposal, dates back a number of years, and I am sincerely happy to know that so many of my colleagues in this body share that interest.

Let me bring you up to date on what has happened on our side of the Capitol. House versions of all three of the bills being considered here today were referred to the Select Subcommittee on Education, which I chair. The only one of the three that we attempted to bring to the House floor for a vote—and I shall say more about that later—was the Advisory Council bill. It was brought up last year under suspension of the rules, a procedure that requires a two-thirds vote for passage, and it failed even to get a majority. The vote was 166 to 173.

It is important to note there were some 96 absentees, and this action was taken more or less in desperation at the end of the session.

During the present session we have attempted to get clearance from the Rules Committee to bring the bill up under normal procedures, but the committee has not yet seen fit to give it a hearing, and the prospects for the future look dim.

The problems of the arts in the United States are complex and in discussing them one is always faced with the danger of oversimplification. But there are certain basic conclusions we can draw, and from these conclusions our course of action should be clear. Last winter my subcommittee held hearings in New York, San Francisco, and Washington, D.C., on economic conditions in the performing arts. Testimony presented at these hearings clearly showed that the problems of the arts do not result from a lack of interest on the part of the public. Public interest has never been higher. The underlying problems are two: first, production costs have far outpaced reasonably available revenues. Take the Metropolitan Opera, for example. The Met is sold out for every performance, and its ticket prices—if you are lucky enough to be able to get tickets at all—are the highest in the country. Yet the Met's annual deficit is about \$1 million. Attracting more people or raising ticket prices will not help. The first is physically impossible and the second would be self-defeating. There is great danger in pricing opera out of the reach of the average citizen. The second factor is that the great patrons of the arts who once gave of their personal fortunes to support cultural activities are disappearing. The 90 percent tax bracket donor could afford to be lavish in his deductible gifts to artistic institutions, because the Government, in effect, picked up 90 percent of the cost of his gift, but there are far fewer of these benefactors than there were 25 years ago. The president of the San Francisco Opera Association testified that when one of his 90 percent bracket patrons died, 10 more donors might be needed to take his place, because their tax brackets are lower and they cannot afford to bear such costs.

As I said, this is a simplified analysis, and if you are interested in more detail, I will be glad to furnish copies of our hearings.

My conclusion from this study is that unless Government takes a more active role in encouraging and supporting the arts, the United States will be faced with a very serious problem in the next decade or two, namely, the wasting away and eventual disappearance of some

of our greatest cultural resources. For this reason I have fully endorsed the "six-point program" set forth by Secretary Goldberg in his award in the Metropolitan Opera arbitration last year, and for this reason I have strongly advocated some form of subsidy to the arts.

My recommendations for legislative action, however, would not, at this time, include subsidy, despite the fact that I believe it necessary and have sponsored legislation that would authorize grants to the States and despite the fact that I know that the States would put this money to good use. My own State of New Jersey, for example, will be building a cultural center in Trenton and it would be of immense help to the State to be able to participate in a Federal matching program. Government participation in this area must proceed slowly and with careful planning. Proper safeguards must be devised to insure that the Government's role is only that of catalyst and that well-intentioned programs do not result in stultification of creative activity. We must formulate national policy in this area and work toward a clear definition of the Federal role and responsibility. Should the Federal Government, for instance, limit its role to stimulating local or regional activity? Or should it attempt to preserve the great, established cultural institutions? Should we have a National Theater or Opera or Ballet, analogous to those in so many European countries? Or should we attempt to ease the plight of the individual artist by such means as training scholarships?

These are hard questions, and they are questions that should be studied by experts in this area. That is why I feel the creation of a Federal Advisory Council on the Arts is an essential first step, and that is why our efforts in the House were concentrated on this bill.

I think that my friend and colleague, Mr. Lindsay, will endorse this statement in his following testimony, since, when I say we made a decision, it was one which Mr. Lindsay and I made after consulting each other.

If an Advisory Council were established, it could help to formulate a national policy with regard to the arts. It could determine to what extent subsidy actually will be needed, and, if it is needed, what form it should take. As I pointed out before, the Government is already given the arts a tremendous subsidy through the income tax laws, and it may be that our course for the future should continue to follow this indirect route.

One of the most important functions an Advisory Council could perform would be to work with and stimulate State, regional, and local arts councils. There is a tremendous move on in the United States toward the creation of such organizations. New Jersey, for example, under the vigorous leadership of Governor Richard J. Hughes, has created a council, and New York's arts council has been actively and successfully operating for 2 years. In my view it is inevitable that any Federal assistance in the arts would be channeled through such agencies.

My final argument for the Advisory Council is that it is within our grasp. The concept is not a radical departure and it has received widespread endorsement. In my subcommittee's files alone are more than 200 letters from university and college presidents and professors wholeheartedly supporting the idea, and support ranges far wider than this. Furthermore, the Council is not an expensive proposition; it could return untold value to the country for an annual expenditure of about \$100,000. The Senate has already passed this bill once, and

while the House has dragged its feet, I firmly believe a majority of its Members now favor this bill.

In making this plea for the advisory council bill I by no means intend any unfavorable reflection on the other legislation before you. It is of great value to have as many ideas as possible put to the test of debate and public scrutiny, and it is of supreme importance to the cause of the arts to stimulate public interest in and awareness of the problems at which these bills aim. All I suggest is that as a matter of priorities the Advisory Council must, in my opinion, come first.

I would like to commend the subcommittee once more for undertaking this study, and express my appreciation for the invitation to testify today and my willingness to be of any assistance I can in the future.

Senator Pell, Senator Javits, Senator Clark, Senator Humphrey, and Senator Metcalf, just to mention a few right off the top of my head, have all had a long and a deep interest, and I am very sorry and almost embarrassed by the lack of activity or the lack of success, rather, with these ideas in the House of Representatives.

The Senator from New York has served in the other body and knows how the Committee on Rules operates. It is a very difficult thing. We will keep after it, and, in the meantime, we certainly commend you and thank you very much for your courtesy in having us here.

Senator JAVITS. Congressman Thompson, there are some questions I should like to ask you, but, if it is agreeable to you, we have Congressman Lindsay who will testify, and then my colleagues will be back, and perhaps they will ask questions of both of you. Will you proceed?

May I express my pleasure at Congressman Lindsay's presence. We are very proud of him in New York. Personally, I am very pleased that he is taking such a fine interest in this particular subject, which is of such great interest to me. Proceed.

#### STATEMENT OF HON. JOHN LINDSAY, U.S. REPRESENTATIVE FROM THE STATE OF NEW YORK

Mr. LINDSAY. Thank you, Senator Javits.

First of all, my congratulations to the subcommittee for undertaking these hearings at this time, and, of course, my especial thanks goes to you, Senator Javits, the senior Senator from New York, for the leadership that you have always taken in this field, and for the guidance that you have given a great many others in the thorny thicket of the role of the Federal Government in the arts. I think that it has to be acknowledged that Senator Javits is the countrywide leader in this field, and we are all very grateful and indebted to him for it.

I am particularly pleased, also, that Senator Pell has seen fit to call these hearings. I would like to note in passing that Senator Pell's father was a Democratic Representative from the district that I represent in New York from 1919 to 1921.

Senator JAVITS. Would you mind repeating that, Congressman Lindsay? Senator Pell is here now.

Mr. LINDSAY. I was just saying, Mr. Chairman, that I have good reason to compliment you for taking the initiative to organize these hearings, as the district which I represent, the 17th District of New

York, is probably the cultural center of the United States, and, indeed, of the world, and, as you well know, your distinguished father was the Democratic Representative from that district from 1919 to 1921, if I am not mistaken.

Senator PELL (presiding). Practically the last Democratic Congressman from that district.

Mr. LINDSAY. No, there were two Democratic Representatives from the 17th after your father.

Mr. THOMPSON. Does that indicate hope?

Mr. LINDSAY. I am afraid we are going to put an end to it once and for all.

Now, on this subject, of course, the 17th District in New York has within it all of the Broadway theater area, the off-Broadway theater area, the Metropolitan Opera, all of the great museums of New York, Greenwich Village, and a great many other of our Nation's cultural centers, so I have a very deep interest in this subject, and am very much concerned about where we go from here.

The bill that I have sponsored, along with Congressman Thompson, known as the Thompson-Lindsay bill, is the bill that would establish a Federal Advisory Council on the Arts, H.R. 4172, and H.R. 5408; its companion in the Senate is Senate 741.

Like Congressman Thompson, I have a high regard and respect for the bills that have been submitted by others which seek somewhat different approaches.

None of these bills are necessarily inconsistent. I have a very high regard for the bill carefully worked out by the senior Senator from New York, Senator Javits, which I do hope will receive early and favorable consideration by this subcommittee.

I want to emphasize what Congressman Thompson said about the need for putting first things first in the House of Representatives.

We cannot even get out of the Rules Committee of the House for a vote on the floor in this Congress a nonmoney bill, which is the Federal Advisory Council bill on the arts, the Thompson-Lindsay bill, and when we did bring it out under the suspension calendar in the first session of this Congress, as was pointed out, it was defeated in a showdown vote.

We have reason to believe that there were special circumstances surrounding the vote on that bill which would not be repeated, and we think, if we can bring the bill out under a proper rule, that we can get a majority vote.

We think that it is time that the Federal Government try to pull things together and see where we go from here. That is why the Advisory Council bill that we advocate is a nonmoney bill and does not require any large appropriation. In fact, it is limited to just housekeeping money. It would, as the committee knows, establish a Council consisting of 21 members appointed by the President. They would have such status as Presidential appointees, and in its amended form the bill would place the Council in the Executive Offices of the White House.

We think there is a need for knowledge on this whole subject, a need for finding where the proper balance is between the Federal Government and the private arena.

We think that there is a need for discovering where areas of excellence lie.

We think that there is a need to distinguish between consumption and appropriation, and we think also that it is time to figure out exactly what are the aspects of governments, both Federal and local, which interfere with the proper growth of the arts and culture in the United States.

A great deal can be done by governments in the absence of direct subsidies. Much can be done by indirect means to improve environmental conditions surrounding the arts in this country.

First of all, there is the intangible problem of the regard and respect that the Government has for the arts. The Advisory Council would immediately elevate governmental thinking toward the improvement of status. It would lift up the Government's thinking about culture in the United States, pull it together, place it under one roof, and give the President an organization to which to turn for advice and guidance as to the future, as in the case of the Science Council, which has done such effective work out of the White House under the direct supervision of the President and his advisers in the past.

Let me cite one small example showing where the Government ought to do some rethinking. The Treasury Department insists that there is no difference at all between a theater for live dramatic performances or ballet and a flea circus or a shooting gallery. The Government taxes both the same.

A bill that I have pressed for a long time would abolish the Federal admissions tax for live dramatic performances, in order, eventually, to reduce production costs and eventually reduce ticket prices.

The Treasury Department persists in taking the position that there is no difference between a live dramatic or musical performance and any other kind of enterprise for profit such as a shooting gallery.

From time to time crises develop, as in the case of the Metropolitan Opera. Fortunately, through the aggressive action of a great many public servants, that situation was saved. For a limited period thereafter there was an outcry about the need for some kind of action at governmental levels so that this kind of crises will not again occur.

Well, I think that if we can at least take the step of getting through the Congress a bill such as the Federal Advisory Council on the Arts, a program can be mapped out to calculate the extent to which the Government should play a long-range role, in anticipating difficulties of this kind in the future. If subsidies are required, then let us discuss them and see what measures could be proposed.

Subsidies are not the entire answer. It is significant, I think, as has been pointed out by my friend, George Martin, the author of the "Opera Companion," and one of the country's leading critics of the history of the opera, that the great operas in Europe were all developed outside of the establishment. This can be documented in detail. I don't oppose subsidies, but there are many different kinds of Government aid. Let us not forget that methods and procedures in this field will make a big difference.

I would like at this point, with the committee's permission, to insert in the record, in fact, an article that I wrote on this subject which was published in Show magazine, entitled "Theater, A Compelling Need: A Feasible Plan." Some of my ideas on this subject are contained in this short article.

Senator PELL. Without objection.

(The article referred to follows:)

[From Show Magazine, April 1962]

### THIS MONTH: THEATER

#### A COMPELLING NEED: A FEASIBLE PLAN BY JOHN V. LINDSAY

The living theater in this country is in deep trouble. Unless something is done immediately to relieve its plight, it faces the possibility of economic strangulation in a matter of years.

The Nation has recently been bombarded with suggested remedies from many sources, including myself and this magazine (see "How to Save Broadway," Show, October 1961). Cut prices. Cut costs. Consider establishment of municipally owned warehouse facilities for storing of sets at minimum cost to producers. Try to eliminate "ice" by establishing a free market in which ticket prices can seek their own levels. Encourage experimentation and new creative talent by lending the support of private foundations. Cultivate new audiences, especially among the young. Encourage cooperation among producers, Actors' Equity, the Dramatists Guild, and the unions.

All of these are valid remedies. To prevent the demise of the theater—one of our Nation's greatest cultural assets—all interested individuals and groups, and all segments of the industry itself, must act to restore the theater to economic sense and artistic health. But until all levels of government—municipal, State, and Federal—learn to consider the dramatic arts in the public interest, and act to improve conditions surrounding and encroaching upon them, most public efforts will fail.

Little or nothing is heard in Washington about the actions only lawmakers can take. The dramatic arts have no spokesmen there. They have no lobbies. Most Congressmen have never heard from their constituents on legislation affecting the arts.

It is the government—municipal, State, and Federal—which can establish art councils. It is the government which can afford tax relief. Therefore, interested people must write their municipal, State, and Federal representatives and demand some action. There is little chance that government will do anything until the various theater groups organize themselves, place their combined best interests ahead of their internal dissensions, and take an active interest in the legislative process. Spokesmen are needed in the States and in Washington. A coherent program of action based on priorities must be established. And it must be understood that theater people will not get constructive legislation enacted until they have convinced a sufficient number of lawmakers of the need for their proposals.

Here is such a program.

1. All levels of government must establish executive offices whose purpose it is to give due recognition and status to the arts. A number of cities and States already have such offices. New York State, under Governor Rockefeller, has developed one of the best within the last year. Many more are developing programs for the systematic improvement of the arts. It is on the local level that this program should begin. It is here that all the vast community resources for private participation should be garnered.

2. The Federal Government should establish a Federal advisory council on the arts. This would exert a unifying force upon the currently confused and chaotic Federal dealings with the arts. Duplication, lack of direction, lack of integration, and bureaucratic stodginess have been all too prevalent. There is a crying need for coordination. The council which would do this work would become a forum for representatives of the major art fields. The precise structure and membership of the council would be up to the President. Certainly, it should be composed of men with broad judgment and the finest artistic credentials. Representation should be based, to some degree, on geographical location. The chief job of the council would be to see where we would go from here.

The council would have the power to study the state of national culture, to propose methods to increase cultural resources and to encourage private participation in the arts, and to foster increased activity in every form of the arts.

A bipartisan measure to establish such a council, introduced by Representative Frank Thompson, a Democrat from New Jersey, and myself, failed to pass the House in the last session of Congress, though it had the backing of the previous and the present administrations. The bill is still in the Rules Committee, where it will certainly languish until an upsurge in public interest blasts it out.

The proposed council would be purely advisory and would have no authority or funds to dole out subsidies. The cost for its first year of operation: a comparatively modest \$50,000. There is no hope for this measure without the outspoken support of the American people and a strong crusade by the Nation's press and other media.

3. Federal tax relief is essential. New York City has recently repealed its 5-percent admissions tax on Broadway legitimate theaters. I hope this will spur efforts to eliminate the Federal 10-percent admissions tax. This saving probably would not be passed on to the public immediately, but obviously no savings can be passed on until the health of the theater is sufficiently improved.

Unfortunately, the Treasury Department lumps the dramatic arts together with other failing industries. To the Treasury, the dramatic arts, shooting galleries, dog races, and flea circuses are all the same. And the Treasury is comfortable in the position that what is right for the automobile industry is right for the theater industry. Naturally, this position is overlooked when the Government, in response to Soviet competition, uses the dramatic arts as instruments of foreign policy in cultural exchanges. (See p. 49.) Apparently the Treasury fails to recognize that, without a healthy environment for the creation and production of new plays, there would be little or nothing to export.

If the view prevails that the living theater is just another industry from which the Government happens to derive a certain amount of revenue, then the Government is not only placing a strong barrier in the way of a free and healthily creative climate, but with its admissions tax is punishing the theater for its very existence.

My bill calling for the repeal of the Federal admissions tax remains pending before the Ways and Means Committee in the House of Representatives. If the theater is interested, its various groups must make themselves heard to insure prompt and thorough consideration in the Congress. Articulate spokesmen from every part of the country must speak up in support, jab Congress into action. Congressmen should receive mail from every city and town which has derived pleasure from the legitimate stage, indicating a concern for the theater. If enough people tell their Congressmen that their annual trip to New York for whatever purpose is not what it used to be, with ticket prices so high and even inferior shows so hard to get seats for, it will make a telling impression.

Another change in the tax law, one I introduced in the current session of Congress, would accord the author of a play or book the benefits of the capital-gains law if he sells all rights to a work. The owner of a patent has this benefit when he sells out. It should also apply to a copyright owner. This bill is also firmly stuck in the Ways and Means Committee. It, too, will be dislodged only by some demonstration of public concern.

4. A plan must be drawn to enable worthy institutions of the arts to receive Federal money without Federal interference. This is not easy to achieve. Even in countries where subsidies have proved their worth, the direct government subsidy has not proved to be the answer.

As my friend George Martin, author of "The Opera Companion," recently wrote me:

"Take France, where from the start of opera, circa 1670, till today there has been continuous government support of it. You cannot ask for a longer 'tradition,' but Paris has consistently produced the worst opera of any country, and all its greatest composers have developed outside 'The Establishment,' viz: Berlioz, Saint-Saëns, Debussy, and Ravel. And it looks as if it were going to be true of England, where there is already criticism of the Royal Ballet for standing so pat with 'Sleeping Beauty' and 'Swan Lake.' The Bolshoi, of course, is famous for this."

We must prevent councils, departments, bureaucracies generally from exercising artistic judgments to determine which organizations are most worthy of receiving Government money. Censorship and personal preferences are certain to interfere, making complete objectivity impossible.

There is a system which could avoid the dangers of Federal control. Let us hypothesize that in a given year Congress were to appropriate \$10 million to aid in the production of plays, concerts, and so on. Various groups seeking Federal aid would present evidence to the U.S. Treasury of private (individual or foundation) contributions made to them. The Treasury would allot a portion of the available funds proportionate to the private aid given. This system would allow the public to choose what organizations receive Government aid. To be eligible, an organization would have to prove private support over a certain minimum figure. This would compel the organization to prove itself with the public before receiving Government aid.

Ideally, the system would also provide for matching funds from the States. Thus, if a group in New York were to receive Federal money, New York State would have to provide a certain amount.

If handled by the Treasury Department, the problem of councils, departments, and outspoken individuals doling out money to suit their particular artistic fancies would be avoided.

This system has other advantages. If Congress seriously did not like the results of the program, it could reduce the appropriations, but it could not single out one particular organization to discipline. This would be responsibility of the public, exercised by withholding private aid.

Also in its favor is the ease of its operation. The program requires no additional office space, no additional staff to initiate, to implement, or revise a policy.

As a safeguard, a ceiling—say 3 percent of the total appropriation—should be set on the amount any single organization could receive. This would prevent a single group from capturing the whole Federal kitty.

This system is only a suggestion, designed to avoid most of the pitfalls usually bound up in a Federal subsidy scheme. It is far from perfect. It seems to equate value with the amount of private contribution, and this is clearly no criterion for accurate judgment of the worth of an organization. But it is probably better, however inaccurate it may be, than for the Federal Government to appoint a panel to decide which group should receive how much.

But it is important to accept the fact that subsidies do not have to be first order of priority in this one-two-three-four program. Local offices, arts councils, and tax relief come first. The approach must be step by step. It must be made with regard for the potential effectiveness of local government. And it must be undertaken with awareness of the pitfalls and expense possibly involved.

Before Congress can embark on a unified, purposeful program of art patronage for the Nation, it must be confronted with a compelling need, a feasible plan, precise cost calculations, and a clear and unmistakable call from the conscience of the people. That means a response from everyone who cares.

The living theater functioned at its best, artistically and commercially, in an age which acted upon the belief that entertainment must be provided in large quantities at all levels and for all kinds of people. We must restore the living theater to a state of health in which it might once again have this chance. Decisive, concerted action is still possible. But we had better act fast.

EDITOR'S NOTE.—In the space ordinarily allotted to a critical essay on the drama, the editors of *Show* are publishing, appropriately enough, a plea by Congressman John V. Lindsay (Republican, of New York) to save the Nation's theater. Congressman Lindsay, from Manhattan's 17th District, is the theater's foremost champion in Congress. He has introduced a number of House bills designed to alleviate some of the pressures on American show business.

MR. LINDSAY. The point that I am trying to make is that a group of men and women appointed by the President who are knowledgeable in the field of the arts, outside of the Government Establishment, could be called upon to map out a program for Government assistance to the arts, detailing what adjustments should be made to the tax structure, what adjustments should be made to State tax structures, to what extent the Government, without becoming involved in direct subsidies, can assist the arts in the United States, and, if it is important to have subsidies or indirect subsidies, what should the emphasis be.

Again, I think the importance of this is to pull together scattered responsibility, scattered thinking, and to map out a program, to report to the President and to the Congress and advise what changes should be made in the laws of the land to strengthen the arts.

Before I close, I do want to mention in a few words the international problem.

As Senator Javits pointed out, the State Department has for some time been involved in cultural exchanges. The Government calls upon the cultural community of the United States to assist in the cold war and to demonstrate abroad that the United States does not just stand for fishtailed automobiles and TV sets and that there are some

other values that are prevalent in this country. And, yet, at the same time, the Federal Government insists upon not taking even limited and modest steps that could and should be taken in order to improve environmental conditions so that the arts under the auspices of the private arena can flourish.

Even in the area of cultural exchanges in the international arena, there is some confusion.

I think that the State Department could use the guidance and assistance that a high-level, White House-based Council of this kind could give it, in order to resolve some of the difficult questions that it always has before it as to whether it should be sending abroad a particular ballet troupe or whether it should be sending abroad a drum and fife corps out of the local congressional district of some Congressman.

The pressures are always enormous and, of course, criticism remains very high as to the quality of the cultural exchange program.

The Thompson-Lindsay bill is drawn wide enough so that the responsibilities and duties of an Arts Council of this kind could and should include some guidance to the Department of State as to the quality and type of program that is sent abroad under the cultural exchange program.

In closing, may I say to the subcommittee again how much I appreciate their calling these hearings, and especially to the individual members of the subcommittee for their long leadership and work in this most important field.

Senator JAVITS. If you gentlemen would not mind answering a few questions, I think it would be very valuable to my colleagues and myself for the record.

Congressman Thompson, you spoke about the practicality of passing any other type of bill.

Could you tell us whether, in your judgment, there is enough citizen support in the country today, which, if brought to bear upon your colleagues, might change the result of your experience?

Mr. THOMPSON. I think, Senator, that with respect to the Arts Council bill there is considerable sentiment, and this is one of the factors which Congressman Lindsay and I have considered.

We consider that there is enough support to pass that. At the moment, my opinion with respect to the subsidy legislation, and I have some of it in, is that there is not enough public support, by any means. It is a rather devastating thing to bring one of these bills up before the House and to hear some of its very senior Members ridicule it.

"Is poker playing an art," was one question. Obviously it is. There have been some very good ones, but not the type of art that we had in mind. It is very easy to get laughed out of the hall. We find that this is one of the very difficult things about it. I do not think that the climate in the House with respect to subsidies is such that there would be much chance.

Senator JAVITS. Congressman Lindsay, would you care to comment on that?

Mr. LINDSAY. Senator Javits, I would agree with Congressman Thompson. I do not think that there is a chance in the world that a subsidy bill could be enacted in the 87th Congress, and I would even hazard a guess that within the reasonably near future there would be no hope in the House of Representatives for this kind of legislation.

One of the things that, I am afraid, defeated the nonsubsidy Thompson-Lindsay bill in the first session of the 87th Congress was the argument made by some of the opposition to it that this was just opening of the door to subsidies. As much as we argued that this was a nonmoney bill, it was the argument that this was the entering wedge that, I am afraid, helped defeat the bill.

So, sadly, I must say that I do not think there is any hope at the present time in the other body for a subsidy bill.

Senator JAVITS. Of course, without question, we are all talking about the 88th Congress.

I think there is very little likelihood that anything will be done in this Congress. May I suggest to you gentlemen that it may be that this bill has been defeated because its objectives are somewhat limited, and that if you are going to be defeated, you are going to have a frustrating struggle, you might as well fight for something that meets it.

May I ask you this:

What would be your opinion as to the capability of a subcommittee like this having enough hearings to evaluate most of these questions which you have both raised, and, thereby, self-serving the purpose of a Federal Advisory Committee on the Arts, and producing a body of fact and opinion and judgment upon which the Congress could then act, provided there was enough citizen support?

For example, an answer to your question as to how do you choose between regional activity and the great cultural establishments like the Metropolitan or the Philharmonic.

Mr. THOMPSON. Senator, with all due respect to you and to the members of my subcommittee, the opposite of this one in the House, I do not feel that we are qualified to do that.

I think that professionals should do it, and I think that if we do not succeed in getting the Advisory Council, which all of us want so badly, by legislative means, and we are going to make every effort to do that, that this should be done by Executive order.

Consider, for instance, economic conditions in the performing arts. In the three cities which I referred to earlier, there was not a member of the subcommittee or of the staff who was not amazed by the statistics and the facts given to us by professionals in the field.

Such professionals would be able to make much better judgments.

With respect, for instance, to the State Department's programs, I am not quite as critical as my friend and colleague, Mr. Lindsay, of them. ANTA, the National Theater Academy, which is the Government's agent chartered for that purpose, I think, has done a splendid job and has been subject to very little political pressures in the selection.

I, for one, have felt from time to time that they might send more youngsters abroad rather than the old professionals, but I cannot argue the effectiveness of the performance of the old professionals.

They make their selections on the basis of recommendations from panels of professionals.

There have been pianists whom you or I might think were excellent turned down in favor of better pianists, and I am not capable of judging which is good, better, or best. So I think that, for a congressional committee or committees to undertake to do what we would have done by the Federal Advisory Council on the Arts, is quite impossible.

Senator JAVITS. Congressman Lindsay, what do you think about it?

Mr. LINDSAY. I generally concur with what Congressman Thompson said.

Of course, one of the difficulties that you always have is getting the representatives and leaders in the arts fields sufficiently organized so that they will even come together to assist in mapping out a program.

That has been a problem from the beginning, and, in essence, I honestly think that where we go from here with the assistance of the Congress can best be worked out on a day-to-day basis by representatives of the cultural arena working together with a Federal Arts Council.

I have been very gratified to discover that at least one of the great foundations is about to undertake a major review of the relationship of the Federal, State, and local governments to the arts.

I would hope that the House subcommittee under the leadership of Congressman Thompson, and this subcommittee here, would keep the subject very much alive so that, no matter what happens, we at least have a continuing congressional pressure and interest for at least the Advisory Council if nothing more.

Senator JAVITS. In the State of New York, with which you are very familiar, an art council was established to operate with what I call a subvention and you gentlemen call a subsidy group. Incidentally, I would like to distinguish between those words.

I consider a "subvention" money which makes possible performance which is, however, essentially based upon box office.

I would consider a "subsidy" to be money which makes possible the establishment, for example, of a company like the Old Vic, without which it could not be established. I think there is a very great difference.

Mr. LINDSAY. Yes; I would agree with that. There is a big difference.

Senator JAVITS. I much prefer the idea of subvention in this country where I would expect that no Government agency would start anything, but that it would help those that were started in a private way, provided they were nonprofit, in order to do the job that the Government thought was worth helping them to do.

Now, I would like to point out, therefore, that in New York we went right into the arts council concept, and I gather that New Jersey, which Congressman Thompson spoke of, has in contemplation the same thing. Is that right?

Mr. THOMPSON. In New Jersey?

Senator JAVITS. Yes; to go ahead with the arts council concept?

Mr. THOMPSON. Yes, indeed.

As a matter of fact, we plagiarized to the fullest possible extent, and we hope to, lacking certain talent which exists in what Mr. Lindsay claims to be the cultural center of the world, we hope to——

Senator JAVITS. Do not expect me to disagree with him.

Mr. THOMPSON. We hope that we can exchange between the two States the cultural resources that we do have, for instance.

Senator JAVITS. Under those circumstances——

Mr. THOMPSON. It is still a matter, however, whether you call it subvention or subsidy, of appropriating or making available moneys to the arts in one form or the other.

Senator JAVITS. May I, however, conclude from your testimony—in other words, your concept of an advisory committee, is it based, to be fair about it, more on the legislative practicalities than on the requirements of the arts themselves?

Would you address yourself to that?

Mr. THOMPSON. I think that it is addressed principally to the requirements of the arts themselves, and is, in a sense, in my mind at least, an acknowledgement of my inability as an individual, despite my interest, to make judgments as an amateur which would be made much better by a group of 21 distinguished persons.

In this connection, I might say that I have found a remarkable degree of cooperation and assistance from professional groups.

In these hearings Actors Equity made known its desires to be represented, and there would be no question of a problem in the selection of their person. The National Music Council likewise. The only reservation, and it was a very slight reservation, was from the Symphony Orchestra League, which is composed of people who, in general, have a very sympathetic attitude toward a council, but who are afraid of Government money in any form, it seems.

Senator JAVITS. Congressman Lindsay?

Mr. LINDSAY. My answer would be that it is partly legislative practicalities and partly the needs of the arts themselves.

The legislative practicalities are such that there are conditions and circumstances under which the arts can be damaged by politicians. We have certainly seen this at times.

The fact of the matter is that there are too few Senator Javits and too few Congressman Thompsons around when you get to this subject.

Sometimes a congressional committee, even, or the speech of a Member on the floor can do great damage to the cause of the arts.

So that is part of the legislative practicality and that is one reason, also, why we could not in the other body even get a nonsubsidy bill through the House.

As to the needs of the arts, here again, the intangible end of it is that if we can just elevate the status of thinking about the future of arts and culture in the Federal Establishment, we have done a lot, in my judgment.

For that reason, Congressman Thompson and I press this approach.

I do not agree with you that the possibility exists that one reason we failed on the arts council bill was because we were not shooting high enough. Were we to have pressed the subvention bill or even a direct subsidy bill, we would have been crushed. We would not even come close to a majority vote in the House of Representatives.

Senator JAVITS. Congressman, I did not have any other judgment than your on that subject.

All I was pointing out was that as long as it is so difficult to get even a council, or, rather, to get a committee, you might just as well try for the grand prize.

Mr. THOMPSON. Make your losses spectacular.

Senator JAVITS. You might as well educate the public or lead the public in the direction of something really—

Mr. LINDSAY. There is still hope for the council bill. We think that has a real chance in the House. But not for a large money bill. I believe in getting something done.

Senator JAVITS. Gentlemen, is there anything further?

Mr. THOMPSON. I would like to add a word.

The creation of the Advisory Council, as Mr. Lindsay said, would, in my judgment, take out of and away from the political arena this very important subject, and would distill the almost innumerable ideas with respect to the arts and their needs and their status, the economic condition of the performers and so on.

When you read these hearings, Senator Javits, you will be absolutely distressed by statements from some of the greatest musicians in the United States, in the Metropolitan Opera Orchestra, the New York Philharmonic, from the Boston Orchestra, and so on, in which they say they do everything they can to discourage their own talented children from embarking on music as a career because the rewards are so abysmally low.

It is a pathetic thing. It really is an outrage that a man who studies a lifetime, is a great instrumentalist, cannot make a living at it. I do not know the answer, but I think that an advisory council would perhaps lead us with studies down the road to some of the answers.

Senator JAVITS. Does your bill for an advisory committee contemplate their bringing in a plan for a national role in the arts?

Mr. THOMPSON. Oh, indeed, it does.

Senator JAVITS. Bringing in a plan at some stated time?

Mr. THOMPSON. There is no specific time limit set, but the council would most definitely be included with the formation of such a plan.

Senator JAVITS. Thank you very much, gentlemen.

Do you want to add anything?

Mr. LINDSAY. No, just to thank you again, Senator.

We wish we could stay to hear the other testimony, but the House is in session now, and we are going to vote very shortly, so we will have to be excused from the hearing.

Senator JAVITS. Thank you very much.

We greatly appreciate your presence, your knowledge, your leadership, and your intensive work in this field. We are very grateful to you.

Mr. THOMPSON. Thank you.

It is a very refreshing thing to have such bipartisan interest in this matter.

Senator JAVITS. Thank you very much.

Congressman McDowell was to be a witness. He has asked us to announce that he will submit a statement, and the record will so show. (The prepared statement of Congressman McDowell will be found on p. 220.)

Senator JAVITS. Our next witness is the Honorable Sterling M. McMurrin, Commissioner of Education.

Would you come forward, please.

Mr. McMurrin is accompanied by Mr. Reginald Conley, Assistant General Counsel of Health, Education, and Welfare; Mr. Charles W. Radcliffe, director, Legislative Services Branch, and Mr. Ralph Flynt, Assistant Commissioner and Director, Division of Statistics and Research Services, Office of Education.

Would you proceed, Mr. Commissioner, as you choose.

**STATEMENT OF STERLING M. McMURRIN, COMMISSIONER OF EDUCATION; ACCOMPANIED BY REGINALD G. CONLEY, ASSISTANT GENERAL COUNSEL; CHARLES W. RADCLIFFE, DIRECTOR, LEGISLATIVE SERVICES BRANCH; AND RALPH C. M. FLYNT, ASSISTANT COMMISSIONER AND DIRECTOR, DIVISION OF STATISTICS AND RESEARCH SERVICES, OFFICE OF EDUCATION, DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE**

Mr. McMURRIN. Thank you very much, Senator Javits.

May I say that Mr. Charles Radcliffe of our division is here in place of Mr. Muirhead.

Senator Javits, I appreciate this opportunity to appear before the Special Subcommittee on the Arts to present the views of our Department on proposed Federal legislation to encourage the arts.

At the outset, I should like to make clear that we urge enactment of a bill along the lines of S. 741, which would establish a Federal Advisory Council on the Arts. A similar bill, H.R. 4172, has been favorably reported by the House Committee on Education and Labor.

President Kennedy, in his message of February 6, 1962, relative to an educational program, recommended enactment of legislation to establish a Federal Advisory Council on the Arts in order that "thorough and sympathetic consideration" might be given to appropriate Federal contributions to the advancement of the arts. The President, in making this request, said:

Our Nation has a rich and diverse cultural heritage. We are justly proud of the vitality, the creativity, and the variety of the contemporary contributions our citizens can offer to the world of the arts. If we are to be among the leaders of the world in every sense of the word, this sector of our national life cannot be neglected or treated with indifference. Yet, alone among the governments of the world, our Government has displayed little interest in fostering cultural development.

In 1955, President Eisenhower recommended similar legislation and said, in his state of the Union message of that year:

In the advancement of the various activities which would make our civilization endure and flourish, the Federal Government should do more to give official recognition to the importance of the arts and other cultural activities.

The several bills before your committee are concerned with providing a means by which the Federal Government would display its interest in fostering cultural development. This interest is fundamental, involving both the preception of American life and culture in other countries of the world and the cultural opportunities of our own citizens. The national interest in artistic and cultural development has been discussed fully in the last few years in the course of congressional committee hearings on proposed legislation. It has been pointed out that such factors as the longer lifespan and the greater leisure time enjoyed by our citizens increase their needs and opportunities for personal enjoyment of the arts. The obvious impact of American culture abroad also has been emphasized. The need for assessment and coordination of the large variety of Federal activities that affect the arts has been stressed repeatedly. Rather than cover these important and valid points again, I prefer to dwell on the importance of the arts to education.

In my judgment, we tend to think of education much too narrowly. Upon reflection it is apparent that education neither begins nor ends

with formal classroom instruction. It is a lifetime process. For the sake of convenience and order, formal instruction is neatly divided into subject-matter compartments, yet education itself cannot be subdivided so conveniently because it involves the relating knowledge in every field of learning and experience. The truly educated man may be less than complete in his understanding of a major facet of human experience, but he cannot be wholly ignorant of it. Therefore, to neglect the arts or to neglect the sciences in our process of learning is to defeat the basic purpose of education.

In the same sense, we tend to think of creative ability in terms that are far too narrow. A successful attempt to orbit our earth with a manned satellite is more than a magnificent technical achievement, because the technology itself is the result of many achievements of the creative imagination. Creativity, as we are beginning to realize through research findings, whether in the arts, science, or other fields of endeavor, is, in part, the manifestation of the same fundamental ability—the ability to relate previously unrelated things.

When considered in terms of the fully educated person and the full enrichment of a culture, the arts and the sciences are seen to be inseparable. The course of intellectual history shows quite clearly that great civilizations have produced both great art and great science; in general these have flourished or declined together. Our real concern, surely, is to establish conditions that are favorable to the maximum cultivation of the creative talents and energy of our people. The basic role of the arts in nurturing this creative ability is everywhere evident. This is one more compelling but often neglected argument for the Federal Government's acting to encourage the arts in appropriate ways. Needless to say, the arts are of value in any society for their own sake. Surely, the life of any society ultimately must be judged in part by its artistic ability, its artistic creations, and the quality of its esthetic appreciation. Moreover, as the Congress recognizes, the eventual strength and survival value of any culture is intimately related to the character of its arts, as it is related to its science and technology. It is not likely that any national culture will survive that does not produce great art, great music, and great literature. A free art is one of the surest guarantees of a free society.

You will be interested in knowing that recently we established in the Office of Education a Cultural Affairs Branch within the Bureau of Educational Research and Development. This new Branch will give focus and direction to our large concern for education in the arts. During the past year the Office of Education has given serious consideration to the status of the arts in education and we are now developing the groundwork for a program that should result in an increased emphasis on the arts in our schools and colleges.

The establishment of a Federal Advisory Council, as proposed by S. 741, would be of very great assistance to the Office of Education and to every other interested Federal agency. The Council would provide a desirable means of assessing existing Federal activities in the arts, of studying the needs of the arts in detail, and of giving expert consideration to proposals for defining a proper Federal role in the arts. A number of proposals for additional Federal programs, for instance, are found in the other bills now before your subcommittee, each of which would be an appropriate matter for study by the Council.

Therefore, we view the establishment of the Federal Advisory Council as a desirable beginning in the development of Federal action to encourage the arts. Two successive national administrations have endorsed this measure and it has enjoyed strong bipartisan support in the Congress. We are extremely hopeful that such legislation will be enacted this year.

May I say, in conclusion, Mr. Chairman, that we fully recognize the importance of protecting the full freedom of the arts, of making sure that the Federal Government does not in any way become an agency of control of the arts, because the freedom of our society, the strength and vitality of our culture and the survival value of our Nation quite certainly depend, not simply upon the arts as such, but depend, in part at least, upon the arts as free intellectual and aesthetic enterprises of the people.

We believe very sincerely that the evidence of the past, as drawn, for instance, from Federal activities in the field of education, indicate that it is possible for the Federal Government to show a positive, creative and constructive interest in such an intellectual enterprise as the arts without establishing or exerting such controls. Thank you, sir.

Senator PELL. Thank you, Commissioner McMurrin.

I am glad to see that you in the administration support S. 741, which, as you pointed out, has had bipartisan sponsorship in the past and was previously passed by the Senate.

I was wondering what your views were on the other bills to which the subcommittee addressed itself, the bill of Senator Javits and also the bill of Senator Clark.

Mr. McMURRIN. We look, sir, with very much favor upon a very full consideration of these bills for the reasons that I have already indicated.

It is our opinion, and it is my personal opinion, that one of the finest values that would accrue to the Federal Government and the Nation through the passage of the present bill, the establishment of an Advisory Committee on the Arts, is that that committee, with the kind of professional know-how that Mr. Thompson has already referred to, would then be in a position to advise much more thoroughly on the content of bills of the other type; that is, bills that would enter into the actual problems of the arts themselves.

Senator PELL. You would like, in other words, to have this bill passed first and then have consideration given to further legislation?

Mr. McMURRIN. I would say, sir, that we believe it is appropriate to pass this bill first.

That does not mean that we believe that further consideration to other legislation should be held up pending passage of this bill.

Senator PELL. Do you think we would be too ambitious to hope that these bills could all be wrapped up in a single package and passed, and in fact a bill was proposed to include all these proposals that we are now considering, what would be the attitude of your Department and the administration?

Mr. McMURRIN. The attitude of our Department, sir, from the standpoint of the possibility of the passage of such bills, is that the best possibility would be to concentrate on this particular bill at this time, without its becoming involved in a package with the other bills.

Senator PELL. Thank you.

Mr. McMURRIN. Thank you.

Senator PELL. Senator Javits?

Senator JAVITS. I gather you consider this to be a two-stage operation; therefore, that that is what you are really recommending.

You recommend that we have the Advisory Committee that will be given a mandate to produce a plan for Federal Government relationship to the arts, and then we act again upon its recommendations?

Mr. McMURRIN. That is quite right, Senator.

I do not mean, however, to suggest that it is our opinion that an Advisory Council or Committee on the Arts could in a short time produce what you might regard as a master plan, but that, nevertheless, it could define over a period of time those needs among the arts that can best be satisfied by Federal activity, and those forms of activity which are appropriate to the Government in the field of the arts.

This, it seems to me, is something that should require a great deal of gradual work without undertaking to establish in any short time an overall master plan.

Senator JAVITS. Do you feel that the arts need some form of Federal relationship now rather than the present situation?

Mr. McMURRIN. I very definitely do, sir.

I think that it is a deplorable thing that the Federal Government has failed to take action in the support of the arts in the way that it has in the past taken actions to support various other facets of our social activity.

Senator JAVITS. Do you feel that advice is all they need? Do they need some money and resources?

Mr. McMURRIN. I think that sooner or later it is going to be obvious that money and resources are needed, as well as advice.

The problem is, as you, yourself, have indicated in your comments today, the best way in which such money can be made available so that it would genuinely encourage creativity and achievement in the arts without in any way making the arts instruments of the social and political purposes of the Nation, without in any way endangering their genuine freedom.

Senator JAVITS. Do we learn anything, then, from the experience of New York and New Jersey, which Congressman Thompson testified to, in moving right into the Arts Council phase instead of going through Advisory Committee or Planning Committee or some other phase, preliminary phase?

Mr. McMURRIN. I must say, sir, that I am, myself, not adequately familiar with the experience of New York and New Jersey, as you and Mr. Thompson are, to be competent to comment on your question.

Senator JAVITS. I think it would be very useful, Mr. Commissioner, if you would study the New York experience, which is a working experience which has been going on for 2 years.

Mr. McMURRIN. Yes.

Senator JAVITS. Perhaps come back again, maybe not even this year, because I am confident, as our chairman has said, that you will be called on in this respect next year.

Mr. McMURRIN. Yes.

Senator JAVITS. In order to see whether that experience does not teach us that we should move right into a definitive phase of Federal aid to the arts instead of going through a preliminary phase.

I believe even the national picture is so different from my State, notwithstanding the tremendous size of New York, that we cannot do

that, but certainly it seems to me that that is a real precedent and deserves study, and I hope we will have those witnesses before us here, too, from New York.

Mr. McMURRIN. You may be assured, sir, that we will give close attention to that.

Quite obviously, the experience in this field in New York should have much to teach the entire Nation, because of the concentration of artistic activities in that State and in the city of New York.

Senator JAVITS. We are very proud, of course, of our city center and our Lincoln Center, both of which are tremendous moves in this general direction.

The city center has city financing and in an indirect way they occupy very valuable real estate.

Then we have the Shakespearean Park, which is also a combine of the private-public venture with public property being used but combination financing for the performances, and the same is true of Lincoln Center.

You must remember that Lincoln Center was only made possible by Federal renewal of loans and grants; otherwise, it would not have been possible. Thus it, too, has as its base real estate made possible by the Federal Government with State and city park participation, and its maintenance will be a foundation maintenance, very analogous to this council idea and very analogous to what Secretary Goldberg presents.

There are some actual operations which are going forward.

I do believe that before you appear again, your office ought to study these very carefully from the point of view of coming to us and telling us whether, notwithstanding these experiences, you still feel we need to go into an advisory phase before we go into the definitive phase?

Mr. McMURRIN. Yes.

Senator JAVITS. Because I think it is extremely important. I will tell you this, Commissioner, in all honesty. We are not going to satisfy the arts this way by an advisory committee, in my judgment.

The need is a crying one.

We will suffer grave damage by delay, because artistic development is being retarded and you lose people. People do not go into the arts; they do not study; they do not make it a profession because the opportunities are extremely limited; and the unions are having great difficulties and are losing membership in an actual way, for although many people may keep their cards but they are not working.

This is a really devastating piece of business in this country, considering the competition we are facing from the Russians and everybody else in the Communist bloc.

Lastly, I would like to ask you about the international activity.

It is being conducted, and I think it is being conducted as well as we can expect, under the auspices of the State Department, but does your Office have any appraisal or does the Federal Government have any appraisal of the possibilities in the field, in the world or even in the comparison between ourselves and what the Russians are doing internationally as to size and impact?

Do you know, for example, whether your Office or the USIA or any other agency of Government has an evaluation of the size and impact of our cultural activity internationally, as compared with

that of the Communists, whether Communist Chinese, who, I understand, are engaged in this on a very big scale, or the Soviet Union and its satellites?

Mr. McMURRIN. Our Office has no evaluation of that, Senator Javits.

However, we are very much aware—whether the State Department or USIA has such a thorough evaluation, I cannot say, but we are very much aware of the fact—and I can assure you that the administration is very much concerned with this problem which you have raised, and very serious efforts are being made in a number of connections to increase our activity in the matter of cultural exchanges with other countries.

The meeting some time ago of President Kennedy and the Prime Minister of Japan, for instance, resulted in lively activity which promises to pay off in a larger and more effective program of artistic and cultural exchange between this country and Japan. It is very evident that the Soviet Union is making a very large impact on the thought and attitude of the Japanese people through this same avenue.

I think, sir, that without being able to point to any explicit evaluation of a quantitative or qualitative nature within the administration, although there may be such outside the Office of Education, I can say that there is a very lively interest in the problem that you have described, a very real interest in it.

Senator JAVITS. Commissioner, I am going to ask our chairman to ask the agencies of Government, USIA, State Department, the President's Office, to make such an evaluation.

I think it is critically important. I do not think this whole matter is a matter of being arty. I think this is a very hard element of the struggle between freedom and communism which we have neglected terribly, and if we do nothing else in these hearings, it is going to be my hope, and I know our chairman is very sympathetic to this, to see that this is developed for the country.

We are not just a group of Senators who have arty ideas about culture. These are very hard and very real problems which we are dealing with in the world, and we are being very materially harmed and disadvantaged.

If you were evaluating it in terms of money, it would be to the tune of billions when you think of the \$50 billion budget for defense, and here we are talking about, in my opinion, moving up to this thing over a period of years.

We have not got months, let alone years, and so I shall do my utmost to see that those facts are developed. We are spending right now in this fiscal year about \$2.5 million on the President's special international program for cultural presentation.

I would hazard a guess that the Russians are spending probably 50 times that, and this is not because they are wasting money.

It is something of a measure of which we are being disadvantaged in the world. Thank you.

Mr. McMURRIN. May I comment, Mr. Chairman, just briefly.

I think you are entirely right in your estimate of this problem, Senator Javits, and that such an action as you have indicated would be very wise.

The totalitarian nations have realized far more than we have the relationship of the arts to the strength of a society and the survival of a nation.

We have not yet begun to appreciate the importance of a free art for a free society to the extent that they appreciate the importance of a controlled art for a controlled society. And may I say also with respect to your earlier comments on the activities in New York, in the Office of Education we fully recognize the possibility of the employment of sums of Federal money for the stimulation of various kinds of activities that eventually call forth more local, State, and private funds, and we are very much of the opinion, sir, that Federal funds wisely spent in the field of the arts can do a great deal to encourage other sources of income for the arts.

Senator JAVITS. Thank you, Mr. Chairman. Thank you, Commissioner.

Senator PELL. Thank you, Senator Javits.

I would like to support your views, Senator, as to the need for an evaluation of the support and encouragement of cultural and artistic activities carried out by other governments.

Such an evaluation might show the advantages of further Government support and help and inspiration, and could also show the disadvantages such as behind the iron curtain, where you find, as in the Soviet Union, that government control has an inhibiting effect on much of the painting and sculpture.

I think it would be good to develop this idea further, and we have asked that a representative of the State Department or the USIA try to come here, if he can, in the next day or two to elaborate on this information.

If he cannot, we hope that the administration will submit a statement for the record with a country-by-country comparison of the points that Senator Javits has brought out.

(A letter from Mr. Edward R. Murrow, Director, U.S. Information Agency, responding to the above request follows:)

U.S. INFORMATION AGENCY,  
Washington, September 11, 1962.

HON. CLAIBORNE PELL,  
*Special Subcommittee on the Arts, Committee on Labor and Public Welfare, U.S. Senate.*

DEAR SENATOR PELL: I have followed with personal interest the hearings before your subcommittee concerning proposed legislation dealing with the relationship of the Federal Government with the arts. A basic issue in your discussions is the health of the arts in the United States. This question is oft debated among educated elites in foreign countries. Our cultural vitality greatly influences the impression of America held by many overseas; just as our ability to handle our domestic, social, and economic problems is closely watched by those who would judge us.

The U.S. Information Agency is deeply engaged in projecting the broad current of American cultural life to citizens of foreign countries. With them we share the fruits of our cultural output. The Agency has assigned cultural affairs officers to 96 posts in 81 countries. These officers with their predominantly local staffs help develop and carry out programs of educational and leader exchanges and of appearances by performing artists. These are programs which are directed by the Department of State in Washington. Our cultural representatives abroad also have a broad and varied repertory of cultural services which are supplied directly from the Agency. More than a million people in 55 countries have been taught English through USIA. Last year, 30 million people visited the Agency's 177 libraries. More than 4 million people a year in Indonesia alone saw Agency films. Our music on paper and records and our visual arts in thousands of exhibits are available to millions.

The United States has not been left alone in this field. Although cultural creativity has been stifled under Communist regimes, the Sino-Soviet bloc engages in aggressive promotion of its ideas and cultural achievements.

As I understand it, Mr. Chairman, you wish to include in your considerations information on the comparative cultural activity abroad of the Sino-Soviet bloc and the United States. The Agency Research and Reference Service is completing a study on Communist propaganda in 1961 and I welcome this opportunity to pass on to you the data which we have been collecting.

You will realize that I am forced to confine my observations to the overt aspects of bloc cultural activities which, like the visible parts of the iceberg, represent by no means the whole. Communist Parties, Communist-front organizations, and Communist-supported publishing houses covertly foster respect for bloc regimes. In 1961, there was evidence that Communist Parties and front organizations were being built up to play a larger role even in Africa where the cultivation of intergovernmental relations has previously been the major approach of the Communist powers.

#### GENERAL

Since the death of Stalin, the leaders of the Soviet Union have given great emphasis to the export of culture and the development of so-called cultural exchanges.

The overall bloc "cultural offensive" continued to grow throughout 1961. But the most striking development was the significant increase in emphasis on African states. Indicative is the fact that 19 new cultural agreements were signed between African and the various bloc countries, bringing the total in effect to 30 as compared to 11 at the end of 1960.

As you know, these formal agreements frequently cover the cultural relations conducted by Communist powers with foreign states. The conclusion of such agreements leads almost invariably to an immediate jump in the tempo of cultural activities between the two countries. They normally provide for scholarships, "cooperation" in fields of science, mass media, and education. These agreements are usually the outgrowth of a visit from high-level cultural officials of Soviet bloc countries. During 1961, at least eight high-powered cultural missions were dispatched by the Soviet Government to various free world nations—three to Africa and the Near East and five to Western Europe. Mme. Furtseva, the Soviet Minister of Culture, for example, has visited Great Britain, Denmark, and Iceland; a deputy minister of culture traveled to Sweden; and then Chairman of the State Committee for Cultural Relations with Foreign Countries Georgi Zhukov, has visited the United Arab Republic, India, Japan, Ghana, and other countries. By the end of the year the number of cultural agreements with African countries had doubled from three to six, with Mali, the Somali Republic, and the Sudan joining Ethiopia, Ghana, and Guinea. Communist China completed two cultural agreements in Africa during the year for a total of three—with Ethiopia, Ghana, and Guinea.

Eastern European cultural officials were very active during the year, especially in Africa and the Middle East. While the data is incomplete, it is known that Bulgaria sent high-level cultural missions to Iraq and Syria; Czechoslovakia to Tunisia and the United Arab Republic; Poland to Ghana, Guinea, Mali, Nigeria, and Senegal in Africa, and to Italy in Western Europe; and Rumania to Finland and Sweden. Further highlighting their interest in the newly emerging countries was the negotiation of 13 new cultural agreements with various African countries—5 by the Asian Communist regimes and 8 by the Eastern European governments. As a consequence, by the end of the year, the Soviet Union accounted for only 9 of the 30 cultural agreements that were in effect between the Sino-Soviet Communist bloc and the 7 African countries of Ethiopia, Ghana, Guinea, Mali, Niger, Somali Republic, and the Sudan. Czechoslovakia was far in the lead with five cultural agreements, followed by Bulgaria with three, by East Germany, Hungary, North Korea, North Vietnam, and Poland with two each, and by Albania, Outer Mongolia, and Rumania with one each. (Appendix I shows bloc cultural agreements in Africa.)

The United States, of course, has no strictly comparable activity. We have no Ministry of Culture nor do we believe that all cultural relations should be carried out through highly centralized governmental channels on the basis of formal agreements.

#### PERFORMING ARTISTS

The Soviet Government gives a high priority to the appearance abroad of its artistic performers and entertainers. This program is apparently seen as a major method of achieving international respectability and recognition as a

land of creative people minding their own peaceful pursuits. There is perhaps nothing more difficult in the inexact science of opinion research than measuring the impact of cultural performances. Still there is some evidence available that since they started their program in seriousness some 9 years ago, the Soviet authorities are justified in claiming a degree of success. Cultural performances, for example, have played a major role in the implementation of the post-Stalin policy of wooing countries like India that wish to avoid participation in military treaty organizations. After years of Stalinist isolation and polemics, a number of West Europeans and Americans have reacted with surprise to find the Russian members of the Moiseyev troupe, the Bolshoi Ballet, and other groups warm and talented human beings like people found everywhere.

The Communist governments do not publish full statistics on the travel of their performers and sportsmen. We do know, however, that during the last year and one-half, January 1, 1961, through June 30, 1962, Communist attractions appeared in free world nations excluding the United States on almost 200 occasions, ranging from a few days to over a month. Unlike American performances, most Communist attractions were confined to capital cities. Both quantitatively and qualitatively, efforts were concentrated on Western Europe, where nearly two of every five attractions were sent. Great Britain was the most heavily saturated, receiving 28 events. Japan was the closest runner-up with 21 attractions, followed by France and Italy with 13 each and Finland with 11.

During this same 18 months, the Department of State facilitated American artists and sportsmen in 250 appearances. (Fifteen of these were participants in international music contests and it is probable that the figures on the Sino-Soviet bloc presentations do not include all those who participated in free world music competitions.) It must be borne in mind that American artists and sportsmen appeared abroad in significant numbers under private commercial arrangements in which the U.S. Government plays no role. In 1961 alone, for example, there were almost 300 artists and athletes who made privately arranged appearances in free world nations. The cultural presentations program of the U.S. Government is designed to supplement the normal flow of cultural exchange, to assist it in those instances and areas where private arrangements are insufficient or lacking entirely. Hence, the Department of State sponsored only 37 appearances in Western Europe during the 18 months ending June 30, 1962, because in the 12 months of 1961 there were 224 individuals and groups appearing on a commercial basis (141 individual artists, 72 performing groups, and 11 sportsmen).

Africa presents a very different picture. Appearing there under private arrangements were only three individual artists, two groups, and one athletic team. The Department of State filled the gap by assisting 63 attractions to appear in Africa.

The following chart does not include Soviet and Eastern-European exchanges. Appendix II shows all known Communist attractions sponsored by the U.S. Government on a country-by-country basis.

*Cultural and sports attractions by sending nation and receiving area*

| Area receiving attractions | Nation sending attractions |              |          |                |        |         |       |         |          |              |         |
|----------------------------|----------------------------|--------------|----------|----------------|--------|---------|-------|---------|----------|--------------|---------|
|                            | U.S. Government sponsored  | Totals, bloc | U.S.S.R. | Czechoslovakia | Poland | Hungary | China | Rumania | Bulgaria | East Germany | Estonia |
| Europe.....                | 37                         | 81           | 48       | 6              | 11     | 10      | 3     | 2       |          |              | 1       |
| Near East.....             | 41                         | 32           | 24       | 1              | 1      | 1       | 1     | 2       | 2        |              |         |
| Africa.....                | 63                         | 28           | 18       | 6              |        |         | 3     |         |          | 1            |         |
| Far East.....              | 41                         | 27           | 12       | 3              | 2      | 2       | 5     |         | 1        | 2            |         |
| Latin America.....         | 78                         | 18           | 17       |                | 1      |         |       |         |          |              |         |
| Total.....                 | 250                        | 186          | 119      | 16             | 15     | 13      | 12    | 4       | 3        | 3            | 1       |

We have no figures on the investment made by Communist governments in their traveling performing groups and sportsmen. The annual expenditure must be very high indeed when we judge by the scope of their program and what it would cost us to move so many large groups about the world. The authorized expenditure for the U.S. cultural presentation program—about \$2½ million—has remained the same over the past several years. The demand, however, has not remained constant. The need to have a cultural presence in new nations was so great that the same financial resources have been stretched among more nations in the last year and one-half. Thirty-two African states were visited and 23 in Latin America. Such coverage could not be achieved if we were to send any significant number of our largest and best performing groups on tour. The Soviet Government sent many groups with 75 to 100 people as far as Latin America. To give this problem perspective, it is worth noting that one tour of one large, major symphony orchestra for 6 to 8 weeks costs about \$250,000 or one-tenth of the entire amount budgeted for this purpose.

*Soviet and American Large Performing Groups on Tour During January 1, 1961–June 30, 1962*

## SOVIET

Bolshoi Ballet (100).  
Leningrad Kirov Ballet (100).  
Leningrad Symphony (80–90).  
Ukrainian State Dance Company (120).  
Georgian Folk Dancers (60).  
Moscow State Circus (75 to Japan plus animals).  
Berioska Dancers (90 plus orchestra).  
Armenian Folk Dancers.  
Ural Ballet.  
Piatnitsky Folk Ballet.  
Soviet Army Chorus.  
Novosibirsk Ballet.  
Don Cossacks Riding Groups.  
Male Chorus of Estonia.  
Moscow Maly Theatre.

## AMERICAN

Eastman Philharmonia Orchestra (98).  
Sante Fe Opera (84).  
University of Michigan Band (85–90).  
Holiday on Ice (75).  
Louis Armstrong Band (20).

One effective technique developed by the Communist governments is the great attention and flattery they pay to the cultural achievements of other lands, particularly the emerging nations of Africa and the Middle East. Special days are devoted to major writers, musicians, and artists from these lands be they alive or dead. Performing groups are aggressively sought to perform in the bloc. In 1961 the Soviet Union warmly received among others the following groups and exhibits: Afghanistan paintings, singers, and musicians; and Ethiopian music and dance troupe; a Ghanaian "amateur" entertainment group; Guinea's African Ballet; a Mali dance troupe; and a United Arab Republic film festival, as well as its Rida Folkdancers.

The need for such a program in the United States has been recognized. The Mutual Educational and Cultural Exchange Act of 1961 provides authority to assist groups and individuals from other countries in nonprofit activities in the United States. No funds have as yet been appropriated for this reverse flow.

## BOOKS AND PERIODICALS

More than 40 million copies of books in 34 different free world languages were published in the Soviet Union alone in 1961. While this total was similar to that of 1960, it was a third larger than the 30 million of 1959; and the number of languages represented were 9 more than the previous year.

Impressive as these figures are, they represented only a small portion of the total Soviet publishing program in foreign languages. For the official book production statistics ignore books designed for free distribution—and there were about 200 such titles in 1961. Furthermore, much publishing is done through contractual "agreements with foreign firms." In 1956, for example, some "9,000 titles of Soviet books were published abroad \* \* \* [in] \* \* \* about 100 million copies," according to an official Soviet disclosure, and a similar number of titles was officially reported to have been produced abroad during just the first 9 months of 1958. When all of these factors are taken into consideration, it seems a

reasonable assumption that some 150 million copies of books in free world languages were produced by the Soviet Union (directly and indirectly) for distribution abroad in 1961.

One of the most important developments in the 1961 Soviet foreign-language publishing program was the sharp increase in the number of scientific textbooks—from 5 to more than 30 separate titles, with an average print run of some 50,000 copies. While most of these books were published by the Foreign Language Publishing House in Moscow, oversea outlets were also used. The Hindustan Publishing Corp. was established in New Delhi (India), for example, to publish English and Hindi editions of Soviet scientific books for African and Asian countries. Similarly, Interciencia, which had been established in Montevideo (Uruguay) in 1960, published Spanish-language versions of these scientific textbooks for Latin American countries.

Of probable interest to the members of the subcommittee is the large number of cultural prestige books, designed to impress foreign readers with the Soviet Union's cultural affinity with their respective countries. (Appendix III shows the Soviet book production in foreign languages.)

Communist China has a large publishing program in foreign languages. As would be expected, these books are frequently propagandistic in the most blunt fashion. Communist China is turning out many Spanish-language volumes; 250,000 copies of Mao's works were shipped to Cuba as well as 180,000 copies of other Chinese books in Spanish during the first 9 months of 1961. This reflects the emphasis in the Soviet Union where the number of Spanish-language books doubled in each of the last 2 years to a total of 735,000 in 1961.

In 1961, the Sino-Soviet bloc published about 150 major periodicals in some 22 free world languages for free distribution or sale to foreign nonbloc mass and elite audiences—slightly more than it had the previous year. In addition to these, Communist fronts and Communist parties carried on a large mass circulation of periodicals.

The United States also does much in the book and publication field but it does not meet the dimension of Communist activity. The U.S. Information Agency produces four major magazines in Washington. Posts overseas produce 68 other magazines in 25 languages and 20 newspapers, wall posters and other periodicals. Many commercial magazines are sold abroad, as well. In the book field, USIA assisted American and foreign commercial firms to produce over 6 million copies in 29 languages for oversea distribution last year. American publishers sold altogether some \$100 million worth of books abroad last year. USIA also distributed last year nearly 3½ million books and magazines, contributed voluntarily by private sources. The book translation program last year assisted foreign publishers in producing a total of 465 editions in 4 million copies. In addition, the Agency circulated last year more than 8 million books through its oversea libraries and centers. We feel this is a sound program. To meet the challenge and the opportunity it should be much stronger.

#### EXHIBITS

During 1961 Soviet exhibits of art, books, films, graphic arts, and photographs were held in all of the major regions in the world, with Africa and the Near East receiving special attention. Ethiopia, Ghana, Libya, Nigeria, Syria, and Tunisia were all exposed to Soviet exhibits. Communist Chinese exhibits remained at the level of 30 to 40 a year but the number presented in Africa jumped from none in 1959, to three in 1960 to at least eight major exhibitions in 1961. Africa, the Near East, and Latin America were the prime targets of a large satellite program of exhibits as well.

The U.S. Information Agency is currently circulating abroad some 150 exhibits telling the American story. We are able, however, to fulfill only about 50 percent of the requests for exhibit materials from our oversea posts, especially those in Africa. Most exhibits are kept small to permit coverage of many countries within present budget limits.

The Communist cultural offensive takes many other forms, of course. For a complete picture one should explore the large program of delegation exchanges, student exchanges, and media operations—films, TV, and radio. Since these do not appear to bear so directly on the present considerations of your subcommittee I will refrain from developing these points. If, however, you need more information on these last points or any others do not hesitate to call on me.

Sincerely,

EDWARD R. MURROW, *Director.*

APPENDIX I

*Sino-Soviet Communist bloc cultural agreements in effect with African countries, by bloc and African country, 1961*

[Legend: O=old agreement; X=new agreement first initiated in 1961]

| Country         | Albania | Bulgaria | Communist China | Czechoslovakia | East Germany | Hungary | North Korea | North Vietnam | Outer Mongolia | Poland | Rumania | Soviet Union |
|-----------------|---------|----------|-----------------|----------------|--------------|---------|-------------|---------------|----------------|--------|---------|--------------|
| Ethiopia        | X       | X        | X               | O              | X            | X       | X           | X             | (2)            | (1)    | X       | O            |
| Ghana           |         | X        | X               | O              | O            | O       | X           | X             | X              | X      |         | O            |
| Guinea          |         | O        | O               | O              | O            |         | X           | X             | X              |        |         | O            |
| Mali            |         | X        | O               | O              |              |         | X           | X             | X              |        |         | O            |
| Niger           |         |          | (3)             | (4)            |              |         |             |               |                |        |         | X            |
| Nigeria         |         |          |                 | X              |              |         |             |               |                |        |         | X            |
| Somali Republic |         |          |                 |                |              |         |             |               |                |        |         | X            |
| Sudan           |         |          |                 |                |              |         |             |               |                |        |         | X            |
| Tunisia         |         |          |                 | (5)            |              |         |             |               |                |        |         | X            |

<sup>1</sup> Unconfirmed.

<sup>2</sup> Signed in February 1962.

<sup>3</sup> Unconfirmed.

<sup>4</sup> Signed in January 1962.

<sup>5</sup> Radio Tunis announced on Mar. 5, 1962, that a cultural agreement would soon be concluded.

## APPENDIX II

*Cultural and sports attractions, January 1961 through June 1962*

| <i>Sino-Soviet bloc</i>   | EUROPE  | <i>United States</i>                                 |
|---|---------|--|
|   | BELGIUM |  |
| None.   |         | American Repertory Company.<br>Eastman Philharmonia. |
|   | DENMARK |  |
| U.S.S.R. :  |         | American Repertory Company.                          |
| Georgian Folk Dancers.  |         |  |
| Leningrad Symphony.   |         |  |
| Bolshoi Ballet.   |         |  |
| Piatnitsky Folk Ballet.   |         |  |
| Polish: Folk Dancers.   |         |  |
| Czech: Prague Symphony.   |         |  |
|   | FINLAND |  |
| Polish: Mazowsze Dance Group.                                       |         | American Repertory Company.                          |
| Hungarian: 4 Musicians.   |         | Harlem Globetrotters Basketball.                     |
| Chinese: Art Ensemble led by Ting Po.                               |         |  |
| U.S.S.R. : Don Cossacks Riding Group.                               |         |  |
| Estonian: Academic Male Chorus of<br>Estonia under Gustav Ernesaks. |         |  |
| U.S.S.R. :  |         |  |
| Variety Show from Leningrad.  |         |  |
| 12 Composers including Khachaturian.                                |         |  |
| Hungarian :   |         |  |
| String Ensemble.  |         |  |
| Hungarian Opera Ballet.   |         |  |
| U.S.S.R. : Bolshoi Ballet Team.                                     |         |  |
| Czech :   |         |  |
| Czech Philharmonic Orchestra.                                       |         |  |
| Karel Ancerl.   |         |  |

## FRANCE

- U.S.S.R. :  
 Ural Ballet.  
 Leningrad Ballet.  
 Ballet with Maria Plissetskaia.  
 Pianist Sviatislav Richter.  
 Hungarian : National Ballet.  
 U.S.S.R. : Violinist Leonid Kogan.  
 Singer Petrov.  
 Violinists Igor and David Oistrakh.  
 Polish :  
 Theatre Ateneum.  
 Theatre Pantomime Wroclar.  
 National Philharmonic Orchestra.  
 U.S.S.R. :  
 Moscow Maly Theatre.  
 Choreographer Bourmeister.

AAU Basketball.  
 American Repertory Company.  
 Kenneth Amada, pianist.<sup>1</sup>  
 Marilyn Dubow, violinist.<sup>1</sup>  
 Ralph Votapek, pianist.<sup>1</sup>  
 Eastman Philharmonia.

## GERMANY

- Hungarian : State Symphony Orchestra.  
 American Repertory Company.  
 Alpha Brawner, singer.<sup>1</sup>  
 Beverly Christiansen, singer.<sup>1</sup>  
 Adrian Ruiz.<sup>1</sup>  
 Santa Fe Opera.  
 Eastman Philharmonia.  
 AAU Track and Field Team.

## ICELAND

- U.S.S.R. Pianist.  
 Michael Rabin, violinist.  
 "Born Yesterday," Southern Illinois University.

## ITALY

- U.S.S.R. :  
 Beriozka Ballet.  
 Violinist Leonid Kogan.  
 Pianist Eugene Malinin.  
 Kirill Kondrashin directing Santa Cecilia Orchestra.  
 Stanislav Skravaczenski directing Santa Cecilia Orchestra.  
 Moscow Marionette Show.  
 Polish :  
 Laika Marionette Show.  
 Folklore Group.  
 Hungarian : Ballet.  
 Czech :  
 Prague Symphony Orchestra and Trio.  
 Smetana Prague Quartet.  
 Hungarian : Folklore Group.  
 Rumanian : Folklore Group.

American Repertory Company.  
 Armenta Adams, pianist.<sup>1</sup>  
 Stewart Gordon, pianist.<sup>1</sup>  
 Jerome Rose, pianist.<sup>1</sup>

## LUXEMBOURG

- U.S.S.R. : Ural Cossacks.  
 Eastman Philharmonia.

## NORWAY

- U.S.S.R. : Georgian Ballet Ensemble.  
 Chinese : Art Ensemble led by Ting Po.  
 None.

<sup>1</sup> International Music Contest Competitor.

## PORTUGAL

None. Eastman Philharmonia.

## SPAIN

None. American Repertory Co.  
Eastman Philharmonia.

## SWEDEN

Polish: Drama "Achilles and the Virgins" premiered. American Repertory Co.  
Eastman Philharmonia.

U.S.S.R.:

Georgian Ballet Ensemble.

Leningrad Philharmonic.

Variety Show.

Chinese: Art Ensemble led by Ting Po.

## SWITZERLAND

None. Alpha Brawner, singer.<sup>1</sup>  
Beverly Christiansen, singer.<sup>1</sup>  
George Hoffman.<sup>1</sup>  
Mena Marrucci, piano.<sup>1</sup>  
Andrian Ruiz.<sup>1</sup>  
Toby Saks.<sup>1</sup>  
Eastman Philharmonia.

## UNITED KINGDOM

U.S.S.R.: Many commercial performances but none under Government sponsorship.

Moscow State Circus.

Singer Bela Roudenko.

Leningrad Kirov Ballet.

Lawn Tennis Players.

Pianist Sviatislav Richter.

Cellist Rostropovich performing with the London Symphony.

Oarsmen.

Ukrainian State Dance Co.

Hungarian: Pianist Tamas Vasary.

Polish: Polish State Jewish Theatre.

U.S.S.R.:

Conductor Alexander Melik-Pashayev.

Moscow Theater Institute Students.

Polish: Pianist Ryszard Bakst.

Rumanian: Pianist Mindru Katz.

Czech: Harpsichordist Zuzana Ruzickova.

U.S.S.R.: Pianist Jacob Flier performing with Philharmonic Orchestra.

Polish: Pianist Andre Tchaikovsky.

Czech: Czech Philharmonic Orchestra under Karel Ancerl.

U.S.S.R.: Bolshoi Soprano Leokardia Maslennikova accompanied by David Lerner.

Hungarian: Pianist Gyorgy Cziffra with Philharmonic Orchestra.

U.S.S.R.:

Violinist Leonid Kogan playing with London Symphony.

Poet Yevgeny Yevtushenko.

Violinist David Oistrakh.

Soprano Galina Vishnevskaya singing "Aida."

<sup>1</sup> International Music Contest competition.

Hungarian: Violinist Peter Halmi.

U.S.S.R.:

Singers from Voronezh Choir,  
Minsk Opera Folk Dancer, Ac-  
cordionist.

Moscow Chamber Orchestra under  
Rudolph Barshai with Mezzo So-  
prano Zara Dolukhanova.

Zara Dolukhanova in solo appear-  
ance.

NEAR EAST AND SOUTH ASIA

*Sino-Soviet bloc*

*United States*

AFGHANISTAN

U.S.S.R.:

Variety Show.  
Wrestling Team.  
Soccer Team.  
Variety Show.  
Variety Show.

Joey Adams Variety Show.

AAU Basketball Team.

CYPRUS

U.S.S.R.:

Soccer Team.  
Folk Dancers.

University of Michigan Symphonic  
Band.

AAU Gymnast Team.

AAU Basketball Team.

Eastman Philharmonia.

GREECE

Czech: Prague Chamber Music Group.

Polish: Slask Folk Dancers.

Rumanian:

Rumanian Symphony Orchestra.

Folk Dancers.

American Repertory Co.

University of Michigan Symphonic  
Band.

Eastman Philharmonia

AAU Basketball Team.

INDIA

U.S.S.R.:

Variety Show.  
Soccer Team.  
Georgian Folk Dancers.

Joey Adams Variety Show.

University of Maine Theatre Troupe.

IRAN

U.S.S.R.: Russian National Circus.

Isaac Stern, violinist, Eugene Istomin,  
pianist.

Joey Adams Variety Show.

AAU Basketball Team.

IRAQ

U.S.S.R.:

Bolshoi Ballet.  
Variety Show.

Hungarian: Dance Team.

AAU Basketball Team.

ISRAEL

U.S.S.R.: Musical Trio: violinist Mik-  
hail Veiman; pianist Lev Vlasenko;  
piano accompanist Maria Karan-  
dasheva.

Bulgarian: State Folk Ensemble.

American Repertory Co.

University of Michigan Symphonic  
Band.

NOTE.—Planned for the Edinburgh International Festival were: Polish Radio Symphony Orchestra, Soviet Soprano Galina Vishnevskaya, Violinist David Oistrakh, Cellist Matislav Rostropovich, Dmitri Shostakovich as guest of honor to hear his music performed; and the Belgrade Opera from Yugoslavia.

## JORDAN

None. University of Michigan Symphonic Band.  
AAU Basketball Team.

## KUWAIT

None. AAU Gymnast Team.

## LEBANON

U.S.S.R.: American Repertory Co.  
Armenian Folk Dancers. University of Michigan Symphonic Band.  
Bolshoi Ballet Troupe. Eastman Philharmonia.  
Armenian Popular Singer. AAU Basketball Team.  
Kohar Kasparian. AAU Gymnast Team.

## NEPAL

Chinese: Table Tennis Team. Joey Adams Variety Show.  
U.S.S.R.: Variety Show.

## PAKISTAN

U.S.S.R.: Georgian Folk Dancers. University of Maine Theatre Troupe.  
AAU Gymnast Team.

## SYRIA

None. Eastman Philharmonia.  
AAU Basketball Team.

## TURKEY

U.S.S.R.: American Repertory Co.  
2 singers. University of Michigan Symphonic Band.  
Woman pianist. Eastman Philharmonia.  
Bolshoi Ballet Troupe. AAU Gymnast Team.  
Bulgarian: Opera Singers Liubomir Bodurov, Maria Bokhacher. AAU Basketball Team.

## UAR: EGYPT

U.S.S.R.: Louis Armstrong Jazz Group.  
Composer Aram Khachaturian directing Cairo Symphony Orchestra. University of Michigan Symphonic Band.  
Novosibirsk Ballet. Eastman Philharmonia.  
AAU Basketball Team.  
Golden Gate Quartet.

## AFRICA

## ANGOLA

None. Holiday on Ice.

## CAMEROUN

None. Golden Gate Quartet.

## CENTRAL AFRICAN REPUBLIC

None. Golden Gate Quartet.

## CHAD

None. Golden Gate Quartet.

## CONGO, REPUBLIC OF (BRAZZAVILLE)

None. AAU Boxing Team.  
Golden Gate Quartet.

## CONGO, REPUBLIC OF THE (LEOPOLDVILLE)

None. Tapps Dance Company.  
AAU Boxing Team.  
Golden Gate Quartet.

## DAHOMY REPUBLIC OF

Czech : Soccer Team. Tapps Dance Company.  
Golden Gate Quartet.

## ETHIOPIA

U.S.S.R. :  
Bolshoi Ballet Troupe. AAU Boxing Team.  
Bolshoi Ballet Troupe. AAU Track and Field Team.  
Soccer Team.

## GABON, REPUBLIC OF

None. Golden Gate Quartet.

## GHANA

U.S.S.R. : Variety Show. Tapps Dance Company.  
Chinese : Table Tennis Team. Golden Gate Quartet.  
East German : Boxing Team. AAU Boxing Team.  
U.S.S.R. : Acrobatic Show.  
U.S.S.R. : "Moscow Locomotives" Soccer Team.

## GUINEA, REPUBLIC OF

U.S.S.R. :  
Variety Show. Golden Gate Quartet.  
"Moscow Locomotives" Soccer Team.  
Czech :  
Soccer Team.  
Soccer Team.  
U.S.S.R. : Variety Show.  
Chinese : Table Tennis Team ; Huang Chang, Captain.

## IVORY COAST, REPUBLIC OF

None. Golden Gate Quartet.  
AAU Boxing Team.  
Tapps Dance Company.

## KENYA

None. Tapps Dance Company.  
AAU Boxing Team.  
Golden Gate Quartet.

## LIBERIA

U.S.S.R. : Variety Show. Louis Armstrong Band.  
Golden Gate Quartet.  
AAU Boxing Team.

## LIBYA

U.S.S.R. :  
Variety Show. AAU Track and Field Team.  
Bolshoi Ballet Troupe.

## GOVERNMENT AND THE ARTS

## MALAGASY REPUBLIC

None. Tapps Dance Company.  
Golden Gate Quartet.

## MALI, REPUBLIC OF

U.S.S.R. : Variety Show. Louis Armstrong Band.  
Czech : Soccer Team. Golden Gate Quartet.  
U.S.S.R. : Variety Show. Tapps Dance Company.

## MOROCCO

U.S.S.R. Bolshoi Ballet Troupe. Philippa Schuyler.  
Golden Gate Quartet.  
Tapps Dance Company.  
AAU Track and Field Team.

## MOZAMBIQUE

None. Tapps Dance Company.

## NIGER

U.S.S.R. : Variety Show. None.

## NIGERIA

None. Holiday on Ice.  
AAU Boxing Team.

## RHODESIA AND NYASALAND, FEDERATION OF

None. Golden Gate Quartet.

## SENEGAL, REPUBLIC OF

None. Louis Armstrong Band.  
Tapps Dance Company.  
Golden Gate Quartet.

## SIERRA LEONE

None. Louis Armstrong Band.  
Golden Gate Quartet.  
Tapps Dance Company.  
AAU Boxing Team.

## SOMALI REPUBLIC

None. Tapps Dance Company.  
Golden Gate Quartet.

## SUDAN

Chinese : Table Tennis Team. Louis Armstrong Band.

## TANGANYIKA

None. Tapps Dance Group.  
AAU Boxing Team.  
Golden Gate Quartet.

## TOGO, REPUBLIC OF

Czech : Soccer Team. Tapps Dance Company.  
U.S.S.R. : Variety Show. Golden Gate Quartet.  
U.S.S.R. : Variety Show.

## TUNISIA

Czech: 7 movie stars and directors. AAU Track and Field Team.  
 U.S.S.R.: Bolshoi Ballet Troupe with  
 Ludmilla Bogomolova.

## UGANDA

None. Tapps Dance Company.  
 AAU Boxing Team.  
 Golden Gate Quartet.

## UPPER VOLTA

None. Tapps Dance Company.

## ZANZIBAR

None. Tapps Dance Company.  
 Golden Gate Quartet.

## FAR EAST

## AUSTRALIA

None. DeLavallade-Ailey Dance Company.

## BURMA

Chinese: Variety Artists and Peking DeLavallade-Ailey Dance Company.  
 Opera Troupe.  
 East German: Pianist Roland Brett-  
 schneider.  
 Bulgarian: Folk Dancers.  
 Chinese: Chinese Ballet.

## CAMBODIA

None. Joey Adams Variety Show.

## CHINA (TAIWAN)

None. Juilliard String Quartet.  
 DeLavallade-Ailey Dance Company.  
 University of Colorado, "Bells Are  
 Ringing."  
 Camilla Williams, Soprano.

## HONG KONG

Chinese: Shanghai's Shao-Shing Opera Juilliard String Quartet.  
 Troupe. Joey Adams Variety Show.  
 DeLavallade-Ailey Dance Company.

## INDONESIA

Chinese: Theatrical Troupe. Juilliard String Quartet.  
 Joey Adams Variety Show.  
 DeLavallade-Ailey Dance Company.

## JAPAN

East German: Leipzig Gewandhaus Juilliard String Quartet.  
 Symphony Orchestra. University of Colorado, "Bells Are  
 Ringing."  
 U.S.S.R.: Camilla Williams, Soprano.  
 Bolshoi Circus. DeLavallade-Ailey Dance Company.  
 Bolshoi Ballet Teachers.  
 Folk Song Team.  
 Bolshoi Ballet Team with Lepsin-  
 skaya.  
 Czech: Music Teachers.  
 U.S.S.R.:  
 Pianist M. S. Baskresensky.  
 Gymnastics Team.

Polish: Pianist André Tchaikovsky.

Hungarian: Musician Kovach.

U.S.S.R.:

Track and Field Team.

Pianist F. Yakob.

Czech: Czech National Philharmonic

Member Matias.

U.S.S.R.:

Baritone Shaposhnikov, Pianist

Lebedev.

Singer Igori.

Czech: Czech National Philharmonic

Conductor R. Froberg.

U.S.S.R.:

Composer Shshedolin.

Comitas Quartet.

Hungarian: Conductor Andras.

Polish: Musicians K. Molisky and

Z. Proahay.

Chinese: "No" Drama Groups.

#### KOREA

None.

John Sebastian, Harmonicist.

Camilla Williams, Soprano.

Juilliard String Quartet.

University of Colorado, "Bells Are Ringing."

DeLavallade-Ailey Dance Company.

Montana State College, "Three Men on a Horse."

#### LAOS

None in government territory.

Joey Adams Variety Show.

Camilla Williams, Soprano.

#### MALAYA

None.

Juilliard String Quartet.

DeLavallade-Ailey Dance Company.

#### PHILIPPINES

None.

Camilla Williams, Soprano.

University of Colorado, "Bells Are Ringing."

John Sebastian, Harmonicist.

Juilliard String Quartet.

DeLavallade-Ailey Dance Company.

#### SINGAPORE

None.

Joey Adams Variety Show.

Juilliard String Quartet.

#### THAILAND

None.

Juilliard String Quartet.

Joey Adams Variety Show.

Harlem Globetrotters Basketball.

#### VIETNAM

None.

Juilliard String Quartet.

Joey Adams Variety Show.

Camilla Williams, Soprano.

DeLavallade-Ailey Dance Company.

## LATIN AMERICA

## ARGENTINA

|  |                             |
|--|-----------------------------|
| U.S.S.R. : Berioska Dancers.           | Paul Winter Sextet.         |
| Polish : Conductor Wisloski directing  | Charlie Byrd Trio.          |
| National State Orchestra of Argentina. | American Repertory Company. |
|  | Chad Mitchell Jazz Trio.    |

## BOLIVIA

|                                      |                     |
|--------------------------------------|---------------------|
| U.S.S.R. : Tifis Dynamo Soccer Team. | Paul Winter Sextet. |
|--------------------------------------|---------------------|

## BRAZIL

|            |                                      |
|------------|--------------------------------------|
| U.S.S.R. : | Paul Winter Sextet.                  |
| Ballet.    | Charlie Byrd Trio.                   |
| Ballet.    | American Repertory Company.          |
|            | Cornell University Musical Sketches. |
|            | Chad Mitchell Jazz Trio.             |

## BRITISH GUIANA

|       |                     |
|-------|---------------------|
| None. | Paul Winter Sextet. |
|-------|---------------------|

## CHILE

|                                   |                             |
|-----------------------------------|-----------------------------|
| U.S.S.R. :                        | Paul Winter Sextet.         |
| Soccer Team.                      | Charlie Byrd Trio.          |
| Berioska Dancers.                 | American Repertory Company. |
| Kiril Kondrashin directing the    | Chad Mitchell Jazz Trio.    |
| Philharmonic Orchestra.           |                             |
| Alexander Tomskin, Choreographer. |                             |

## COLOMBIA

|   |                                   |
|---|-----------------------------------|
| U.S.S.R. :  | Paul Winter Sextet.               |
| Soccer Team.                                      | Charlie Byrd Trio.                |
| (Berioska Dancers gave 10 programs in July 1962). | American Repertory Company.       |
|   | Berea College Folk Dance Company. |
|   | Chad Mitchell Jazz Trio.          |

## COSTA RICA

|                         |                                   |
|-------------------------|-----------------------------------|
| U.S.S.R. : Soccer Team. | American Repertory Company.       |
|                         | Charlie Byrd Trio.                |
|                         | Berea College Folk Dance Company. |
|                         | AAU Basketball Team.              |

## ECUADOR

|   |                                   |
|---|-----------------------------------|
| U.S.S.R. : "Tifis Dynamos" Soccer Team. | Paul Winter Sextet.               |
|   | Charlie Byrd Trio.                |
|   | Berea College Folk Dance Company. |
|   | AAU Basketball Team.              |

## DOMINICAN REPUBLIC

|       |                                      |
|-------|--------------------------------------|
| None. | Berea College Folk Dance Company.    |
|       | Cornell University Musical Sketches. |
|       | AAU Basketball Team.                 |

## EL SALVADOR

|       |                                   |
|-------|-----------------------------------|
| None. | Paul Winter Sextet.               |
|       | Charlie Byrd Trio.                |
|       | Berea College Folk Dance Company. |
|       | AAU Basketball Team.              |

## GUATEMALA

None. Paul Winter Sextet.  
 Charlie Byrd Trio.  
 AAU Basketball Team.  
 American Repertory Company.  
 Chad Mitchell Jazz Trio.  
 Berea College Folk Dance Company.

## HAWAII

None. Cornell University Musical Sketches.  
 Paul Winter Sextet.

## HONDURAS

None. Paul Winter Sextet.  
 Charlie Byrd Trio.  
 Berea College Folk Dance Company.

## JAMAICA

None. Cornell University Musical Sketches.

## MARTINIQUE

None. Chad Mitchell Jazz Trio.

## MEXICO

U.S.S.R.: Chad Mitchell Jazz Trio.  
 Moiseyev Ballet. Charlie Byrd Trio.  
 Soviet Army Chorus. American Repertory Company.  
 Mezzo Soprano Zara Dolukhanova. AAU Basketball Team.  
 Violinist Igor Oistrakh. Berea College Folk Dance Company.  
 Ukrainian Ballet. Paul Winter Sextet.

## NICARAGUA

None. Paul Winter Sextet.  
 Charlie Byrd Trio.  
 Berea College Folk Dance Company.

## PANAMA

None. Paul Winter Sextet.  
 Charlie Byrd Trio.  
 Berea College Folk Dance Company.

## PARAGUAY

None. Charlie Byrd Trio.  
 Chad Mitchell Jazz Trio.  
 Paul Winter Sextet.

## PERU

None. Paul Winter Sextet.  
 American Repertory Company.  
 Chad Mitchell Jazz Trio.  
 Charlie Byrd Trio.  
 Berea College Folk Dance Company.

## TRINIDAD

None. Chad Mitchell Jazz Trio.

## URUGUAY

U.S.S.R.: "All Star" Soccer Team.

Paul Winter Sextet.  
Charlie Byrd Trio.  
American Repertory Company.

## VENEZUELA

U.S.S.R.: Georgian Folk Dancers.

Charlie Byrd Trio.  
American Repertory Company.  
Cornell University Musical Sketches.  
Chad Mitchell Jazz Trio.  
Paul Winter Sextet.  
AAU Basketball Team.

## APPENDIX III

*Production of foreign-language books in the Soviet Union for distribution throughout the free world, 1958-61*

| Language                  | Title |      |       |       | Copies (rounded to nearest thousand) |        |          |          |
|---------------------------|-------|------|-------|-------|--------------------------------------|--------|----------|----------|
|                           | 1958  | 1959 | 1960  | 1961  | 1958                                 | 1959   | 1960     | 1961     |
| Afghan.....               | 0     | 0    | 0     | 1     | 0                                    | 0      | 0        | 7.0      |
| Amharic.....              | 0     | 0    | 1     | 1     | 0                                    | 0      | 0.5      | 5.0      |
| Arabic.....               | 13    | 19   | 38    | 55    | 81                                   | 126    | 212.0    | 653.0    |
| Bengali.....              | 17    | 22   | 29    | 23    | 217                                  | 170    | 125.0    | 106.0    |
| Burmese.....              | 0     | 0    | 4     | 7     | 0                                    | 0      | 8.0      | 8.0      |
| Dutch.....                | 5     | 7    | 5     | 7     | 28                                   | 43     | 20.0     | 42.0     |
| English.....              | 258   | 308  | 373   | 297   | 11,561                               | 9,974  | 14,603.0 | 13,605.0 |
| Esperanto.....            | 1     | 1    | 0     | 2     | 10                                   | 15     | 0        | 15.0     |
| Farsi.....                | 0     | 0    | 2     | 2     | 0                                    | 0      | 4.0      | 8.0      |
| Farsi-Kabul.....          | 0     | 0    | 2     | 0     | 0                                    | 0      | 2.0      | 0        |
| Finnish.....              | 25    | 2    | 30    | 24    | 55                                   | 13     | (1)      | 23.0     |
| French.....               | 117   | 151  | 178   | 198   | 2,329                                | 2,348  | 5,491.0  | 4,400.0  |
| German <sup>2</sup> ..... | 173   | 191  | 221   | 258   | 12,677                               | 17,207 | 18,488.0 | 18,646.0 |
| Greek.....                | 0     | 1    | 0     | 0     | 0                                    | 2      | 0        | 0        |
| Hausa.....                | 0     | 0    | 0     | 1     | 0                                    | 0      | 0        | 1.6      |
| Hindi.....                | 19    | 23   | 37    | 32    | 147                                  | 131    | 185.0    | 367.0    |
| Indonesian.....           | 0     | 1    | 4     | 1     | 1                                    | 10     | 34.0     | 15.0     |
| Italian.....              | 0     | 3    | 1     | 7     | 0                                    | 26     | 10.0     | 165.0    |
| Japanese.....             | 2     | 3    | 3     | 6     | 9                                    | 10     | 12.0     | 93.0     |
| Kurdish.....              | 4     | 8    | 6     | 14    | 4                                    | 8      | 5.0      | 12       |
| Malayalam.....            | 0     | 0    | 0     | 1     | 0                                    | 0      | 0        | 1.       |
| Norwegian.....            | 1     | 0    | 1     | 2     | 2                                    | 0      | 2.0      | 0.8      |
| Panjabi.....              | 0     | 0    | 1     | 0     | 0                                    | 0      | 1.0      | 0.       |
| Persian.....              | 7     | 13   | 14    | 7     | 45                                   | 80     | 48.0     | 113.0    |
| Portuguese.....           | 0     | 1    | 0     | 2     | 0                                    | 6      | 0        | 33.0     |
| Pushtu.....               | 0     | 0    | 0     | 3     | 0                                    | 0      | 0        | 17.0     |
| Sanskrit.....             | 0     | 0    | 0     | 1     | 0                                    | 0      | 0        | .5       |
| Serbian.....              | 0     | 0    | 0     | 1     | 0                                    | 0      | 0        | (1)      |
| Serbo-Croat.....          | 0     | 2    | 2     | 1     | 0                                    | 13     | 10.0     | 15.0     |
| Singhalese.....           | 0     | 0    | 0     | 3     | 0                                    | 0      | 0        | 45.0     |
| Spanish.....              | 32    | 47   | 87    | 77    | 150                                  | 314    | 735.0    | 1,574.0  |
| Swahili.....              | 0     | 0    | 0     | 1     | 0                                    | 0      | 0        | 6.0      |
| Swedish.....              | 4     | 9    | 6     | 3     | 17                                   | 44     | 40.0     | 34.0     |
| Tagalog.....              | 0     | 0    | 1     | 0     | 0                                    | 0      | 3.0      | 0        |
| Tamil.....                | 0     | 0    | 3     | 17    | 0                                    | 0      | 11.0     | 318.0    |
| Telegu.....               | 0     | 0    | 0     | 6     | 0                                    | 0      | 0        | 28.0     |
| Thai.....                 | 0     | 0    | 0     | 1     | 0                                    | 0      | 0        | 1.0      |
| Turkish.....              | 0     | 1    | 0     | 0     | 0                                    | 1      | 0        | 0        |
| Urdu.....                 | 9     | 17   | 26    | 11    | 38                                   | 54     | 60.0     | 27.0     |
| Total.....                | 687   | 830  | 1,075 | 1,068 | 27,372                               | 30,597 | 40,113.0 | 40,388.0 |

<sup>1</sup> Not available.<sup>2</sup> Includes an unknown, but presumably small, number of books for distribution in Communist East Germany.

MR. MURRIN. I would also like to congratulate New York on the arts council they have developed there. It is the only State that has gone far ahead in this field, and, to my mind, we in the Federal Government would do very well, indeed, to study the developments of this council, its successes and, if it has had any failures, its failures, and to learn by it and try and do as well on the Federal level.

Finally, I was a little bit surprised by your hesitance in thinking that we could not go further.

I can see where for political reasons we probably could not pass a whole package bill at this time, but I would have thought that the administration would have supported the idea of going ahead in this field further if it could be done politically. I wonder if you would enlarge on that?

Mr. McMURRIN. My comments, sir, were made largely within the framework of what we regard as the political possibilities.

Senator PELL. Of course, we here are judges of that, too.

Mr. McMURRIN. Yes.

Senator PELL. But, from the viewpoint of the national interest, what would be the administration's view or how would you feel if it could be done?

Mr. McMURRIN. In this respect, I must speak personally, if I may.

Senator PELL. Yes.

Mr. McMURRIN. Without any question it is necessary that constructive activity be taken, in my opinion, of the type that Senator Javits and you have described.

The question as to how this activity could best be developed within the framework of the Government, it seems to me, is going to call for a great deal of counsel and advice from people experienced, not simply in the arts, but in the administration of the arts, and it is for this reason, of course, that we stress the importance of this particular bill as the beginning of such a program.

I do want to assure you that we would see it simply as the logical first step, not necessarily the chronological first step.

Senator PELL. Thank you. Do either of your colleagues have any further thoughts they want to put forward at this time?

Thank you, Commissioner McMurrin, very much, indeed.

Mr. McMURRIN. Thank you, sir.

Senator PELL. Our next witness is Mr. Faine, vice president of the National Council on the Arts and Government.

Senator JAVITS. If I may introduce Mr. Faine to the subcommittee, I can certainly testify to his experience and to his outstanding reputation in this field.

He is the national executive secretary of AGMA, which passes upon the membership of some of the brightest stars in the whole world, and Mr. Faine has had years of experience in this area.

He is known and widely admired and he is a very distinguished, trained union executive and is a leader in culture of our city of New York and, I think, of the whole country. I am very glad to see you here.

**STATEMENT OF HY FAINE, VICE PRESIDENT, NATIONAL COUNCIL ON THE ARTS AND GOVERNMENT, NEW YORK CITY, AND THE NATIONAL EXECUTIVE SECRETARY, AMERICAN GUILD OF MUSICAL ARTISTS**

Mr. FAINE. Thank you very much, Senator Javits.

It is very hard to follow an introduction like that. I might very well rest my case on that.

But, in all seriousness, I am appearing here, as Senator Javits indicated, on behalf of the American Guild of Musical Artists, which has jurisdiction over opera, concert, dance, ballet, choral, and oratorical music, as well as on behalf of the National Council on the Arts and Government, which is an organization of citizens embracing all the fields of arts, both visual as well as performing, who in their private capacities have banded together to both study, investigate, and to encourage the greater participation by the United States and other governments, other governmental bodies, in the field of art.

I do not think I should take the time of this distinguished subcommittee to go into the economics of the performing arts.

A great deal of material has been made available at the hearings of the House select subcommittee which took place in New York City on November 15 through 17 of the past year, and, since, I am sure all that material is available to you, and much that I would say would be repetitious.

We at that hearing, that is, the American Guild of Musical Artists, had 12 or 15 witnesses, both from New York City as well as from the west coast, representing all types and phases of the art, and representing all levels of economic achievement, in order to give that subcommittee a cross-section view of the economic problems facing the performing artists.

I just want to quote one or two things from the testimony that I gave before that subcommittee to indicate in capsule form the difficult economic situation in which the performing artist finds himself in today.

I stated there that we have as members all operatic singers, solo concert artists, dancers, choreographers, stage managers, and choristers in all of the fields of our jurisdiction.

Our dues brackets are in the categories from zero to a thousand of earnings per year, a thousand or two up to 25,000 and over.

Each year a member's dues category is reviewed, and he may rise or fall in the dues he pays depending upon his previous year's earnings.

We thus have a fairly accurate check of the earnings of each member by the determination of the dues that are paid.

As of November 1961, 60 percent of our members paid dues on an income of up to \$1,000.

Seventeen percent paid on an income of up to \$2,000.

Eight percent paid on an income up to \$3,500, and 5.5 percent paid on an income of \$5,000 or more.

Assuming that \$5,000 is the very minimum that any man should earn in the United States in any field of endeavor, we find that 90 percent of the AGMA membership earns less than \$5,000 a year.

Now, it is true that some of them may earn additional income in other fields of entertainment, but this bleak picture is the same for the bulk of the membership in all fields of entertainment.

I also at that time indicated that this insufficient compensation came about through two causes:

One, a low level of pay in no way commensurate with the skills the artist possesses and the long period of training which these artists must have; and

Two, the fact that very few companies perform for any considerable length of time.

Then I cited examples from the various existing companies and the number of weeks which they perform, leading to the longest period of employment time in the opera field, the Metropolitan Opera Co., which has about 35 weeks of work.

I then indicated several specific figures of the top salaries in certain of the areas which we cover, which ranged from a total in the dance field of 7,000-some-odd dollars to the lowest of \$1,740, and in the choral field from a top of about \$1,500 to a low of about \$650.

These are merely little bits of the general picture which has been a bleak one, and it certainly has not improved since 1961.

If anything, I would say it has been at about the same level.

I have not noticed any new organizations coming into the field, any new performing arts organizations coming into the field, nor have I noticed that the existing organizations have increased the length of their employment. So that the economic picture of the performing arts is a very difficult one.

Every once in a while you get the volcano erupting and then the public and the Government become conscious of it, but below that eruption is the constant, seething problem of economic difficulties both for the performers as well as for the performing organization.

Here mention must be made of the fact that in our field, particularly, most of the performing organizations have deficit operations. They are supported in a small measure by the box office but in large measure by contributions of individuals and foundations.

Our experience has shown that these contributions are insufficient to continue their existence at the present level insufficient, and that these contributions must be supplemented from other sources merely to maintain the present level.

If we are going to advance as we must and as we certainly should, why, then other sources of financial support must come from other directions.

Secretary Goldberg has proposed a tripartite sort of a base for such supports, and one of them, of course, is the Government.

Since I am appearing here before a Government body, legislative body, I am going to stress that aspect of the support.

There is no question but that the Federal Government must come into the picture. Senator Javits has referred in questions to the preceding witness of the New York State experience. I would like to comment on that, if I may, not only because I am somewhat familiar with it, but I had the pleasure of attending 2 days ago a sort of conference or meeting which the Governor of New York, Governor Rockefeller, called of various individuals in the performing arts, the arts council members and their advisory groups, to hear a report on the work of the council, as well as elicit to, suggestions for improvement.

Now, I am very proud of what our State has done in this case.

It has been an amazing, significant and an important achievement in government relationship to the arts.

Starting with a budget of, I think, \$50,000 in its first year of operation, it now has a budget of over \$400,000, and I think it is asking for more in the subsequent year.

It has brought performing arts, as well as other forms of art, to various parts of the State, to small and large communities, which could not possibly have afforded that type of entertainment and performances had it not been for the arts council's help.

This has been a good thing, in itself, not only in terms of what the people of those communities have been able to see and hear, but it has given a tremendous economic boost to the performing arts organizations which have toured the State of New York.

But, more important, it has encouraged responses in a number of communities in the State to see what they can do on their own, and one community—I think it was Binghamton—had a small opera company, and one of their members wrote his own opera, based on Jeremiah, and that was produced with local performers, with a local composer, local orchestra, but helped by the council.

So that the council, I think, has done a tremendous job in the State of New York, and I wish other States and the Federal Government would copy its experience.

Specifically answering one of the questions Senator Javits asked—and on this I am now going to the specific bills that this subcommittee is studying—I think the Senator will remember that they started as really an advisory council. The first year, when they only got \$50,000, it was designed—and the sum was obviously such that they could not either be a full operating agency or certainly help anybody on \$50,000—to create a program which, when presented to the Governor and the legislature at the next session, would merit the support which they have now gotten in the first, second, and third year.

In that sense, I would say that S. 741 is a necessary preliminary to S. 785, as well as S. 1250.

It may be that passage of all the bills can be accelerated. Of course, you gentlemen are much more familiar with political realities than I am, but, nevertheless, it may very well be that there has to be a certain order of sequence.

I want to emphasize that, as the Senator has indicated, the performing arts are not going to be satisfied with a council. That is a planning organization. That is an organization which merely indicates what, where, and how to do something, although there are many ideas already and many plans as to what and how it should be done.

The real help will come either in bills such as S. 785 or S. 1250.

I might also cite another situation from another State which indicates the need for firm and strong and immediate action.

I had the pleasure last spring of going out to Seattle to visit the World's Fair, and also to attend some performances that were given by the Seattle Symphony Orchestra of a production of "Aida" in a beautifully constructed, or I should say reconstructed, theater right on the fair premises.

That performance, or those three performances were exceptional, and they utilized the local symphony orchestra, local chorus, many local dancers, and many local singers in solo parts.

I am emphasizing these things to indicate that there is a vast talent available to this country in many parts of the United States and not necessarily New York City or Hollywood.

Those three performances have come and gone. They are history. The building is there. It is a beautifully designed, a beautifully con-

ceived building, and unless something is done with it, it will just stand empty.

I do not think it will be torn down, but, nevertheless, it will stand empty, which will be a crime for the opportunities that will be missed unless it is used.

I do not know the full plans of the city of Seattle or the State, but there is something there in which the U.S. Government, the Nation, has a stake.

It has as much at stake in the opera house on the fair grounds as it had in building a beautiful U.S. science pavilion, because the pavilion represents the U.S. Government to the hundreds of thousands of citizens who have come there, and I think the opera house should have the same relationship to all the citizens of the United States.

Specifically commenting on the three bills, both on behalf of AGMA and the National Council of Arts and Government, I want to, of course, urge your support and favorable recommendation for the Advisory Council bill. That is a must and a beginning.

The steps which follow, of course, may have to be planned differently, but, certainly, we must have a plan, and this Council will be the one that will achieve it.

As to S. 785, our position is similarly favorable. We believe that this type of legislation is the way that the Federal Government ought to participate, through a council chosen from representative groups with a sufficient number of individuals to represent all cross sections of the arts, and a system of and based on the principle of matching funds.

We are very strong believers in the matching-fund system.

Because of those beliefs, there are several amendments which we would like to recommend to this subcommittee and to Senator Javits with regard to his own bill.

We would recommend that S. 1250 be amended: Firstly, that matching funds be required before distribution is made from Federal funds, matching funds from State organizations which have worked out a program and which program is approved by the Council or the Foundation.

Secondly, we would like to recommend that, insofar as possible, the Foundation would utilize in its work those organizations considered suitable by the Foundation which are already in existence, and, therefore, have experience with various forms of arts. They, consequently, could be of great help, and thus save considerable money to the council or obviate the need for establishing a large establishment of personnel.

Thirdly, we would like to recommend that the bill be amended to provide that the number of trustees be increased, because we feel 13 individuals would represent an insufficient cross section, both in terms of all the arts, as well as the sections of the country.

Therefore, a larger number would be a much more appropriate number.

Lastly, we would recommend that the decisions of the Foundation trustees should be largely guided by studies and recommendations made by special committees such as are called for by the Federal Advisory Council on the Arts bill.

Here again, the Council and the trustees would have the benefit of a cross section of opinion of specialized and experienced individuals, and again would obviate the need for continuously large staffs, but could create special commissions and special advisory committees as the need arises.

With these reservations, we do support very wholeheartedly S. 1250, and we urge this subcommittee to recommend it favorably.

I have tried, as I said, to be as brief as I can in order to leave room for questions that you gentlemen might have, and I shall be happy to answer any questions that you have.

Senator PELL. Thank you, Mr. Faine.

Going back to the early part of your testimony when you pointed out how many artists are receiving less than \$5,000 per annum, what portion of those artists are part-time artists? Have you any figures on that?

Mr. FAINE. None of them are part time in the sense that they are moonlighting, having a full-time other job and are in the performing arts field for additional income. It is rather the other way.

They would like to be in the performing arts full time but are taking other jobs because they do not have full-time employment in the performing arts.

So that, while it is true that individuals, when they are out of work, will seek work—in the performing arts—will seek work as clerks, sales people, teachers, drivers, or whatever, they would much prefer, and it is to the country's interest, that they work full time at their profession, because not only do they have the training, but they have this special something. They have their art which other people do not have.

They have the skills, they have the God-given ability to perform, to sing, to play, to engender a mood across the stage which obviously they have and others do not.

In that respect, they are not part-time workers except in an involuntary sense.

There is one other respect in which they might be considered part time. In our field because singers, for example, can work, or try to work in other entertainment fields if they can find the work in the operatic field. If they do not get a job in opera, they might try light opera, radio, television, a motion picture film, or some other entertainment media.

There, of course, he finds that there are hundreds of others already in that field who are also striving for those positions. It is true that some are able, by working in three or four different fields, to produce a combined income which makes a living wage possible.

Some make a substantial income, but the bulk of the people, particularly in our field, which requires a highly specialized ability, cannot perform in other fields, nor do they want to, because they want to be serious concert, operatic and dance artists.

Senator PELL. Thank you. In the course of your testimony, as I understand it, you wholeheartedly supported S. 741, the Advisory Council, as the immediate step, and also Senator Javits' bill as another step that is most desirable. Did you comment on S. 785?

Mr. FAINE. I did comment. We are in support of that bill. We have no reservations or any amendments to suggest. The only amend-

ments we have are with regard to S. 1250. We are fully satisfied with S. 785 as it stands.

Senator PELL. Thank you very much. Senator Javits?

Senator JAVITS. I am very interested in your approval of the New York experience, Mr. Faine.

I gather that that has been helpful and found satisfactory?

Mr. FAINE. I have some reservations. I spoke about them at this meeting of the Governor's. I spoke at that time urging that it not be converted for other uses—I am talking about the Council's program—other than the performing arts or the arts generally.

There is a tendency, I said then, that all sorts of objectives are being urged for this program. One man said, "Well, we can take care of juvenile delinquency if we can only make them dancers."

Well, that may be true, but that, I think, should be taken care of by a juvenile delinquency program and not by performing arts or fine arts programs.

Senator JAVITS. But with those reservations, you approve of this?

Mr. FAINE. Yes, sir.

Senator JAVITS. I ask, Mr. Chairman, that there be made part of the record the news story on this meeting which Mr. Faine described which appears in the New York Times and an editorial from the New York Herald Tribune of yesterday on this same subject.

Senator PELL. Without objection.

(The articles referred to follow:)

[From the New York Times, Aug. 27, 1962]

#### CULTURAL UPSURGE IN STATE AND NATION SEEN BY GOVERNOR

(By Paul Gardner—Special to the New York Times)

POCANTICO HILLS, N.Y., August 26.—Governor Rockefeller discussed the flowering of American culture today and envisioned the eventual establishment of a U.S. Council on the Arts.

The Governor spoke at his country home here before leading representatives in the music, art, dance, and theatrical fields. Helen Hayes and Richard Rodgers acted as cohosts.

"Our country has had a cultural inferiority complex," he said, "but we have slowly become a center of creative forces. We now have the greatest talents in the arts."

Summarizing the results of the first 2 years of the New York State Council on the Arts, he noted that a \$450,000 budget had made it possible to send theatrical and musical events to upstate and Long Island communities.

"The response has been tremendous," the Governor said, "and the legislature has found that culture is acceptable. We can set an example for the rest of the country." The budget for 1963 has been increased to \$560,000.

The State council on the arts is a pionering project carried on for the first time by a State government with the cooperation of artists, institutions, and local community support.

Seymour H. Knox, chairman of the council, disclosed that the State's exhibit at the New York World's Fair in 1964 would include a display of contemporary art and sculpture.

"Many States have expressed interest in the work of the arts council," he said, "and there are even rumblings in Washington."

He implied that Washington might encourage other States to adopt similar programs.

The Governor added that the Federal Government should take an active role in the arts. "History judges nations by their culture," he said. "Someday we might even have a United States Council on the Arts."

#### OUTDOOR LUNCHEON HELD

The Governor made his comments after an outdoor buffet luncheon under a big green and white striped tent. Among the 150 guests were Maurice Evans, George

Balanchine, Willem de Kooning, Marian Anderson, Joseph Papp and August Heckscher, President Kennedy's special consultant on the arts.

The combination of politics and art was reminiscent of the cultural functions that the President has popularized at the White House. Leaders of all branches of the arts have been Mr. and Mrs. Kennedy's guests at social events in recent months.

Artists, playwrights, directors and actors chatted with the Governor, munched on chicken and cold-cuts, and sipped champagne.

Three musicians played show tunes. After listening to several numbers by Irving Berlin, Mr. Rodgers laughed: "If they don't play my music, I'm leaving." Soon the guests heard songs from "No Strings" and "Oklahoma."

After the luncheon, Mr. Rockefeller urged his guests to express their ideas. George Balanchine, director of the New York City Ballet, said: "Art is important. It gives a fantastic education to children."

Theodore Bikel, the folk singer, said the arts council had a public relations function. "It must make the public understand," he said, "that government support of the arts is not government control."

#### MORE TOURS LISTED

The State council has already sponsored tours by the New York City Opera and Ballet companies, the Phoenix Theater, and the Buffalo Philharmonic Orchestra.

This season it will sponsor tours by the American Ballet Theater, the José Limón Dance Company, the Phoenix Theater, the Equity Library Theater, the New York City Opera Company and the Syracuse, Albany and Hudson Valley Symphonies.

Exhibitions are being prepared for circulation by regional museums to schools, libraries and community centers. Basic collection, material from the Metropolitan Museum of Art is being loaned to the Roberson Memorial Gallery in Binghamton, N.Y.

With council support, the Whitney museum recently opened the exhibition "Forty Artists Under Forty." It will be sent to seven other museums in the State.

Describing Mr. Rockefeller as an "imaginative and courageous Governor," Miss Hayes said:

"We artists are privileged to be practicing in our profession at a time when New York acknowledges the importance of culture to our country."

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[From the New York Herald Tribune, Aug. 28, 1962]

#### AN ARTS COUNCIL THAT WORKS

Governor Rockefeller had every right to hold a luncheon on Sunday in honor of the New York State Council on the Arts—a luncheon attended by many leading performers, producers, and creators in the cultural field. For the State council, without too much fanfare or publicity, and at relatively modest cost, has been doing the job that others are only talking about—the job of bringing the arts closer to the people.

The State council functions in a very sensible and practical way. It grants no subsidies and establishes no companies. It takes already existing artistic enterprises, such as the New York City Opera, the Buffalo Philharmonic Orchestra, and the Phoenix Theater, and sends them touring into cities and towns that otherwise would not have the chance to see live opera concert and theatrical performances. Last season's State expenditure was \$450,000; for 1963 the budget has been raised to \$560,000, and both the itineraries and the numbers of participating organizations have been increased.

The State council's operations serve a double purpose. In the first place they provide extra work for artists whose active season is all too short. In the second, they expose new audiences to the performance magic that can be found directly across the footlights. Both functions are essential to the well-being and, more particularly, the growth of the arts.

This country has a tremendous reservoir of artistic talent. It is so great that many young singers, for example, have to go to Europe to find regular work in opera houses. Yet, the audience potential here is also vast and to a large extent undeveloped.

The New York State Council on the Arts is successfully bringing artists and audience together, to the benefit of both. We hope it will build upon its excellent beginnings, and we commend it to other States as a model.

Senator JAVITS. Mr. Faine, I was very much interested in what you said about Seattle because it illustrated something in this field that I consider to be important.

You said there was vast talent available in Seattle, and there was the brick and mortar building. The talent was there; the building was there; but they would not be married together unless you had some municipal support.

Now, if there is vast talent available, I would assume that this includes a good many young people, why do we fear for the diminution of talent in this country unless we move into the arts in a more appreciable way than we have?

Mr. FAINE. Why do we fear?

Senator JAVITS. Yes, why do we?

Mr. FAINE. We fear because the talent will dissipate itself, both at the beginning as well as at the end. Talent must seek an outlet in the sense that it is the very nature of a talented person to want to share his talents with the public, with the general audience.

If he does not have the opportunity, he will give up that pursuit. He will go into other fields. That is at one end.

At the other end, individuals who have children or children themselves who are at the stage where they make decisions about their career will, in evaluating the possibilities of being a creative artist and at the same time making a living in the field, will, in making that decision, realize the paucity of opportunities and will not go into the field.

This would be a tragic thing for them because many talents will be lost, and it would be a tragic thing for our country because the country will lose the benefit of their talent.

Senator JAVITS. I am thinking of trying to prove that, and question whether it was disproved by the fact that there is still talent available, notwithstanding the very material decline in earning power for so many people, you say 90 percent of your members, which has been evidenced in recent years.

For example, what do your membership rolls show? Are you diminishing in membership, compared to the increase in the size of our population?

Mr. FAINE. No. Our membership is not diminishing, Senator, but it is not keeping up with the number of people who are qualified to perform, nor is it giving those who are in the field already a full opportunity to earn a living.

The host of young Americans who go abroad in order to seek opportunity there is proof of the fact that there are insufficient opportunities here.

When they go abroad, we lose them as members. When they make a success in Bayreuth, Italy, or anywhere else, it is a loss to the United States in the sense that their art has been lost until their return, if they return, and, at the same time, it is a slap in our own face that people have to go abroad to prove themselves, and people abroad look with blank eyes as to why Americans have to go abroad.

A Tebaldi or a Callas proves herself in Italy and then we bring her here. A George London or a Grace Brumby proves himself or herself in Vienna and Bayreuth and then Miss Brumby is invited to the White House. This is the wrong way to do it.

Senator PELL. That has gone on since Biblical times. A prophet is without honor in his own country.

Mr. FAINE. I do not know how long it has been going on, but the experience we had during the war shows the following significant fact. When talent could not be brought from abroad, while the local opportunities were the same, the number of American artists increased. There are at least a dozen top-ranking Metropolitan opera singers now who got their start during the World War II days and immediately thereafter, because artists were not brought from abroad to sing at the Metropolitan.

Senator JAVITS. Could you give us some analogies from your membership records as to whether or not membership has a relationship to the development of the population, the development of opportunity in this country, and whether, therefore, you are actually losing ground in terms of the number of people who are being attracted to the field or whether you are not?

Mr. FAINE. I could undertake to do so.

I could just, speaking ad lib, state that where a new producing enterprise does come in, there is available talent, which means that if the enterprise did not come into that community, that talent would lie fallow.

This is exemplified by Dallas, for example. Dallas has established an opera company in the last 4 years, and they are presenting excellent opera.

Since they were established, they have used the local orchestra which has improved in quality because there is more work and there is more pay, and, secondly, they found local choristers and local secondary singers who previously had not had the opportunity to perform, and they found them right in Dallas and outside of Dallas.

That shows if you put an opera company in Denver or any place, you will find people who can perform, and they are not performing today.

Senator JAVITS. Lastly, about my own bill, I was so interested that that was the one bill that you had a considerable number of changes to recommend; if anything was needed to convince me that that is the only bill that means business, that is it.

You recognize it just as well as we do.

I would like to state just for the record that it is my idea that there should be panels, as there are on the British and Canadian Arts Councils, in the various disciplines of the arts, of course.

It is also entirely appropriate that there be a larger board of trustees, although the reason for its size is that I see a great analogy between my bill and the Smithsonian Institution, and that the trustees, I hope, would be of the most luminous and national character, and that their work would really be carried on by panels.

As to matching funds, I would like to call your attention to the fact that we only have one State council on the arts.

We may have a few more in the next few years.

That would still leave an enormous number of States where the only place, the only kind of matching funds you could get will be foundation or private funds.

Of course, the bill does not contemplate that. It is very important not to tie this down to State matching funds because if you do, you will probably leave out the overwhelming preponderance of the States.

Finally, my bill emphasizes performance, not bricks and mortar.

I am thoroughly against funds for bricks and mortar, and I was so glad to hear you say what you did about buildings. You can always find a building or get somebody to put one up or you can use one that is in existence and convert it.

It is the performance that you want to really give your money and backing to.

I am very pleased to get your observations and think your testimony is most helpful. Thank you, Mr. Chairman.

Senator PELL. Thank you, Mr. Faine. One brief question: Am I correct in my view that more of our youngsters in schools are receiving musical training than they did a generation ago and do you have any figures along this line that you can submit for the record?

Mr. FAINE. That is not my field of competence. I can just give you my general impression from reports I have heard at the National Music Council that that is true.

Senator PELL. Do you have any figures that you could submit, either now or later on, as to the increase or decrease in the per capita sales of musical instruments throughout the country in the last 10 years?

Mr. FAINE. I would not have them but they have been published.

Broadcast Music, Inc. publishes annually a report which lists various indexes for the musical field. One of them is the sale of musical instruments, and I would think that they could be approached for the source of their information.

They publish an annual report which shows an increase in the amount of money spent on musical instruments.

Senator PELL. Thank you. I will request our own staff to bring this information out in the record.

(The information requested follows:)

Musical instrument sales:

|      |       |                 |  |      |       |                 |
|------|-------|-----------------|--|------|-------|-----------------|
| 1955 | ----- | \$350, 000, 000 |  | 1957 | ----- | \$436, 000, 000 |
| 1956 | ----- | 423, 000, 000   |  | 1959 | ----- | 500, 000, 000   |

Sales of musical instruments, accessories, and sheet music:

|      |       |           |                 |
|------|-------|-----------|-----------------|
| 1960 | ----- | more than | \$500, 000, 000 |
| 1961 | ----- |           | 582, 000, 000   |

Source: "Concert Music U.S.A.," published annually by Broadcast Music, Inc.

Estimated number of school-age youngsters playing musical instruments or receiving instrumental instruction in schools or from private teachers:

|      |       |             |  |      |       |              |
|------|-------|-------------|--|------|-------|--------------|
| 1947 | ----- | 2, 500, 000 |  | 1960 | ----- | 9, 000, 000  |
| 1959 | ----- | 8, 500, 000 |  | 1962 | ----- | 10, 000, 000 |

Source: American Music Conference, cited in "Concert Music U.S.A.," published annually by Broadcast Music, Inc.

(The following information has been excerpted from the annual reported of Broadcast Music, Inc., New York, Chicago, Hollywood, entitled "Concert Music U.S.A.":)

## CONCERT MUSIC U.S.A., 1956

## GOOD NEWS IN 1955

There are an estimated 35 million or more individual Americans actively interested in one form or another of concert music.

Americans spent more money at the box office for concert music in 1955 than they spent for baseball.

Americans spent more money purchasing recordings of concert music in 1955 than they paid for admission to all baseball games.

Americans spent more than \$30 million in 1954 for retail sales of printed music; 84 percent of this went for printed concert music.

Americans spent as much money for the purchase of recordings of concert music and the equipment on which to play those recordings as they did on all spectator sports in 1954.

During 1955, 1,279 radio stations programed a total of 8,297 hours of concert music each week, an average of 6.5 hours per station per week; 553 of these stations plan to carry more concert music during 1956.

There are about 1,000 symphony orchestras in the United States today, compared with less than 100 in 1920.

There are some 75 major musical organizations in the United States with more than 600,000 members devoted to furthering concert music.

There were 426 first-concert performances in the United States during the 1954-55 season. Of these, 344 were world premieres and 82 were American premieres.

There were 81 summer music festivals in the United States during the 1955 season.

There is an average of seven opera performances every day in the United States.

There are 444 opera-producing groups in 45 States and the District of Columbia.

Eighty-five percent of American opera companies performs exclusively in English.

There are over 225 educational institutions in the United States offering degree courses in music and advanced-level musical training.

The large majority of the 190 music periodicals published in the United States is devoted to concert music.

Over 33 million Americans play musical instruments.

Music instrument sales in 1955 went over the \$350 million mark.

## AMERICAN MUSICAL INTERESTS PREDOMINANTLY CLASSICAL

According to the best indications, over 35 million persons in the United States are actively interested in one form or another of concert music. Their support of live music and of music on recordings, indicates that Americans want concert music.

The American Symphony Orchestra League reported in 1955 that there are approximately 1,000 symphony orchestras in the United States \* \* \* 34 of which are major professional groups with annual budgets of over \$100,000. In addition, there are 604 community orchestras, 241 college orchestras, 35 symphonettes, and 35 youth orchestras.

There were less than 100 symphony orchestras of all types in the United States in 1920.

One-third of the community orchestras are in cities of 50,000 population or less.

More than 400 cities, or one-sixth of the cities over 5,000 population, have municipal auditoriums; many of them have special music halls.

One-half of the cities that support municipal orchestras also sponsor bands or concert orchestras.

## RADIO BRINGS CONCERT MUSIC TO LARGER AUDIENCES THAN ANY OTHER MEDIUM

As radio is greater today than it has been at any time in its 34-year history, with 127 million radio sets in operation in the United States and the average American family listening approximately 21 hours per week, broadcasters continue to play a major role in bringing concert music to large audiences. An indication of the tremendous audience for concert music available to radio is the fact that more people hear a broadcast of the Philharmonic on a single Sunday than could have heard it in Carnegie Hall in 110 years.

A recent inquiry developed that 1,297 radio stations programed a weekly total of 8,297 hours of concert music during 1955, or an average of 6.5 hours of concert music per week. The plans of 553 of these stations call for increased use of concert music during 1956.

MORE MONEY SPENT ON CONCERTS AND ON CONCERT MUSIC RECORDINGS AND ON CONCERT SHEET MUSIC AND ON HI-FI PHONOGRAPH AND TAPE EQUIPMENT THAN ON ALL SPECTATOR SPORTS IN 1954

About \$220 million was spent on all spectator sports in 1954. In contrast to this, Variety reported that \$50 million was spent at the concert music box office. More than \$70 million was spent for the purchase of concert music on recordings. More than \$140 million was spent for the purchase of high fidelity phonograph and tape equipment. More than \$25 million was spent at retail for the purchase of printed concert music.

#### RECORD SALES ARE ONE YARDSTICK

Using the music people buy on records as a significant indication of the kind of music America wants to hear—Americans want concert music.

"Sales of classical platters have soared to where they now account for an astounding 35 percent (\$70 million plus) to 40 percent of the industry's total business. As recently as 1946 'long hair' disks represented a modest 15 percent of all record sales."—The Wall Street Journal.

In 1934 such sales totaled about \$75,000.

"One record company, formed in 1949 with a capital of \$23,000, is approaching the \$2 million annual sales mark, primarily of classical music."—ROLAND GELATTI, "The Fabulous Phonograph."

In 1930 there were two companies manufacturing concert records.

"More than 10,000 new recordings of classical music from 1950 to 1954 \* \* \* By 1954 Toscanini's 2-year-old recording of the 'Beethoven Ninth,' at \$11.44 per album, had found 148,993 buyers and gave no evidence of losing its sales momentum." ROLAND GELATTI, "The Fabulous Phonograph."

In 1934 a recording of the "Ninth" did well to sell 500 copies.

"The scramble for new repertoire has unearthed music long forgotten and afforded contemporary composers a hearing they might otherwise never have enjoyed in their lifetimes."—ROLAND GELATTI, "The Fabulous Phonograph."

#### CONTEMPORARY COMPOSERS WELL REPRESENTED ON LP RECORDINGS

The June 1956 issue of the "Schwann Long Playing Record Catalog," "a complete listing of long playing 33 $\frac{1}{3}$  r.p.m. records issued on 265 labels," indicates that 1,451 compositions by 238 contemporary composers are available on 2,520 recordings; 776 works by 48 composers active during the first half of the 19th century are available on 2,548 recordings.

#### MUSIC INSTRUMENT SALES ARE ANOTHER YARDSTICK

Music instrument sales topped the \$350 million mark in 1955. The piano still ranks as America's favorite musical instrument, with more than 150,000 sold in the past year.

Americans are playing more music than ever before.

More than 19 million Americans play the piano, according to the American Music Conference, making it our most popular instrument. The guitar ranks second, with 4 million players; violin and other strings, 3 million, woodwinds, 2,050,000; brass instruments, 2 million; ukelele, 1,600,000; and accordion, 1,500,000.

Eighty-four percent of the money paid for printed music in 1954 was spent on concert music.

#### CONCERT MUSIC U.S.A., 1958

##### GOOD NEWS IN 1958

Of the approximately 2,000 symphony orchestras in the world, 1,055 symphony orchestras are in the United States today, compared with less than 100 in 1920.

There are an estimated 35 million or more individual Americans actively interested in one form or another of concert music.

In 1957, Americans continued to spend more money at the box office for concert music than they did for baseball.

Americans spent more money purchasing recordings of concert music in 1957 than they paid for admission to all baseball games.

Americans spent more than \$50 million in 1957 for retail sales of printed music. An estimated 85 percent of this went for concert music and teaching pieces.

Americans spent as much money for the purchase of recordings of concert music and high fidelity equipment on which to play these recordings as they did on all spectator sports in 1956.

During 1957, American radio stations planned to carry more concert music than they did in previous years; 1,273 stations programed an average of 8,780 hours of concert music each week during 1956, an average of 6.9 hours per station per week.

There are some 75 musical organizations in the United States with more than 600,000 members devoted to furthering concert music.

There are 184 associations, organizations, unions, guilds, fraternities, and sororities in the United States dedicated to music.

There were 158 summer music festivals in the United States in 1957.

There are 570 auditoriums and concert halls in the United States.

There are 541 marching and concert bands in the United States other than high school and college organizations.

Two hundred and one books on music were published in 1956, compared with 150 in 1952.

There is an average of seven opera performances every day in the United States.

There are 703 opera-producing groups in the United States.

Eighty-five percent of American opera companies perform exclusively in English.

There are over 225 educational institutions in the United States offering degree courses in music and advanced-level musical training.

Over 28 million Americans play musical instruments, compared with 14,300,000 in 1936.

Musical instrument sales in 1956 went over the \$423 million mark.

The total volume in audio component business in 1956 was \$166,220,000.

#### AMERICA'S CONCERT MUSIC INTERESTS

According to the best indications, over 35 million persons in the United States are actively interested in one form or another of concert music. Their support of live music and of music on recordings indicates that Americans want concert music.

The American Symphony Orchestra League reported in 1957 that there are approximately 1,055 symphony orchestras in the United States. Of 724 symphony orchestras, 30 had annual budgets of over \$125,000. In addition, there are 268 college orchestras and 63 youth orchestras. Half of these have been formed since 1947.

There were less than 100 symphony orchestras of all types in the United States in 1920. There were 10 orchestras in 1900.

One-third of the community orchestras are in cities of 50,000 population or less.

More than 400 cities, or one-sixth of the cities over 5,000 population, have municipal auditoriums; many of them have special music halls.

One-half of the cities that support municipal orchestras also sponsor bands or concert orchestras.

#### RADIO BRINGS CONCERT MUSIC TO LARGER AUDIENCES THAN ANY OTHER MEDIUM

As radio is greater today than it has been at any time in its 36-year history, with 135 million radio sets in operation and the average American family listening approximately 15.4 hours per week, broadcasters continue to play a major role in bringing concert music to large audiences. An indication of the tremendous audience for concert music available to radio is the fact that more people hear a broadcast of the New York Philharmonic on a single Sunday than could have heard it in Carnegie Hall in 110 years.

The fifth annual survey conducted by BMI among broadcasting stations developed that 1,273 radio stations programed a weekly total of 8,780 hours of concert music, or an average of 6.9 hours per station per week. The plans of 555 of these stations call for increased use of concert music.

**MORE MONEY SPENT ON CONCERTS AND ON CONCERT MUSIC RECORDINGS AND ON CONCERT SHEET MUSIC AND ON HI-FI PHONOGRAPH AND TAPE EQUIPMENT THAN ON ALL SPECTATOR SPORTS IN 1957**

About \$240 million was spent on spectator sports in 1957. In contrast to this, Variety reported that \$50 million is spent averagerly at the concert music box office. About \$80 million was spent for the purpose of concert music on recordings. More than \$166 million was spent for the purchase of high fidelity phonograph and tape equipment. More than \$40 million was spent at retail for the purchase of printed concert music and teaching pieces.

**RECORD SALES ARE ONE YARDSTICK**

Using the music people buy on records as a significant indication of the kind of music America wants to hear—Americans want concert music.

"Sales of classical platters have soared to where they now account for an astounding 35 percent (\$70 million plus) to 40 percent of the industry's total business. As recently as 1946 'long hair' disks represented a modest 15 percent of all record sales."—The Wall Street Journal.

In 1934 such sales totaled about \$75,000.

"One record company, formerly in 1949 with a capital of \$23,000, is approaching the \$2 million annual sales mark, primarily of classical music."—Roland Gelatti "The Fabulous Phonography."

In 1930 there were two companies manufacturing concert records.

"More than 10,000 new recordings of classical music from 1950 to 1954 \* \* \*. By 1954 Toscanini's 3-year-old recording of the Beethoven Ninth, at \$11.44 per album, had found 148,993 buyers and gave no evidence of losing its sales momentum."—Roland Gelatti: "The Fabulous Phonography."

In 1934 a recording of the Ninth did well to sell 500 copies.

"The scramble for new repertoire has unearthed music long forgotten and afforded contemporary composers a hearing they might otherwise never have enjoyed in their lifetimes."—Roland Gelatti: "The Fabulous Phonography."

**CONTEMPORARY COMPOSERS WELL REPRESENTED ON LP RECORDINGS**

The December 1957 issue of the Schwann Long Playing Record Catalogue, "a complete listing of long playing 33 $\frac{1}{3}$  r.p.m. records issued on 331 labels," indicates that 1,900 compositions by 424 contemporary composers are available on 3,090 recordings; 681 works by 46 composers active during the first half of the 19th century are available on 2,365 recordings.

**CONTEMPORARY COMPOSERS ARE BEING HEARD INCREASINGLY IN AMERICAN CONCERT HALLS**

The fifth annual (1956-57) survey of American orchestral works conducted among its members by the American Symphony Orchestra League reveals a continuing increase in the performance of works by American composers. An increase of 30 percent was reported over the previous season in the number of performances of these works, and an increase of 80 percent over the 1954-55 season.

**HOW HIGH IS HI-FI?**

The Institute of High Fidelity Manufacturers reported that total volume of audio component business in 1956 was \$166,220,000. The breakdown is as follows: speaker systems and enclosures, \$42 million; amplifiers and preamplifiers, \$42 million; record changers, turntables and accessories, \$25 million; tape recorders, \$16 million; FM and AM tuners, \$25 million. It was estimated that the 1957 volume would go over the \$200 million mark.

**MUSIC INSTRUMENT SALES ARE ANOTHER YARDSTICK**

Music instrument sales topped the \$423 million mark in 1956. The piano still ranks as America's favorite musical instrument, with more than 193,000 sold in the past year.

Americans are playing more music than ever before.

More than 20 million Americans play the piano, according to the American Music Conference, making it our most popular instrument. The guitar ranks

second, with 4 million players; violin and other strings, 3 million; woodwinds, 2,250,000; brass instruments, 2,225,000; ukulele, 1,600,000; accordion, 1,500,000; and harmonica, 400,000.

Eighty-five percent of the money spent on printed music in a single year is spent on concert music and teaching pieces.

### CONCERT MUSIC U.S.A., 1959

#### GOOD NEWS IN 1959

More than half of the 2,000 symphony orchestras of the world are in the United States today.

There are 1,142 symphony orchestras in the United States, compared with less than 100 in 1920.

Americans continue to spend more money at the concert music box office than they do for baseball.

Since 1948 about 1,000 compositions by some 300 American composers have appeared on longplaying recordings.

Sales of musical instruments, accessories and sheet music went over the \$436 million mark in 1957.

Thirty million Americans are estimated to be playing musical instruments, compared with 14,300,000 in 1936.

Dollar volume in the musical instrument business in 1958 was more than five times that of 1939.

More than 8,500,000 children play musical instruments and receive instrumental music instruction in schools and with private teachers, compared with only 2,500,000 in 1947.

There are more than 68,000 instrumental musical organizations in schools in the United States, with 23,000 orchestras and 45,000 bands.

Americans continue to spend as much money for the purchase of recordings of concert music and high fidelity equipment on which to play these recordings as they do on all spectator sports.

During 1958, 1,175 AM and FM radio stations programed an average of 10,716 hours of concert music during each week, an average of 9.2 hours per station per week.

There are over 75 national music organizations in the United States with more than 900,000 members devoted to furthering the cause of concert music.

There are over 185 associations, organizations, unions, guilds, fraternities, and sororities in the United States dedicated to music.

There are over 500 marching and concert bands in the United States other than high school and college organizations.

More than 250 books on music were published in 1958, compared with 150 in 1952.

There are 728 opera-producing groups in the United States.

There is an average of more than 10 opera performances every day in the United States.

There are over 225 educational institutions in the United States offering degree courses in music and advanced-level musical training.

#### AMERICA'S CONCERT MUSIC INTERESTS

According to the best indications, over 35 million persons in the United States are actively interested in one form or another of concert music. Their support of live music and music on recordings indicates that Americans want concert music.

During the 1958-59 season the American Symphony Orchestra League received reports of more soldout houses and the highest concert music ticket sales in all cities since the league has been keeping records.

The league reports that there are 1,142 symphony orchestras in the United States. Of over 750 symphony orchestras, 45 had budgets of more than \$100,000; 23 of them, budgets of more than \$250,000. In addition, there are about 270 college orchestras and about 100 youth orchestras. Over half of these have been formed since 1947.

There were less than 100 symphony orchestras of all types in the United States in 1920. There were 10 such orchestras in 1900.

One-third of the community orchestras are in cities of 50,000 population or less.

More than 400 cities, over one-sixth of the cities over 5,000 population, have municipal auditoriums; many of them have special concert halls.

One-half of the cities that sponsor municipal orchestras also sponsor bands or concert orchestras.

#### RADIO BRINGS CONCERT MUSIC TO LARGER AUDIENCES THAN ANY OTHER MEDIUM

As radio today is greater than it has been at any time in its 39-year history, with over 146-million radio sets in operation and the average American family listening approximately 13.5 hours per week, broadcasters continue to play a major role in bringing concert music to large audiences. An indication of the tremendous audience for concert music available to radio is the fact that more people hear a broadcast of the New York Philharmonic on a single day than could have heard it in Carnegie Hall in 110 years.

The seventh annual survey conducted by BMI among broadcasting stations developed that as of April 1959 1,175 AM and FM stations programed a weekly total of 10,716 hours of concert music, or an average of 9.2 hours per week.

#### MORE MONEY SPENT ON CONCERTS AND ON CONCERT MUSIC RECORDINGS AND ON HI-FI PHONOGRAPH AND TAPE EQUIPMENT THAN ON ALL SPECTATOR SPORTS IN 1958

About \$340 million was spent on all spectator sports in 1958. In contrast to this, Variety reported that \$50 million is spent averagely at the concert music box office. About \$90 million was spent for the purchase of concert music recordings. More than \$260 million was spent for the purchase of high fidelity and tape equipment.

#### RECORDS HAVE OPENED A WHOLE NEW CONCERT MUSIC WORLD

In 1930 there were two companies manufacturing concert records.

In 1934 concert music record sales totaled about \$75,000.

"Sales of classical platters have soared to where they account for an astounding 35 to 40 percent of the industry's total business. As recently as 1946 'long hair' disks represented a modest 15 percent of all record sales."—The Wall Street Journal.

In 1959, the Schwann Long Playing Record Catalog reports that records are being issued on 448 labels.

"More than 10,000 new recordings of classical music from 1950 to 1954. \* \* \* By 1954 Toscanini's 2-year-old recording of the Beethoven Ninth, at \$11.44 per album, had found 148,993 buyers and gave no evidence of losing its sales momentum."—(ROLAND GELATT: The Fabulous Phonograph.)

In 1958, it was reported that 225,000 copies of the Beethoven Ninth had been sold.

In 1934, a recording of the Ninth did well to sell 500 copies.

#### CONTEMPORARY COMPOSERS WELL REPRESENTED ON LP RECORDINGS

The May 1959 issue of the Schwann Long Playing Catalog, "A complete listing of long playing 33 $\frac{1}{3}$  revolutions per minute records issued on 448 labels," listed 1,840 compositions of 466 contemporary composers available on 3,375 recordings; 649 works of 46 composers active during the first half of the 19th century are available on 2,251 recordings.

#### CONTEMPORARY COMPOSERS ARE ALSO HEARD IN AMERICAN CONCERT HALLS

The fifth annual (1956-57) survey of American orchestral works conducted among its members by the American Symphony Orchestra League revealed an increase of 30 percent in the performance of works by American composers over the previous season. There was an increase of 80 percent over the 1954-55 season.

#### HOW HIGH IS HI-FI?

The Institute of High Fidelity Manufacturers reported that the total volume of audio components business in 1958 was \$260 million. It was estimated that the 1959 volume will go over the \$300 million mark.

## AMERICANS PLAY MORE MUSIC THAN EVER BEFORE

Thirty million Americans, or about one person in every six, are playing musical instruments, as compared with 14,300,000 in 1936. The Music Teachers National Association estimated that there are 500,000 music teachers in the United States. Sales of musical instruments, accessories and sheet music went over the \$436 million mark in 1957. Approximately 85 percent of the band instruments and 65 percent of the pianos were purchased for the use of school-age children.

More than 20,700,000 Americans play the piano, according to the American Music Conference, making it our most popular instrument. The guitar ranks second, with 4,450,000 players; violins and other strings, 3,150,000; woodwinds, 2,510,000; brass instruments, 2,485,000; accordion and ukulele, 1,500,000 each; organ, 1,450,000; harmonica, 450,000; and other instruments, 300,000.

More than 8,500,000 children play instruments and receive instrumental music instruction in schools and with private teachers, compared with only 2,500,000 10 years ago.

## AMERICANS' LOVE FOR OPERA "A CULTURAL EXPLOSION"

The operatic ferment currently affecting America's musical activities was characterized by the editors of Life magazine as "a cultural ferment." Opera News, in its U.S. Opera Compass issue, pointed out that there were 728 organizations producing opera in 1958. Only half of these are educational institutions. They are to be found in all but one of the United States.

During the 1957-58 opera season the opera companies of the United States presented 3,953 performances of 258 works. Over half of these were of works of the contemporary repertory.

## CONCERT MUSIC U.S.A., 1960

## GOOD NEWS IN 1960

More than half of the 2,000 symphony orchestras of the world are in the United States today.

There are more than 1,200 symphony orchestras in the United States, compared with less than 100 in 1920.

Americans continue to spend more money at the concert music box office than they do for baseball.

Since 1948 about 1,000 compositions by some 300 American composers have appeared on long-playing recordings.

Sales of musical instruments went over the \$500 million mark in 1959.

Thirty-one million Americans are estimated to be playing musical instruments, compared with 14,300,000 in 1936. They spent six times more on musical instruments than was spent in 1939.

More than 9 million children play musical instruments and receive musical instruction in schools and with private teachers, compared with 2,500,000 in 1947.

There are more than 73,000 instrumental musical organizations in schools in the United States, with 26,000 orchestras and 47,000 bands.

Americans continue to spend as much money for the purchase of recordings of concert music and high fidelity equipment on which to play these recordings as they do on all spectator sports.

This year 1,262 AM and FM radio stations are programing an average of 13,300 hours of concert music each week, an average of 10.5 hours per station per week.

There are more than 75 national music organizations in the United States with more than 1 million members devoted to furthering the cause of concert music.

There are more than 200 organizations, associations, unions, guilds, fraternities, and sororities in the United States dedicated to music.

There are more than 500 marching and concert bands in the United States other than high school and college organizations.

There are 727 opera-producing groups in the United States.

There is an average of more than 11 opera performances every day in the United States.

There are more than 250 educational institutions in the United States offering degree courses in music and advanced-level musical training.

## AMERICA'S CONCERT MUSIC INTERESTS

According to the best indications, more than 40 million persons in the United States are actively interested in one form or another of concert music. Their support of live music and music on recordings indicates that Americans want concert music.

During the last concert season, the American Symphony Orchestra League received reports of more sold-out houses and the highest concert music ticket sales in all cities than in any previous year since the league has been keeping records.

The most recent estimate of the league indicates that there are more than 1,200 orchestras in the United States. An analysis of the 1958-59 figures of the league reveals that of more than 750 symphony orchestras, 45 had budgets of more than \$100,000; 23 of them, budgets of more than \$250,000. In addition, there are about 270 college orchestras and about 100 youth orchestras. More than half of these have been formed since 1947.

There were less than 100 symphony orchestras of all types in the United States in 1920. There were 10 such orchestras in 1900.

One-third of the community orchestras are in cities of 50,000 population or less.

More than 400 cities, over one-sixth of the cities over 5,000 population, have municipal auditoriums; many of them have special concert halls.

One-half of the cities that sponsor municipal orchestras also sponsor bands or concert orchestras.

## RADIO BRINGS CONCERT MUSIC TO LARGER AUDIENCES THAN ANY OTHER MEDIUM

As radio is greater than it has been at any time in its 40-year history, with more than 156 million radio sets in operation and the average American family listening approximately 13.75 hours per week, broadcasters continue to play a major role in bringing concert music to large audiences. An indication of the tremendous audience for concert music available to radio is the fact that more people hear a broadcast of the New York Philharmonic on a single day than could have heard it in Carnegie Hall in 110 years.

The eighth annual survey conducted by BMI among broadcasting stations developed that as of May 1960, 1,145 AM stations and 117 FM-only stations programmed a weekly total of 13,300 hours of concert music, or an average of 10.5 hours per week. In 1955 this weekly average was 6.5 hours.

## MORE MONEY SPENT ON CONCERTS, AND ON CONCERT-MUSIC RECORDINGS, AND ON HI-FI PHONOGRAPH AND TAPE EQUIPMENT THAN ON ALL SPECTATOR SPORTS IN 1959

About \$305 million was spent on all spectator sports in 1959. In contrast to this, Variety has reported that about \$50 million is spent averagely at the concert-music box office. About \$100 million was spent for the purchase of recorded concert music. More than \$300 million was spent for the purchase of high-fidelity electronic components.

## RECORDS HAVE OPENED A WHOLE NEW CONCERT-MUSIC WORLD

In 1960, the Schwann Long Playing Record Catalog reports that records are being issued on 428 mono labels and 160 stereo labels.

"More than 10,000 new recordings of classical music from 1950 to 1954 . . . By 1954 Toscanini's 2-year-old recording of the Beethoven Ninth, at \$11.44 per album, had found 148,993 buyers and gave no evidence of losing its sale momentum."—ROLAND GELATT: *The Fabulous Phonograph*.

In 1958, it was reported that 225,000 copies of the Beethoven Ninth had been sold.

In 1934, a recording of the Ninth did well to sell 500 copies.

## CONTEMPORARY COMPOSERS WELL REPRESENTED ON LP RECORDINGS

The May 1960 issue of the Schwann Long Playing Record Catalog, "A complete listing of long-playing 33 $\frac{1}{2}$ -revolutions-per-minute records issued on 428 mono labels and 160 stereo labels," listed 1,468 compositions of 426 contemporary composers available on 2,594 recordings; 651 works of 51 composers active during the first half of the 19th century are available on 2,737 recordings.

## HOW HIGH IS HI-FI?

The Institute of High Fidelity Manufacturers estimates that the total volume of audio-component business in 1959 was \$300 million.

## AMERICANS PLAY MORE MUSIC THAN EVER BEFORE

Thirty-one million Americans, or about 1 person in every 6, are playing musical instruments, as compared with 14,300,000 in 1936. The Music Teachers National Association estimated that there are 500,000 music teachers in the United States. Sales of musical instruments went over the \$500 million mark in 1959. Approximately 85 percent of all band instruments and 65 percent of all pianos were purchased for the use of school-age children.

More than 21 million Americans play the piano, according to the American Music Conference, making it our most popular instrument. The guitar ranks second, with 4,450,000 players; violins and other strings, 3,200,000; woodwinds, 2,700,000; brass instruments, 2,650,000; organ, 2,300,000; accordion, 1,300,000; "C" melody flutes (educational), 1,250,000; harmonica, 550,000; ukulele, 500,000; drums, 300,000. All other instruments are played by 300,000 Americans.

In 1959, an estimated 21 million amateurs were playing the piano, an increase of more than 60 percent in 20 years.

Dollar volume in the musical instrument business is well over six times what it was in 1939, and more twice that of 1949.

The American Music Conference estimates that more than 9 million children are now playing instruments and getting instrumental music instruction in public and parochial schools and from private teachers, compared with only 2,500,000 in 1947. This estimate is based on a survey in New York State in the spring of 1953, and on conservative estimates projected from the 1948 Bennett survey, covering musical activity throughout the United States. In 1960, of the 9 million children playing musical instruments, it is estimated that almost half are studying piano. An estimated 400,000 are added to the total every year.

In the fall of 1959 it was estimated that schools in the United States had more than 73,000 instrumental musical organizations, with 26,000 orchestras and 47,000 bands. The bands have doubled since World War II; orchestra even more \* \* \* as a result of interest generated through class instruction.

The American Music Conference estimates conservatively that 90 percent of the country's schools provide rhythm band training in kindergarten and primary grades.

## AMERICANS' LOVE FOR OPERA "A CULTURAL EXPLOSION"

The operatic ferment currently affecting America's musical activities was characterized by the editors of Life magazine as "a cultural ferment." Opera News, in its 1959 U.S. Opera Compass issue, pointed out that there were 727 organizations producing opera in 1959. Two hundred of these were college groups, 133 were high school groups, with churches and symphony orchestra groups in third and fourth places.

During the past season the opera companies of the United States presented 3,955 performances. The contemporary repertory, Opera News reports, that is post-1925, now outweighs the standard. Last season the United States heard 2,084 performances of 165 modern operas, overwhelmingly by American composers.

## CONCERT MUSIC U.S.A., 1961

## AMERICAN MUSIC INTEREST SOARS; GOOD NEWS IN 1961

The growth of all phases of music in the United States has been phenomenal during the past two decades. An increase of 640 percent has been registered in the dollar volume of sales of records, musical instruments, performing rights, and other aspects of American music interest during that period. The U.S. gross national product has increased 443 percent during the same time. Therefore, the field of music has grown 44 percent faster than the total economy during these 20 years.

The number of symphony orchestras has virtually doubled, from about 600 in 1939 to 1,177 in 1960.

There has been a 100 percent increase in the number of people who play musical instruments.

Sales of musical instruments, accessories, and sheet music have increased more than 500 percent, reaching over \$500 million in 1960.

Record sales of all kinds have increased 900 percent from \$50 million in 1939 to approximately \$500 million in 1960.

The striking evidence of a tremendous growth in concert music is reflected in these facts:

More than half of the 2,000 symphony orchestras of the world are in the United States.

There are 1,177 symphony orchestras in the United States, compared with about 100 in 1920.

More people attend concerts in the United States than go to baseball games, both major and minor league, including the world's series.

More than 9 million children play musical instruments and receive musical instruction in schools and with private teachers, compared with 2,500,000 in 1947.

There are more than 73,000 instrumental musical organizations in schools in the United States, with 25,000 orchestras and 48,000 bands.

Americans spend more money for the purchase of recordings of concert music and high fidelity equipment on which to play these recordings than they do on all spectator sports.

In 1961 an average of 13,759.8 hours of concert music per week is being programmed by 1,250 AM and FM radio stations, or an average of 10.9 hours per station per week.

There are 754 opera-producing groups in the United States.

There are more than 250 educational institutions in the United States offering degree courses in music and advanced-level musical training.

#### CONCERT MUSIC REACHES NEW PEAKS

According to the best indications, more than 40 million persons in the United States are actively interested in one form or another of concert music. Their support of live music and music on recordings demonstrates their overwhelming interest.

During the last concert season, the American Symphony Orchestra League received reports of more soldout houses and the highest concert music ticket sales in all cities than in any previous year since the league has been keeping records.

The most recent estimate of the league indicates that there are 1,177 orchestras operating in the United States. They encompass a total of approximately 70,000 playing members, and an estimated 80,000 public-spirited men and women who volunteer their services on governing boards and women's committees for the purpose of finding ways and means to meet the aggregate orchestra expenditure, estimated at \$25 million annually.

There are—

Twenty-four major orchestras, operating on annual budgets ranging from \$250,000 to more than \$1½ million;

Twenty metropolitan orchestras, operating on annual budgets ranging from \$100,000 to \$250,000;

Eight hundred and eighty-three community orchestras, operating on annual budgets ranging from a few hundred dollars to \$100,000;

Two hundred and fifty college orchestras.

Thirty of these orchestras existed prior to 1900. About 100 orchestras operated by 1920. More than 575 came into existence since 1940.

The orchestras are to be found in cities of all sizes, from communities of 2,500 population up to New York City's millions. Thirty percent of the orchestras are in cities having less than 25,000 population, and there are less than a dozen U.S. cities in excess of 50,000 population in which there is not a symphonic ensemble of some kind.

These statistics lead on one conclusion, that symphony orchestras are the key-stone on which the concert music development in the United States is based.

#### RADIO CONTINUES TO BRING CONCERT MUSIC TO LARGER AUDIENCES THAN ANY OTHER MEDIUM

As radio is greater than it has been at any time in its 41-year history, with more than 168 million radio sets in operation and the average American family listening more than 16 hours each week, broadcasters continue to play a major role in bringing concert music to large audiences.

The ninth annual survey conducted by BMI among broadcasting stations developed that as of March 1961 1,091 AM stations and 159 FM stations programed a weekly total of 13,759.8 hours of concert music, or an average of 10.9 hours per week. The 1955 BMI survey revealed a weekly average of 6.5 hours.

MORE MONEY SPENT ON CONCERTS, CONCERT MUSIC RECORDINGS, AND ON HI-FI PHONOGRAPH AND TAPE EQUIPMENT THAN ON SPECTATOR SPORTS IN 1960

An estimated \$291 million was spent on spectator sports in the United States in 1960 (based on Department of Commerce statistical series). In contrast to this, Variety has reported that about \$50 million is spent annually at the concert music box office. About \$100 million was spent for the purchase of recorded concert music. More than \$300 million was spent for the purchase of high fidelity electronic components, or a total of more than \$450 million.

RECORDS HAVE OPENED A WHOLE NEW CONCERT MUSIC WORLD

In 1961, the Schwann Long-Playing Record Catalog, "a complete listing of long-playing 33 $\frac{1}{3}$  r.p.m. records," reports that records are being issued on 520 monophonic labels and 190 stereophonic labels. In 1939, concert music was issued on approximately twenty 78 r.p.m. labels. The 1960 cost per minute of concert music to the record buyer is approximately half that of 1939.

CONTEMPORARY COMPOSERS WELL REPRESENTED ON RECORDINGS AND IN THE CONCERT HALL

The March 1961 issue of the Schwann Long-Playing Record Catalog listed 1,580 compositions of 459 contemporary composers available on 2,809 recordings; 632 works of 63 composers active during the last half of the 19th century are available on 2,737 recordings.

A BMI survey of the 1959-60 programs of 74 American symphony orchestras revealed that 985 works of 394 composers were performed by these orchestras. Of these, 606 were composed after 1900, 300 by American composers.

AMERICANS PLAY MORE MUSIC THAN EVER BEFORE

More than 32 million Americans, or about one person in every six, are playing musical instruments, as compared with 14.3 million in 1936 and 19 million in 1950.

The Music Teachers National Association estimates that there are 500,000 music teachers in the United States.

Sales of musical instruments, sheet music, and musical accessories will be an estimated \$600 million in 1961, an increase of 200 percent in 10 years.

Approximately 85 percent of all band instruments and 65 percent of all pianos were purchased for the use of school-age children.

According to the American Music Conference, 21,150,000 Americans play the piano, making it our most popular instrument. The guitar ranks second, with 4,750,000 players; strings, 3,200,000; woodwinds, 2,800,000; brass instruments, 2,700,000; organ, 2,500,000; accordian, 1,320,000; flute, 1,275,000; ukulele, 1 million; harmonica, 650,000; recorder, 550,000; drums, 375,000; other instruments, 500,000.

Dollar volume in the musical instrument business is well over six times what it was in 1939, and more than twice that of 1949.

The American Music Conference estimates that more than 9 million children are playing instruments and getting instrumental music instruction in public and parochial schools and from private teachers, compared with only 2,500,000 in 1947. Of these 9 million, almost half play piano, and an estimated 400,000 are added to the total every year.

Schools in the United States have more than 73,000 instrumental musical organizations, with 25,000 orchestras and 48,000 bands. The bands have doubled since World War II; orchestras even more as a result of interest generated through class instruction.

The American Music Conference estimates conservatively that 90 percent of the country's schools provide rhythm band training in kindergarten and primary grades.

There are about 1,600 combos, bands, orchestras, and symphonies supported or sponsored by industrial firms.

"A CULTURAL EXPLOSION" MARKS AMERICANS' LOVE FOR OPERA

The editors of Life magazine characterized the operatic ferment currently affecting America's musical activities as "a cultural explosion." Opera News, in its November 1960 feature, "Opera in the United States," reported that there are 754 opera-producing organizations (727 in 1959) in the country. In 1931, there were barely 100 such groups.

In general, 137 operas in the standard repertory (up to and including such late entries as Turandot and Wozzeck) accounted for 2,247 performances. There were 1,985 performances of 150 contemporary works.

As the Record Industry Association of America, Inc., points out, recorded versions of operas have increased tremendously in the last two decades. In 1939, "complete" or abridged performances of 32 operas were available on 78 r.p.m. disks. In 1960, 276 operas were available in complete form. These complete operas, RIAA states, "include not only the more popular 'La Boheme,' 'Aida,' and 'Carmen,' but also some of the more obscure works, such as Pergolesi's 'Geloso Schernito,' Moniuszko's 'Halka,' and 'Quattro Rusteghi' by Wolf-Ferrari."

In summing up the 1959-60 season, Opera News comments: First, decentralization is now a fact: today's opera audience embraces the smalltown adult as well as the big-city student. Second, the works they hear are increasingly works of substance."

CONCERT MUSIC U.S.A., 1962

AMERICAN MUSIC INTEREST SOARS; GOOD NEWS IN 1962

The growth of all phases of music in the United States has been phenomenal during the past 21 years. An increase of 760 percent has been registered in the dollar volume of sales of records, musical instruments, performing rights, and other aspects of American music interest during that period. The U.S. gross national product has increased 475 percent during the same time. Therefore, the field of music has grown 60 percent faster than the total economy during these 21 years.

The number of symphony orchestras has virtually doubled, from about 600 in 1939 to 1,252 in 1962.

There has been a 100 percent increase in the number of people who play musical instruments.

Sales of musical instruments, accessories, and sheet music have increased more than 500 percent, reaching over \$582 million in 1961.

Record sales of all kinds have increased more than 900 percent, from \$50 million in 1939 to approximately \$510 million in 1961.

The striking evidence of a tremendous growth in concert music is reflected in these facts:

More than half of the 2,000 symphony orchestras of the world are in the United States.

There are 1,252 symphony orchestras in the United States, compared with about 100 in 1920.

More people attend concerts in the United States than go to baseball games, both major and minor league, including the world's series.

More than 10 million children play musical instruments and receive musical instruction in schools and with private teachers, compared with 2,500,000 in 1947.

There are more than 69,000 instrumental music organizations in schools in the United States with 15,000 orchestras, 48,000 bands, and 6,000 "stage" bands.

Americans spend more money for the purchase of recordings of concert music and high fidelity equipment on which to play these recordings than they do on all spectator sports.

In 1962 an average of 16,748 hours of concert music per week is being programmed by 1,381 AM and FM radio stations, or an average of 12.1 hours per station per week.

There are 783 opera-producing groups in the United States.

There are more than 250 educational institutions in the United States offering degree courses in music and advanced-level musical training.

CONCERT MUSIC REACHES NEW PEAKS

According to the best indications, more than 40 million persons in the United States are actively interested in one form or another of concert music. Their

support of live music and music on recordings demonstrates their overwhelming interest.

During the last concert season, the American Symphony Orchestra League received reports of more sold-out houses and the highest concert music ticket sales in all cities than in any previous year since the league has been keeping records.

The most recent estimate of the league indicates that there are 1,252 orchestras operating in the United States.

There are—

Twenty-six major orchestras, operating on annual budgets exceeding \$250,000 ;  
Twenty-one metropolitan orchestras, operating on annual budgets ranging from \$100,000 to \$250,000 ;

Nine hundred and thirty-eight community orchestras, operating on annual budgets ranging from a few hundred dollars to \$100,000 ;

Two hundred and sixty-seven college orchestras.

Thirty of these orchestras existed prior to 1900. About 100 orchestras operated by 1920. More than 575 have come into existence since 1940.

The orchestras are to be found in cities of all sizes, from communities of 2,500 population up to New York City's millions. Thirty percent of the orchestras are in cities having less than 25,000 population, and there are less than a dozen U.S. cities in excess of 50,000 population in which there is not a symphonic ensemble of some kind.

These statistics lead to one conclusion, that symphony orchestras are the keystone on which the concert music development in the United States is based.

#### RADIO CONTINUES TO BRING CONCERT MUSIC TO LARGER AUDIENCES THAN ANY OTHER MEDIUM

As radio is greater than it has been at any time in its 42-year history, with more than 168 million radio sets in operation and the average American family listening more than 16 hours each week, broadcasters continue to play a major role in bringing concert music to large audiences.

The 10th annual survey conducted by BMI among broadcasting stations developed that as of March 1962 1,255 AM and 126 FM stations programed a weekly total of 16,748 hours of concert music, or an average of 12.1 hours per week. The 1955 BMI survey revealed a weekly average of 6.5 hours.

#### MORE MONEY SPENT ON CONCERTS, CONCERT MUSIC RECORDINGS, AND ON HI-FI PHONOGRAPH AND TAPE EQUIPMENT THAN ON SPECTATOR SPORTS

Based on Department of Commerce statistical series, it is estimated that more than \$290 million is spent annually on spectator sports in the United States. In contrast to this, Variety reports that about \$50 million is spent annually at the concert music box office. About \$100 million is spent for the purchase of recorded concert music. Latest reports indicate that more than \$300 million was spent for the purchase of high fidelity electronic components, or, a total of more than \$450 million.

#### RECORDS HAVE OPENED A WHOLE NEW CONCERT MUSIC WORLD

In 1962, the Schwann Long Playing Record Catalog, "a complete listing of long playing 33 $\frac{1}{3}$  r.p.m. records," reports that records are being issued on 450 monophonic labels and 208 stereo labels. In 1939, concert music was issued on approximately twenty 78 r.p.m. labels. The 1962 cost of concert music to the record buyer is approximately half that of 1939.

#### CONTEMPORARY COMPOSERS WELL REPRESENTED ON RECORDINGS

The April 1962 issue of the Schwann Long Playing Record Catalog listed 1,878 compositions of 483 contemporary composers available on 2,967 recordings ; 504 works of 49 composers active during the 1st half of the 19th century are available on 2,123 recordings.

#### AMERICANS PLAY MORE MUSIC THAN EVER BEFORE

There are 33 million amateur musicians in the United States, compared with 14.3 million in 1936 and 19 million in 1950.

According to the American Music Conference, 21,300,000 Americans play the piano, making it our most popular instrument. The guitar ranks second, with 5 million players ; strings (violin, cello, viola, bass), 3,250,000 ; woodwinds,

2,900,000; brass instruments, 2,800,000; organ, 2,600,000; accordion, 1,400,000; C melody flute (educational), 1,300,000; ukelele, 1,000,000; harmonica, 650,000; recorder (flute-type instrument), 600,000; drums, 400,000; other instruments, 550,000.

The total is more than the total number of amateur musicians. Some people play more than one instrument.

An estimated 37,400,000 instruments are owned by Americans, compared with 21 million in 1950, an increase of approximately 78 percent.

In 1961 an estimated 21,300,000 amateurs were playing the piano, compared with approximately 13,300,000 in 1939, an increase of more than 60 percent in 22 years.

The retail sale of new musical instruments, sheet music, and musical accessories reached \$582 million last year, compared with a total of \$85 million in 1940. Dollar volume is almost seven times what it was in 1940 and more than twice as much as in 1950.

In 1962 more than one person of every six participates in instrumental music, compared with one person of every eight 10 years ago.

More than 10 million school-age youngsters are now playing musical instruments or receiving instrumental instruction in public and parochial schools and from private music teachers. There were only 2,500,000 musical youngsters in 1947. Of the 10 million youngsters playing musical instruments, almost half are studying and playing the piano.

In the fall of 1961 it was estimated that schools in the United States had more than 69,000 instrumental music organizations, with 15,000 orchestras, 48,000 bands, and 6,000 "stage" bands. Bands and orchestras have doubled since World War II as a result of interest generated through classroom music instruction. These figures do not include numerous ensemble and chamber music groups found in almost all school music programs.

Supervised high school "stage" bands, a popular music outlet for teenage musicians, are the latest addition to school music programs. The American Music Conference estimates that one-fifth of the high schools in the United States had "stage" bands in the 1961-62 school year. An increase of 1,200 to a total of 7,200 is anticipated by the end of the 1963 school year.

At least 90 percent of the Nation's school systems provide rhythm-band training in kindergarten and primary grades. Rhythm bands are not forms of play, but are included in elementary school curriculums to introduce children to instrumental music.

Approximately 85 percent of all band and orchestra instruments are purchased for use by school-age youngsters.

A survey conducted by the National Industrial Recreation Association revealed that there are approximately 1,600 combos, ensembles, bands, orchestras, and symphonies supported or sponsored by industrial firms.

#### "A CULTURAL EXPLOSION" MARKS AMERICANS' LOVE FOR OPERA

The editors of *Life* magazine characterized the operatic ferment which continues to affect America's musical activities as "a cultural explosion." *Opera News*, in its November 1961 feature, "Twenty Years After," reported a total of 783 opera-producing companies functioned in the United States during the 1960-61 season. Twenty years earlier, there were 77. During the past season, the 783 companies produced a total of 3,698 performances of a total of 259 works, 131 of them standard, 128 contemporary.

Ten seasons ago, during 1950-51, there was a total of 316 opera-producing companies in 45 States, producing about 2,500 performances yearly.

Mr. FAINE, Senator, may I submit and include in the record a report of the National Council on Arts and Government which gives in more detail the position the council takes on the various bills before the subcommittee.

(The document referred to follows:)

### 1962 NCAG ANNUAL REPORT ON CURRENT LEGISLATION FOR THE ARTS

#### 1. FEDERAL ADVISORY COUNCIL ON THE ARTS

President Kennedy, Secretary Goldberg, Mr. Heckscher, and the major congressional sponsors of art legislation agree that a Federal advisory body

for the arts should be created before any legislation to grant financial aid to the arts is seriously considered. The idea of active governmental participation in the arts is not yet accepted by a great many Congressmen, but they are well aware that advisory bodies for the sciences and medicine have convincingly proved their usefulness.

It would be less than frank to pretend that effective governmental aid to the arts and crafts is a simple matter. On the contrary, it is highly complex. The whole subject should be approached intelligently, farsightedly, equitably, and with sufficient mobility to adapt to future circumstances. Most of the seven major fields of art have multiple subdivisions. Each of these considers the interests and problems of its special field the most immediate and pressing issue. It is safe to claim that more effective results will be obtained in forwarding the arts for the public good and to improve the well-being of artists if we pursue progress along many paths leading in different directions and gathering support for many sources. To change the metaphor, a single blueprint may be best for a mausoleum but not for the "lively arts."

#### KEY TO EFFECTIVE GOVERNMENT ACTION

The Federal Advisory Council on the Arts would dispense no financial aid to the arts directly. Its only authority would be the prestige it wins through the validity of its recommendations. If these are based on a breadth of vision and soundness of judgment this advisory body will become an immensely helpful catalyst in stimulating support for the arts. Its establishment will in any case be a big step forward toward governmental participation in the arts. That is why this so-called toothless measure has been fought so bitterly, and some times irresponsibly, by opponents (in and outside of Congress) to any Government help for the arts.

Passage of this first step is essential. But if only a meager majority votes favorably, it will be far more difficult to prod Congress into taking the next forward stride. It is therefore vital to impress now upon all Members of Congress that there is wide and vigorous public support for the creation of a Federal Advisory Council on the arts.

#### BRIEF SUMMARY OF PROPOSAL

H.R. 4172, introduced by Representative Thompson, Democrat, of New Jersey, is now before the House Rules Committee. Almost identical bills were introduced at the first session by Representatives Bolton, Republican, of Ohio; Celler, Democrat, of New York; Daniels, Democrat, of New Jersey; Farbstein, Democrat, of New York; Halpern, Republican, of New York; Kearns, Republican, of Pennsylvania; and Lindsay, Republican, of New York. This legislation would create a consultative body consisting of 21 citizens experienced in the arts and crafts, chosen by the President with appropriate balance of representation after giving due consideration to nominations submitted by leading national organizations in these fields. Its membership would serve (6 years) on a rotating basis, no member being eligible for reappointment for 2 years after a full term. The Council, upon request, would advise Congress, the administration, departments or agencies of Government, State and local governments, and private institutions concerning methods to stimulate the arts. It would conduct studies and make recommendations by means of special committees consisting of experts in the field of art concerned. It would be established within the Department of Health, Education, and Welfare for administrative purposes. Annual appropriations of \$100,000 would be authorized solely for administrative costs (staff, travel, per diems for its members and special committees, etc.). The bill specifies that this Advisory Council shall not conflict with the advisory authority vested in the present Commission of Fine Arts (see No. 7).

#### MAJOR FUNCTIONS

The major functions of the Federal Advisory Council on the Arts would be:

- (a) To recommend ways to maintain and increase the cultural resources of the United States;
- (b) To propose methods to encourage private initiative in the arts;
- (c) To cooperate with local, State, and Federal departments and agencies to foster artistic and cultural endeavors and the use of the arts in the best interests of the Nation; and
- (d) To stimulate greater appreciation of the arts by our citizens.

In a broad sense, it would have a strong influence on administration and congressional policy related to the arts and on those States, communities, and private undertakings desiring information and advice to advance projects or programs for the arts. If its decisions are consistently based, as anticipated, upon studies and recommendations made by special committees of practicing professionals in the field of art directly concerned, and if it is given forthright leadership, then this Advisory Council will greatly spur private, State, and municipal activities in, and support of, the arts, as well as increase Federal participation.

#### HISTORY OF THIS PROPOSAL

Former President Eisenhower, in his 1955 state of the Union message, urged Congress to establish such an advisory body. The Senate in 1956 unanimously approved a bill for that purpose. During the 1960 presidential campaign both candidates supported it and the Democratic Party endorsed it by a plank in its platform. Legislation for this proposal has twice been approved by the House Committee on Education and Labor, and referred to the Rules Committee, which it has languished. Last September 21, Representative Frank Thompson, Jr., its foremost House sponsor through the years and chairman of the Select Subcommittee on Education, brought it to the floor of the House when a "suspension of the rules" was in order (explained below). The attempt to bring the bill to a vote failed. H.R. 4172 is consequently still before the Rules Committee.

#### CURRENT STATUS

Representative Howard W. Smith, Democrat, of Virginia, the chairman of the Rules Committee, on January 8 assured Representative Adam C. Powell, Democrat, of New York, chairman of the Committee on Education and Labor, that he will endeavor to schedule a hearing on H.R. 4172 "at the earliest possible time." If that has not been done and a vote taken by the time this report is received, it will be urgent to notify as soon as possible the members of the Rules Committee that you support this legislation.

The other members of the Rules Committee are:

Democrats: Representatives William M. Colmer (Mississippi), Ray J. Madden (Indiana), James J. Delaney (New York), James W. Trimble (Arkansas), Homer Thornberry (Texas), Richard Bolling (Missouri), Thomas P. O'Neill, Jr. (Massachusetts), Carl Elliott (Alabama), and B. F. Sisk (California).

Republicans: Representatives Clarence J. Brown (Ohio), Katharine St. George (New York), H. Allen Smith (California), Elmer J. Hoffman (Illinois), and William H. Avery (Kansas).

S. 741, sponsored by Senator Hubert H. Humphrey (Democrat, of Minnesota), and cosponsored by Senators Clark (Democrat, of Pennsylvania), Cooper (Republican, of Kentucky), Douglas (Democrat, of Illinois), Javits (Republican, of New York), Long (Democrat, of Missouri), Morse (Democrat, of Oregon), Neuberger (Democrat, of Oregon), and Williams (Democrat, of New Jersey) is very similar to H.R. 4172. Referred to the Committee on Labor and Public Welfare last February, it was not assigned by Chairman Lister Hill (Democrat, of Alabama) to the Subcommittee on Education up to February 15, 1962. Senator Hill has taken the position that, as the Senate gave its approval in 1956, it would be a waste of time to go through with the process until after favorable House action.

Letters to your Senators are valuable but less urgent than communications to the members of the House Rules Committee and to your own Representative. President Kennedy's personal support of this legislation should help immensely, but to obtain enactment by the 87th Congress, the President needs to be backed up by the collective thrust of all proponents of the advancement of the arts in America.

#### 2. NATIONAL CULTURAL DEVELOPMENT ACT

The most constructive proposal for Federal financial aid to the arts, in the opinion of the NCAG, is the National Cultural Development Act: S. 785, sponsored by Senator Joseph S. Clark (Democrat, of Pennsylvania) and cosponsored by Senators Humphrey (Democrat, of Minnesota) and Pell (Democrat, of Rhode Island); and H.R. 4174 introduced by Representative Thompson (Democrat, of New Jersey) and four identical bills by Representatives Celler (Democrat, of New York), Chelf (Democrat, of Kentucky), Kearns (Republican, of Pennsylvania), and Powell (Democrat, of New York).

This legislation would authorize an annual appropriation of \$5,200,000. The first year it would permit an allotment of not over \$100,000 to any State having a State art agency and proposing specific projects or programs in any field of art for which the State will provide (from private or Government sources) not less than 50 percent of the required funds.

After the first year, a total of \$5 million would be divided into equal shares for those States eligible. (At present, few States other than New York can qualify.) Such assistance would be limited to nonprofit undertakings. The Secretary of the Department of HEW would need to approve the projects or programs as consistent with the purposes of this act and within the Federal funds available for that State. The cultural activities undertaken would largely originate in communities and be administered under State supervision.

#### RESPONSIBILITIES OF THE STATES

This legislation would establish for the Federal Government a coherent and continuing outlook and policy of assistance to the arts while leaving to the States full initiative, responsibility, and at least half the costs. This system, since matching funds are mandatory, would stimulate initiative and contributions from private sources with a minimum of Federal controls. It would also be a great incentive to those States in the process of forming State art agencies as well as to those with State agencies already operating in restricted areas of the arts, enabling the latter to develop into active agencies, supported in part or entirely by State funds, and operative in all fields of the arts.

A favorable hearing was held on May 15 on H.R. 4174 by the Select Subcommittee on Education at which the NCAG suggested certain minor amendments, which we hope will be adopted. This legislation has not yet been reported to the Committee on Education and Labor, Representative Powell, Democrat, of New York, chairman. S. 785 has been referred to the Committee on Labor and Public Welfare, Senator Hill, Democrat, of Alabama, chairman. Enactment of this legislation during the 87th Congress is not anticipated. However, it is none too soon to interest your friends and your own Congressman in this proposal, pointing out that it can work to the great advantage of community art centers and community art projects as well as to the welfare of the arts in your State, provided your State becomes eligible for such assistance.

This method of Federal aid calls for early energetic action, not in the form of communications to Congress but rather in communities, between communities and at State capitals. It is all very well to attempt to perfect practical, forward-looking legislative measures for the arts, but without a strong backlog of public support they will remain utopian dreams.

To expect financial assistance from the Federal Government to aid your own community developments is useless until you help to prepare the ground for a cooperative effort. The sooner that effort is begun, the faster it will be rewarded, not only in your community, but also in similar communities throughout the Nation.

Here is something real and practical you can do. Start right now. You have nothing to lose and a new future for the arts to gain.

#### 3. U.S. ARTS FOUNDATION

Senator Jacob K. Javits, Republican, of New York, has been urging for some years the creation of an official body to assist the arts somewhat comparable to the Arts Council of Great Britain. While that method works very well under the British parliamentary system and is suitable for a geographically small country or a state, it is not appropriate, in our opinion, in the United States, where every Congressman in the 50 States can raise objections. However, it would seem a most valuable supplement to the National Cultural Development Act (see sec. 2) for certain areas and for certain purposes and specific art activities. The very areas that need most help, those that lack living theater, thriving musical organizations, and to a lesser degree art exhibitions of high quality, are those which cannot initiate or finance programs, the requisite for receiving grants under that act.

In contrast to the NCD Act, where initiative would start largely in communities, direction and policy for the USAF system would come from Washington or some other central source wherever located. Concentration of power to dispense funds in the hands of a few trustees increases the risk of creating undesirable influences on a nationwide scale.

Originally limited to the performing arts, Senator Javits' latest version, S. 1250, includes the visual arts as well (painting, sculpture, and the graphic arts). Only a version without the visual arts has been introduced in the House: H.R. 4427, by Representative Halpern (Republican, of New York). This legislation would authorize the appropriation of \$5 million the first year and \$10 million annually thereafter to a U.S. Arts Foundation, to consist of a director and 12 trustees appointed by the President. Grants would be made by the Foundation only to nonprofit ventures. Matching funds would be solicited, but are not mandatory.

#### PRINCIPLES OF MATCHING FUNDS

The NCAG, as has been seen, now tends to agree with Secretary Goldberg's conclusion that "Federal subsidies for theatrical and musical performances and similar activities should be granted on a matching basis, with much the larger proportion of funds provided by private sources, or by other levels of government." This is a change from the Council's original stand, which held that it might be advantageous to encourage a method of Federal aid where the matching principle was not obligatory. It is far too tempting to say "let the Government pay." Furthermore, this fear of Federal "handouts" is one great obstacle to arts legislation in the minds of many. Recently, certain foundations and other private sources, such as industry, have shown increasing interest in advancing the arts nationally. This should be encouraged. Therefore, the NCAG believes that S. 1250 should be amended to require matching funds to cover at least 50 percent of the total costs.

Other significant amendments seem called for, briefly:

(a) Provision that, insofar as there are experienced organizations capable of managing portions of the activities the Foundation would promote, those organizations considered suitable by the Foundation shall be required to administer for the Foundation programs or projects in their respective fields. Such an amendment would avoid unnecessary duplication, utilize existing facilities, and reduce the heavy burden of responsibilities for the trustees.

(b) Increase the number of trustees. Whatever Federal financial aid is provided for the arts throughout the Nation should not be allocated by a few tastemakers. Consequently, 13 persons would not be adequately representatives of the large number of segments of the performing and visual arts.

(c) The decisions of the Foundation trustees should be largely guided by studies and recommendations made by special committees established by the Federal Advisory Council on the Arts and consisting of experts in the field or fields of art concerned. The Federal Advisory Council on the Arts is expected to provide such impartial, professional advice. It would seem highly inefficient to create advisory panels for similar purposes separately within the Foundation except for special situations for which the Federal Advisory Council was not willing to give advice.

The above bills have been referred to the Committee on Labor and Public Welfare, Senator Hill, chairman, and to the Committee on Education and Labor, Representative Powell, chairman. No hearings have been held.

Whether amended or not, this legislation has little chance of being enacted by the 87th Congress. Before reintroduction, it should be revised and should obtain sponsors in both Houses from the party in control of Congress. This is an important future objective for organizations concerned; yet this proposal is not apt to advance until Federal financial support for the arts has won far wider public approval.

#### 4. PROPOSED DEPARTMENT OF CULTURE

Near the end of the first session H.R. 9062 to create a Department of Culture was introduced by Representative Victor L. Anfuso (Democrat, of New York) and referred to the Committee on Government Operations, Representative William L. Dawson, (Democrat, of Illinois), chairman. There are sincere and sharp differences of opinion among those who care deeply about the development of the arts in the United States as to the merits of this measure, the actual bill, and the suitability of a Department of Culture for our country, and also the risks inherent in any effort to advance this proposal in Congress at this time.

#### A BILL WITHOUT SAFEGUARDS

The Anfuso bill eliminates all safeguards evolved during the past 8 years of NCAG work to protect the integrity of the artist, to avoid political or aesthetic

bias or involvements, and to assure a strong voice to professionals in the field of art concerned. According to H.R. 9062, each new President, with consent of the Senate, would appoint on his own initiative a Secretary of Culture, an Under Secretary, and Assistant Secretaries. The new President would also appoint the 15 members of an advisory board, whose terms of office "shall be for such period as the Secretary shall determine." The Secretary is not obligated to report to Congress or to the President concerning the administration of his vaguely worded but all-encompassing functions, including "the exchange of the arts between the United States and other countries of the world." Only the performing arts are mentioned in the bill, the other arts being included by the phrase "but not limited to."

The NCAG cannot approve H.R. 9062.

#### NEED FOR CLEAR THINKING

It is easy and appealing to state that "nothing less than the best will do for the arts" and to demand a spokesman for the arts of Cabinet rank "charged with the responsibility of significant arts activities at local and national levels." But would that method of Federal participation in the arts be the best either for the arts or for the people of America? An answer to that question in clear terms is all the more imperative since one of the most enthusiastic proponents of a Secretary of Culture has publicly urged that the major bills for the arts currently before Congress should not be supported since their enactment would establish a precedent likely to retard the granting of Cabinet status to the arts.

#### FREE WORLD SYSTEMS

Advocates of a Department of Culture have a tendency to claim that "every civilized nation on earth has a Minister of Culture." Such irresponsible statements are almost totally misleading. The Communist countries do have such ministers and the arts are subject to controls. In the free world, as far as we have been able to check, France is the only nation which has a separate and independent department for the fine arts or for culture. In the majority of Western countries, the arts have been or are under a body with wider responsibilities, generally a Ministry of Education, Public Instruction, Welfare—or even Worship. The subdivision for the arts may be given a high sounding title, but its top administrator does not hold a position comparable to Cabinet rank.

Some governments (Great Britain, Canada, and Holland) help the arts indirectly through a quasi-independent body usually called an arts council. In any case, the proposed placing of Federal activities related to the arts in our country within the Department of Health, Education, and Welfare is consonant with generally accepted procedures of free world countries.

#### NOT REALISTIC

It is hardly realistic to assume that the 87th, 88th, or 89th Congress will lend a friendly ear to the proposal to create a Department of Culture, when through the years, Congress has shown strong aversion to additional departments for the executive branch. There are 13 departments of which only 10 have Cabinet status. Half of these were established when our Government was formed. There are over 60 independent agencies. The resistance of the 87th Congress to the elevation of one of these agencies to Cabinet status as a Department of Urban Affairs and Housing urged by President Kennedy, but roundly defeated, is proof of the attitude of most Members of Congress. Furthermore, the majority of Congress is well aware of the very strong feeling in many parts of the country against concentration of power in Washington. This majority will be far more inclined to favor legislation for the arts which is geared to community needs and administered by States. It is of course possible that at some future time a proposal for a Department of Culture may be sympathetically received.

#### NCAG POSITION

The major current bills which the NCAG endorses are sound proposals fair to the artist and to all segments of the public. Any efforts to discourage their adoption by the 87th Congress is likely to solidify a roadblock to any early progress to help the arts. Such efforts, although initiated by well-meaning friends, are an immediate danger. Such efforts should be vigorously opposed by all who subscribe to the urgency and the acute need for Federal participation in support for and encouragement of the arts in the United States.

## 5. TAX LEGISLATION OF CONCERN TO ARTISTS OR TO THE ARTS

*(a) Income taxes*

In 1960 Presidential Candidate Kennedy called attention to "the unfair tax burdens borne by writers, painters, and other creative artists" by stating: "They may exist on small incomes for years to perfect their skills, and then be plundered by the Treasury in a single year of plenty. \* \* \* I think we can do better than that."

Two bills have been introduced for this purpose. They would modify inequity by entirely different methods. These methods would not conflict but rather supplement each other. Both have strong NCAG support.

## RETIREMENT ACT

(1) H.R. 10, introduced by Representative Eugene J. Keogh, Democrat, of New York, who has done more than any other Member of Congress for this objective over the years, is titled "Self-Employed Individuals Retirement Act." It would permit artists, writers, lawyers, and other self-employed persons with highly irregular incomes to set aside voluntarily portions of their income any year when these exceed their usual tax bracket and invest such amounts as they wish for their retirement within certain limits and stated provisions in restricted trusts, insurance or annuity policies, U.S. bonds, etc. The artist does not have to "retire" to benefit from this arrangement. He can withdraw such funds, within certain limits, at his discretion (presumably during a low-income year) which will be treated and taxed as ordinary income when received. It is a lengthy complex bill which has been approved twice by the House, modified last summer by the Senate Finance Committee, and, according to Representative Keogh, should be enacted at this session. Urge your Senators to vote for it.

## PATENTS CREATE PRECEDENT

(2) H.R. 9524, introduced by Representative John V. Lindsay, Republican, of New York, would accord long-term capital gains tax treatment (lower than ordinary income) to authors of literary, musical, and artistic compositions in the event they sell their rights. "This is a benefit given to the owner of a patent in order to induce and stimulate inventive activity," Representative Lindsay stated in the House. "I believe that we should have comparable devices to stimulate literary, musical, and artistic compositions. Such legislation would serve an equally significant purpose with respect to the living theater and the dramatic and musical arts in general which are among the foremost national assets."

Under the present law such sales are taxed as ordinary income. Of course the work would need to be copyrighted, which, in the case of painters, merely means placing an O with a small c inside it near the signature. Artists could then decide whether it was to their tax advantage to sell their rights or to retain them and make use of the self-employed retirement provisions for a high income year. H.R. 9524 has been referred to the Committee on Ways and Means, Representative Wilbur D. Mills, chairman. Communications to Representative Mills, Representative Lindsay, and your own Congressman are urged. Unless those who would benefit from this legislation take the trouble to express their strong support and that of their organizations, the Treasury may resist this loss of income for the Government. It is also suggested that letters be sent to Mr. Mortimer M. Caplin, U.S. Commissioner of Internal Revenue.

(3) Contributions to churches, educational institutions operating schools and colleges, certain types of hospitals and medical research organizations may be credited against taxable income to the extent of 30 percent of adjusted gross income. For other charities the limit is 20 percent. H.R. 7478, introduced by Representative Thomas B. Curtis, Democrat, of Missouri, and H.R. 7481, introduced by Representative Eugene J. Keogh, Democrat, of New York, proposed the amendment of the Internal Revenue Code to include museums and libraries in the 30-percent category. These bills are pending before the Ways and Means Committee, Representative Wilbur D. Mills, chairman.

The basic argument is that all libraries and 79 percent of the Nation's 4,000 museums are engaged in educational work. The number of museums has almost doubled in recent years, but some of them are small and highly specialized and there is little standardization. Spurred by this legislation, the American Association of Museums is attempting to work out a system of accreditation which

would raise museum standards and secure professional recognition and status for the museum profession, as has already been achieved for libraries. The granting of educational status to accredited museums would entitle them to certain privileges probably of greater value than the 10 percent extra deductibility. Statistics show that very few Americans donate more than 20 percent of their adjusted gross income to deductible charities.

These bills have prompted many suggestions that the 30 percent should also be extended to the performing arts field, symphonies, etc. While this proposal seems legitimate, it should be recognized that, if the area of coverage is broadly extended, the chances for early and favorable congressional action will be thereby greatly reduced. As Secretary Goldberg remarked: "It is obviously a matter worthy of the attention of an advisory council on the arts."

*(b) Admission taxes*

While other highly developed countries grant financial aid to their performing arts, the United States continues a wartime tax on admissions. Efforts were begun over 10 years ago to remove or at least reduce this tax. The Treasury has strongly opposed these efforts. In the 86th Congress two bills proposed setting aside part of the income from reduction of admission taxes to provide a fund estimated at \$23 million annually for Government aid to the arts. Although this is a procedure used by some European countries and was endorsed by the NCAG, it was not seriously considered by Congress. Currently there are five bills concerning admission taxes before Congress. Identical bills, S. 924 by Senator Javits, Republican, of New York, and H.R. 2403 by Representative Lindsay, Republican, New York, and H.R. 7179 by Representative Ryan, Democrat, of New York, which is similar, would amend the Internal Revenue Code to grant exemptions from admission taxes for live dramatic performances (whether musical or not); H.R. 746 by Representative McDonough, Republican, of California, for certain benefits for religious, educational and charitable organizations; and H.R. 3557 by Representative McDonough, for moving picture theaters.

As pointed out in previous NCAG reports, after the reduction of an admissions tax (as in the case of motion pictures a few years ago) management does not consequently lower admission charges but absorbs the profits rather than passing that benefit on to the public. The NCAG believes in the principle that admission taxes on cultural events should be eliminated, but we prefer legislation that makes sure the benefits will go to the public or to the arts rather than to management. The above House bills have been referred to the Ways and Means Committee, Representative Wilbur D. Mills, chairman; S. 924, to the Finance Committee, Senator Byrd, chairman.

H.R. 635 introduced by Representative Hale Boggs, Democrat, of Louisiana, would remove excise taxes on musical instruments; H.R. 4236 by Representative Clifford Davis, Democrat, of Tennessee, would exempt musical program services from excise tax on communications. These bills were referred to the Ways and Means Committee.

#### 6. IMPORTATION OF EDUCATIONAL, SCIENTIFIC, AND CULTURAL MATERIALS

In Florence, Italy, in 1950 the United States signified intention to ratify a UNESCO-sponsored agreement with over 30 countries to reduce or eliminate import duties on books, music, scientific instruments, and other cultural materials. After 10 years of procrastination, the Senate approved and President Eisenhower signed the agreement. But this remains merely a paper promise until the Tariff Act of 1930 is amended accordingly. H.R. 2537 was introduced by Representative Daniels, Democrat, of New Jersey, last year for this purpose. This bill was not passed during the first session. Twelve years of delay in honoring our Nation's offer to cooperate in an international cultural venture is shameful. Let your Congressmen know what you think about this disgraceful record.

#### 7. ARCHITECTURAL DESIGN AND WORKS OF ART FOR FEDERAL BUILDINGS

H.R. 4175, introduced by Representative Thompson, Democrat, of New Jersey, is for the purpose of providing high standards of design and decoration of Federal public buildings. It would be administered by the General Services Administration with the Director of the National Collection of Fine Arts, the Federal Advisory Council on the Arts, and the Commission of Fine Arts serving in advis-

ory capacity. The latter Commission, established in 1910 primarily as a guardian of the L'Enfant plan for the District of Columbia, is a small, self-perpetuating body, which has had only three chairmen during the past 52 years. It is not constituted to undertake responsibilities of this nationwide scope. In the 86th Congress a bill was introduced which included provisions to enlarge and require rotation of membership on the Commission, but its Chairman effectively opposed these changes. Therefore the inclusion of the Federal Advisory Council in H.R. 4175 seems to us an admirable solution since that Council could establish special committees of experts for the required purpose as needed.

The purposes of this legislation include preservation of historic buildings and sites throughout the Nation, restoration of works of art owned by the Government, commissioning of new works of art, as well as design of new Federal public buildings, etc. H.R. 4175 has been referred to the Committee on Public Works, Representative Charles A. Buckley, Democrat, of New York, chairman. It will be considered first by its Subcommittee on Public Buildings, Representative Robert E. Jones, Democrat, of Alabama, chairman. Enactment of this measure is not likely unless more interest and support is received from interested organizations and individuals.

H.R. 3940, introduced by Representative Thomas L. Ashley, Democrat, of Ohio, proposes for the same purposes a far less satisfactory plan. The program would be under the Secretary of Interior and advisory opinions would be obtained from five Government officials, which seems to us inadequate. It has been referred to the Committee on Public Works.

Another measure, H.R. 3939, also introduced by Representative Ashley, concerns Federal buildings and works of art in the District of Columbia. The important feature of this bill is that it would set aside an amount not to exceed 1 percent of the total sum appropriated during the same fiscal year for the design and construction of Federal public buildings within the National Capital region, which amount would be expendable for suitable works of art for such buildings. The Administrator of General Services would be responsible for the selections with the advice of the Commission of Fine Arts. This bill was referred to the Committee on Public Works.

#### S. PRESERVATION OF HISTORIC SITES, BUILDINGS, WORKS OF ART, ETC.

S. 742, sponsored by Senator Humphrey, Democrat, of Minnesota, and cosponsored by Senator Long, Democrat, of Missouri, would amend the Historic Sites Act of 1935 to preserve sites, areas, buildings, and objects of national, regional, or local significance which are threatened by federally financed programs. The Secretary of the Interior would act upon petition from a State, community, or certain national organizations concerned with this field. This worthy bill has been referred to the Senate Committee on Interior and Insular Affairs, Senator Clinton P. Anderson, Democrat, of New Mexico, chairman.

H.R. 1755, introduced by Representative Curtin, Republican, of Pennsylvania, would prevent the use of Federal funds for highway purposes if such construction would damage or destroy national historic sites, buildings, or other objects. It was referred to the House Committee on Interior and Insular Affairs, Representative Wayne N. Aspinall, Democrat, of Colorado, chairman.

H.R. 1145 by Representative Harold R. Collier, Republican, of Illinois, would provide for the preservation in the Library of Congress of audio recordings of historic importance. This seems a fine proposal and authorizes \$200,000 in a revolving fund. This bill was referred to the Committee on House Administration, Representative Omar Burleson, Democrat, of Texas, chairman.

Various bills have been introduced to preserve specific historic sites or buildings: H.R. 2276 by Representative Powell, Democrat, of New York, H.R. 3982 by Representative Kearns, Republican, of Pennsylvania, and H.R. 5985 by Representative McDowell, Democrat, of Delaware, would preserve Lafayette Square in Washington, D.C., and the Belasco Theater, Dolly Madison House, etc., and H.R. 8344 by Representative McDowell, the John Philip Sousa home. Representative Powell has introduced House Joint Resolution 147 to preserve the house of Alexander Hamilton in New York City.

NOTE.—Since Congress has failed to take action on Lafayette Square and the deadline is May 1, probably the only method to save these buildings is by Executive order for which immediate appeals should be addressed to President Kennedy.

## 9. NATIONAL PORTRAIT GALLERY AND NATIONAL COLLECTION OF FINE ARTS

The historic Patent Office Building in Washington, D.C., is soon to be vacated by the Civil Service Commission to provide a home for the National Collection of Fine Arts and to house a National Portrait Gallery approved by Congress in 1958. The Smithsonian Institution has requested \$5.4 million for remodeling the building, which will take about 3 years. It is very important that these funds be appropriated at this session. Communications to this effect should be addressed to Representative Clarence Cannon, Democrat, of Missouri, chairman of the House Appropriations Committee, and to Senator Carl Hayden, Democrat, of Arizona, chairman of the Senate Appropriations Committee.

S. 1057, introduced by Senator Anderson, Democrat, of New Mexico, to create a National Portrait Gallery as a bureau of the Smithsonian Institution was approved last July by the Senate. A similar measure, H.R. 8446 by Representative Rhodes, Democrat, of Pennsylvania, was approved by the Committee on House Administration in August and sent to the Rules Committee, Representative Howard W. Smith, chairman. This legislation is necessary in order to bring into being the National Portrait Gallery and to give it authority to assemble or acquire valuable portraits now owned by the Government or by private persons.

## 10. RELATIONSHIP OF TV TO CULTURE AND GOVERNMENT

The video field, rarely mentioned in previous NCAG reports, has stepped into the floodlights of publicity in two arenas: education and government. Educational television developments included the dramatic last-minute purchase of channel 13 for ETV in the New York City metropolitan area, progress in establishing a similar educational station in Los Angeles, and the possibility of a new national network to supplement the three existing commercial networks and become a vital force in our society.

The accusation made last May by Newton N. Minow, Chairman of the Federal Communications Commission, that commercial television is a "vast wasteland," acted as a shot heard around the world. Spokesmen for the networks countered with cries of "censorship."

In addition, other issues in the TV field are the subject of current legislation.

*(a) Educational TV*

Senator Warren G. Magnuson, Democrat, of Washington, chairman of the Committee on Interstate and Foreign Commerce, has energetically led the fight during the past 7 years to enact legislation that would accelerate the development of educational television facilities. Of the 268 channels set aside by the FCC for the noncommercial educational stations, only 59 are now on the air. In all, there are 2,222 commercial channels available. The areas serviced by the 59 ETV stations vary widely in population and significance. A major objective of the bills introduced by Senator Magnuson, approved by the 85th and 86th Congresses in the Senate is to facilitate development of more stations in prime areas.

This legislation would allocate \$1 million to each State and the District of Columbia for the purpose of establishing or improving television broadcasting for educational purposes providing the State agrees to make available the land, buildings, and the costs of operating and maintaining the television facilities placed into operation. The money is to be used exclusively for required equipment and there would be no Federal control over what may be programed by stations activated by such grants.

For better or worse, commercial TV has influenced American culture during the past decade more than any other medium of communication. It has had a tremendous impact on American childhood. This legislation, endorsed by President Kennedy in his education message on February 6, would do much to provide a supplementary service, a Federal-State cooperative matching-fund method that would set a constructive tone in the vastly important field of education, both for youth and adults.

Senator Magnuson's current bill, S. 205, was endorsed after extensive floor debate by 67 to 13 early in the first session. The companion bill in the House (which authorizes only \$500,000 per State) is H.R. 132, introduced by Representative Kenneth A. Roberts, Democrat, of Alabama, and approved by the House Committee on Interstate and Foreign Commerce and sent to the Rules Committee, Representative H. W. Smith, chairman. Aside from other reasons, teacher and

classroom shortages and the difficulties in obtaining Federal funds for correcting this situation emphasize the urgency for action.

The House version passed on March 7, with a vote of 337 to 68. The bill was then sent to a joint conference committee with the Senate bill, to arrive at a version acceptable to both House and Senate.

#### UHF VERSUS VHF

Of the 55 million TV sets now in use, less than 6 million can receive ultra high frequency signals (UHF). As a step to expand enormously the range of programs available to the American public, Senator Magnuson has recently introduced S. 2109 at the request of the FCC. This legislation would require all TV sets manufactured in the United States, imported, or shipped in interstate commerce to have all-channel receivers. The FCC has requested this authority "in order to carry out the provisions of the Communications Act of 1934 of making available to all people of the United States an efficient and nationwide communications service."

The NCGA is interested in forwarding this measure because of the fact that of the 268 reservations for educational TV, 178 are UHF and only 90 VHF (Very High Frequency, which is used by all commercial stations). Furthermore the average viewer would have far greater choice in making his selection whether from educational or commercial stations. This bill may meet considerable opposition from the TV industry, although Business Week for February 17 indicates that the Government and the industry are quietly coming to an agreement on it. Still, it needs vigorous public support. It has been referred to the Subcommittee on Communications of the Senate Committee on Commerce, Senator John O. Pastore, Democrat, of Rhode Island, Chairman. Hearings were to begin February 21, 1962.

H.R. 10385, introduced by Representative Emanuel Celler (Democrat, of New York) on February 26, proposes a different method to accomplish the same objective. This bill would amend the Communications Act of 1934 to require transfer of all licensed VHF stations within 6 years after enactment to UHF channels. It would seem that gradual transfer has merits, but Celler's plan might force low-income families to purchase special equipment in 6 years for presently owned sets, since by then no licenses would be permitted for VHF channels. Other objections have arisen in communities which foresee that future UHF stations will not cover as wide a territory as VHF, thus causing a lowering of influence and advertising revenue.

Another bill by Representative Celler (H.R. 3020) would prohibit the charging of a fee to view telecasts in the home.

The FCC has authorized a pay TV experiment in Hartford, Conn., the outcome of which could affect the attitude of Congressmen about this bill. Perhaps consideration of it should be postponed until results are known.

#### (f) *Constructive pressures or censorship?*

The original expectations that TV would develop into an honored art form have in recent years been dimmed by debauched standards. Since midcentury, the enormous audience increase and the consequent monetary returns have led to ever stronger control by sponsors who, too frequently, demand either pleasant stories with happy endings or programs of lurid violence. Unfortunately, it is a truism that mass media in any country tend to cater to the lower taste of what is assumed to be mass appeal. The great potential of TV has, in the process, been largely aborted.

As Jack Gould, TV critic of the New York Times recently pointed out, the basic issue is not merely an increase of good public service programs (which has occurred as a consequence of Mr. Minow's castigations), but rather achievements of higher distinction in commercial programs themselves. TV should lead as well as follow audience opinion. Letters to broadcasting stations or to sponsors commending such advances exert a considerable influence. Such letters are all too rare. The NCGA urges that readers of this report will take initiative in thus helping TV to regain its perspective.

Robert W. Sarnoff, Chairman of the Board of the National Broadcasting Co., charged specifically that Mr. Minow's attack amounts to coercion or censorship. Mr. Minow replied: "Freedom of speech should not be confused with freedom to make promises in order to secure a TV license and then freedom to break those promises in order to exploit that license." He added: "The price of all freedom is responsibility," and expressed the hope that the "promised land"

of television during the next decade would include live, instantaneous television around the world with a nationwide educational television network and a doubling of the present 538 TV stations.

The NCAG is firmly opposed to Government censorship of or interference with the freedom of the arts. We must remain alert to discourage any attempts at such censorship. But at the same time, we believe that Mr. Minow's courageous stand has stirred an excitement which should spur TV along the road to that "promised land."

(c) *Two censorship bills*

Representative Kearns, Republican, of Pennsylvania, has introduced two bills, H.R. 8435 and H.R. 9648, which would "amend the code of law of the District of Columbia to prohibit the radio and TV broadcasting of certain objectionable matter." The purpose of these bills is to decrease the use of obscene language and exploitation of sex and violence, as previously controlled in the fields of public exhibitions, performances, or plays. Even when censorship is prompted by high moral objectives, the test is the tolerance and judgment of the officials charged with its enforcement.

(d) *Radio and TV profits and support for the arts*

Representative Robert N. Giaimo, Democrat, of Connecticut, has charged that the 17 radio and 4 TV stations in the National Capital area had a total of gross revenues of nearly \$20 million in 1960.

"They have become nothing more than glorified phonographs," he said. "They create very little" and "the recorded talent is sold by broadcasters to sponsors at a handsome profit." He pointed out that "not a single musician is employed by these stations."

Representatives Giaimo has requested Mr. Minow to make recommendations. Payment is made by broadcasters for the right to use recordings of music that is not in the public domain. It is hard to see how or rather with what justification the Government could legitimately force stations to employ performing artists. An indirect solution is examined in (e) below.

(e) *License fee proposed*

Representative Charles S. Joelson, Democrat, of New Jersey, has introduced H.R. 9881 which "would amend the Communications Act of 1934 in order to impose a license fee on radio and TV broadcasting licensees in an amount equal to 1 percent of their gross receipts." Broadcasting has become a billion-dollar-a-year industry, and is steadily expanding. Aside from the basic question whether such a tax is justified, the NCAG believes that this legislation would serve a positive purpose if whatever funds were obtained from such licensing were sequestered by the Treasury and then used for support of the arts. If this money were used to supplement the modest annual appropriations requested for the National Cultural Development Act (see p. 8), such a procedure would be comparable to the current retention of excise taxes, amounting to some \$30 million annually, on sporting equipment (highly approved by fishermen and hunters), which is then allocated each year to aid matching State funds for conservations and sports. The NCAG recommends the amendment of H.R. 9881 to include this objective.

## 11. REVISION OF COPYRIGHT REGULATIONS

The Register of Copyright has made certain recommendations for the revision of the copyright law. These proposals are the end result of a great many years of research, discussion, and controversy among those interested in copyright law. They are far reaching, and will drastically affect a number of industries within the arts and also persons in certain arts as vitally as any other legislation that will come before Congress in the near future.

One of the Register's recommendations has already been introduced—similar proposals have, in fact, been up for consideration for years. It is the elimination of the so-called jukebox exemption. Representative Emanuel Celler, Democrat, of New York, introduced H.R. 70 for that purpose. The National Creative Arts Committee for Better Copyright Laws, of which Carl Sandburg is chairman has asked Congress to stop the "legalized piracy" of copyrighted music by the jukebox syndicate, which has an estimated annual gross income of over \$500 million, by approving this bill. This and other copyright revisions will be considered soon at hearings by the House Judiciary Committee of which Representative Celler is chairman. The NCAG urges strong support of such legislation.

Other recommendations by the Register include: extension of the copyright term from a maximum of 56 to 76 years under certain conditions; compulsory licensing provisions and manufacturing clause of copyright law to be deleted; provisions to give equal copyright protection to foreign authors; clarification of definition of "publication" as that term applies to so many of the arts and means of mass communication not contemplated by the original legislators in 1909. Anyone interested may buy the Report on Recommendations from the Register of Copyright, Library of Congress, Washington, D.C.

## 12. THE ARTS AND EDUCATION

Our colleges and universities, and, in some cases, the higher level of the public school system, have made great strides in the teaching or performing of the arts in recent years. There has been a great increase in the number of artists, writers,, and composers in residence and in organized participation in the performing arts. Many factors have contributed to this development; the fine work done by the American Educational Theatre Association, an affiliate of which, the Children's Theatre Conference, is initiating similar efforts; grants by the Ford Foundation for about 40 composers in residence, at high schools, administered by the National Music Council; increase in the number of art scholarships made available from many sources; the strenuous efforts by the National Art Association, a department of the National Education Association, to improve the teaching of art; and many other privately sponsored ventures.

However, the NCAG has heard complaints about the rapidly augmenting difficulties in providing effective teaching of art in the public schools. It is stated that the best teachers have become utterly discouraged by the lack of serious interest, not only by the students but by their parents and the public. Trained art teachers at the primary level are being replaced by classroom teachers who have little competence to give suitable instruction in the arts. The NCAG has been asked "to do something about this deplorable situation."

The new policy of starting foreign language and science instruction at an earlier age coupled with greater budgetary pressures and shortages of classrooms and teachers have contributed greatly to this depreciation. Competent teachers find no difficulty in most schools in arousing the enthusiasm of their students for the arts. However, the public attitude still prevails that the teaching of the arts is a dispensable frill, while the teaching of the sciences in this age of exploration of outer space is essential.

Each State, through local boards of education, jealously guards the public education system of that State. The Commissioner of Education in the Department of Health, Education, and Welfare has no jurisdiction, and should have none, over the subjects taught or the method of teaching. Nevertheless, the Commissioner, without risk of transgressing State rights, could use the prestige of his office to urge that States restore a sound balance between the humanities and the sciences. He could also do much to counteract the deterioration of art teaching in elementary schools by recommending strongly that the arts should not be downgraded in the current competition with the sciences, mathematics, and foreign languages, and that all teachers of art should be qualified in that field.

A new position was recently established in the Office of Education. Harold Dean Cater has been appointed Consultant on the Arts. The NCAG has suggested to Mr. Carter that the Commissioner of the Office of Education might bring to the attention of the department of education in every State noteworthy developments in any State or school district in promoting student participation in the arts.

It was further suggested that the Commissioner might initiate a series of awards of merit, or "Oscars," in the art education field for outstanding programs or projects which would bring live performances or demonstrations of the arts to schoolchildren. There are many such instances, either through State initiative, such as the performances of the Louisville Orchestra in the schools throughout Kentucky, made possible by a State appropriation, or through private initiative, such as the performances of "Cosi fan Tutti" in the schools of the New York City area by the Metropolitan Opera Studios. These awards or official commendations should be nationally publicized.

The above proposals need energetic agitation by organizations and individuals. Communications should be addressed to Dr. Sterling N. McMurrin, Commissioner of Education, Office of Education, Department of Health, Education, and Welfare, Washington, D.C.

## 13. PROPOSED NATIONAL ARTS AGENCY IN THE OFFICE OF EDUCATION

H.R. 9906, introduced by Representative Harris B. McDowell, Jr., Democrat, of Delaware, would create "a National Arts Agency in the U.S. Office of Education to aid in the creation and understanding of, and education in, the fine arts." The funds for this purpose would be provided, not by appropriations, but by the U.S. Government through the National Arts Agency, collecting royalties on writings and music in the public domain, or when existing copyrights have expired. This agency would be controlled by a board of 11 members appointed by the President, primarily from among citizens who are art educators.

The NCAG has several serious objections to this proposal. From the statements made by Representative McDowell in conjunction with this bill, it is clear that: (1) The amount anticipated from printed and recorded music alone would be around \$6½ million annually; (2) as indicated by placing this agency in the Office of Education, rather than in the Department of Health, Education, and Welfare independently, a major objective would be to use the funds for educational institutions; (3) there are no safeguards as to the method of selection of the board members, and no specifications that their decisions will be made after consulting with specialists in each field of art concerned or with special committees of the Federal Advisory Council on the Arts.

There is very strong opposition to the proposal that the Government collect royalties from copyrights after they have expired, even though this system is practiced in one or two countries. If this is to be done, it seems to the NCAG that the funds should be used for wider purposes than art education, important as that is. Educational institutions, though always needing more funds, do not generally suffer the critical economic plight of our country's most prominent cultural and nonprofit ventures in the arts. In any case, this is the kind of legislative proposal that should be studied in depth by the Federal Advisory Council on the Arts and should be inherently related to that Advisory Council in carrying out its high objectives.

## 14. NATIONAL CULTURAL CENTER

The act (Public Law 86-297), which, in 1959, set aside Government land in Washington, D.C., as a site for the National Cultural Center, specified that, if sufficient funds were not raised within 5 years, the title to that site would lapse. Representative Kearns introduced a bill, H.R. 988, to provide another half acre of land needed on account of planned approaches to the Theodore Roosevelt Memorial Bridge.

This project started with overambitious plans. It was too soon after the impressive contributions for the Lincoln Center for the Performing Arts in New York City to obtain large donations. Now a fresh start is being made with building plans scaled down from \$75 to \$30 million, and preparations are underway for simultaneous fund-raising dinners in a number of cities next November with topflight performers on a closed TV circuit.

The creation of a significant center for the performing arts in the Nation's Capital would most suitably symbolize the current American renaissance of appreciation of the arts. The NCAG wishes the fund drive great success. All of the arts would be given a lift if the drive exceeds expectations, for that would impress certain Members of Congress who seem to feel that the arts will continue to have no part in the lives of their constituents.

## 15. OTHER PROPOSALS IN THE HOUSE OR SENATE

Quite a few bills for limited purposes related to the arts have been introduced in the House. Not all are reported here.

H.R. 2587 (Representative Wallhauser) would extend book postage rates to films for educational use. H.R. 2889 (Representative Dulski) would enlarge the American Battle Monuments Commission by three Senate and three House Members. H.R. 4279 (Representative Haley) would grant per diem payment to members of the Indian Arts and Crafts Board.

The following bills concern the District of Columbia: S. 1020 by Senators Cooper and Morse, H.R. 3982, by Representative Kearns, would establish a Commission on Cultural Resources in the Nation's Capital and "provide a comprehensive plan for effective utilization of such resources in carrying out a long-range program to make the Nation's Capital equal in cultural matters to the capital cities

of other nations." A somewhat similar objective would be accomplished by H.R. 10177 (Representative Widnall) which would establish for the District of Columbia a Council for the Preservation of Historic Landmarks and for Cultural Development. In section 8 above, other bills somewhat overlap this proposal. Another related measure is the House Joint Resolution 469 by Representative Kearns, which would request the Smithsonian Institution to develop a plan after consultation with the Trustees of the Corcoran Gallery of Art to make the Corcoran a part of the National Collection of Fine Arts and authorize housekeeping expenses paid for equally by the Federal Government and the municipal government of the District of Columbia. The administrative costs of the National Gallery of Art are paid by the Federal Government.

The winning design for a memorial to Franklin Delano Roosevelt having been turned down by the Commission of Fine Arts, S. 2501 by Senator Douglas and H.R. 7664 by Representative McDowell, which propose a national park on the site set aside in the District of Columbia in 1959 should gain support. This seems a reasonable alternative. It was referred to the Committee on Interior and Insular Affairs.

#### PROPOSED NATIONAL ACADEMY OF CULTURE

As this legislation, S. 535, introduced by Senator Francis Case, Republican, of South Dakota, and H.R. 414, by Representative Carroll D. Kearns, Republican, of Pennsylvania, is still before Congress, we should repeat our objections expressed in the NCAG interim report of May 10, 1960: "Aside from the merits of this proposal, the NCAG cannot endorse legislation far too loosely drafted and without essential safeguards to reduce the likelihood of politically motivated appointments to the Academy." In our 1960 report in voicing our opposition to these bills, we stated: "If these proposals are to be seriously considered, the maximum membership of the Academy, and the maximum number that may be elected each year should be specified; membership on the proposed Advisory Commission on Cultural Awards, which would select life members of the Academy, should be on a rotating basis, and its members should be appointed from nominations submitted by recognized national organizations in the fields of art concerned rather than 'from among officers and employees of appropriate instrumentalities of the Government' or 'from persons in private life' whom the administration may consider qualified."

President Kennedy, it is reported, is favorably considering awards, particularly for music and poetry, which the White House might initiate. This would seem a far more suitable system with the President taking full responsibility for creative artists so honored. Actually, such awards are apt to be given for lifelong achievements to artists the occupants of the White House happens to admire. It would seem more fitting for such awards not to be tied in with the establishment of another academy. Laurels for those at the top is an excellent idea provided the Government does not feel it has thereby significantly recognized the arts, and consequently makes less effort to ameliorate the conditions under which artists have to struggle to reach that eminence. President Kennedy has given ample evidence that he is concerned with the welfare of all artists and not merely the favored few. The attitude of Congress is not so reassuring.

Senator PELL. Mr. Peter Pollack, executive director of the American Federation of Arts, will be the next witness.

Senator JAVITS. Mr. Chairman, may I say before Mr. Pollack starts, I must go and do a few other errands, a television broadcast, for example. Mr. Roy Neuberger, the president of the American Federation of the Arts, who, I know, is a very distinguished New Yorker and a great leader in the field of visual arts, is very interested in our work and asked me especially to state that for the record. He also asked for the privilege of having Mr. Pollack appear, who is fully authorized to speak for the federation, which, I think it is fair to say, is truly representative of the visual arts on a very broad base in our Nation.

Mr. Pollack, I hope you will forgive me. I will read your statement and try to come back.

**STATEMENT OF PETER POLLACK, EXECUTIVE DIRECTOR,  
AMERICAN FEDERATION OF ARTS, NEW YORK CITY**

Mr. POLLACK. I would like to talk in support of S. 1250, which is to establish the U.S. Arts Foundation and to explain our attitude toward S. 785, as the American Federation of Arts has experienced in the past 2 years a State subsidy from the New York State Council on the Arts. As director of the American Federation of Arts, it is my privilege to serve as spokesman for 340 art museums and art centers throughout the United States, as well as for more than 120 art departments of colleges and universities which are our chapter members.

The American Federation of Arts in its 54 years has made available to the people of the United States in the smallest towns, as well as in the largest cities, a series of fine art exhibitions which have had a lot to do in educating the American people to an understanding and appreciation of the fine arts. The American Federation of Arts also helps establish museums and art centers, making available exhibitions at a financial loss, thereby guiding these essential institutions through their beginning days until they are firmly established. In fact, the major reason for the deficit of the American Federation of Arts has been the program of providing art exhibitions of various kinds to these remote sections of our country, which, to quote the precise words of S. 1250, "would be unavailable to the prospective audience without such assistance."

The American Federation of Arts is the only organization in this country whose membership is open to all the elements of the art world, including artists, collectors, museum workers, scholars, and art students, as well as to the general public. And it is because we have made available exhibitions, lectures, slides, catalogs and professional advice to the public through art centers away from the large metropolitan cities, that we recognize what a vital force such education in the arts can become in the cultural life of our country.

The Federal Government in its S. 1250 for the establishment of the U.S. Arts Foundation would perhaps correct the fact that the United States is the only major country in the world which has not given governmental support to the visual arts, but for those calamitous days of the depression when the Government, through the Federal art projects, helped preserve and develop the talents of our Nation's artists. I am so glad to find that the Federal Government is not becoming interested in art now just as an emergency measure but rather aims to establish on a permanent basis a foundation to develop the cultural welfare of our country.

Federal endorsement in support of the fine arts described by S. 785, which calls for assistance to the States for the development of programs and projects in the arts, I can speak about with some experience on this as the American Federation of Arts has already helped in this kind of a program for the New York State Council on the Arts. The American Federation of Arts was honored to have been chosen as the preparation and circulation agency by the New York State Council on the Arts exhibition program for the year 1961 and repeated in 1962. Through the \$35,000 made available by the State of New York the American Federation of Arts was able to assemble more than a dozen different exhibitions which it has sent on tour throughout the State of

New York to galleries in small centers, townhalls, high schools, libraries, and museums. The usual nominal fee is \$15 to \$20 per exhibition of 3 weeks, but for one major exhibition entitled "Forty Artists Under Forty," which opened at the Whitney Museum just last month and which is now to be circulated throughout the State of New York at a fee of only \$100. This is about one-sixth the fee the American Federation of Arts, which is itself subsidized by its board, would have had to charge were it not sponsored by the State of New York.

An exhibition of this stature and scope, representing the genius of our young painters and sculptors today, would be beyond the means of any but the most well-endowed museums in the large cities of our country. I would like to call your attention to the variety of exhibitions the American Federation of Arts arranged and circulated for the New York State Council on the Arts. "Masterpieces of Photography," "Indian Art of the United States," "The Story of Architecture in New York State," "Hudson River School Paintings," "How To Look at a Painting," "Masters of American Watercolor," "Prints by Great Masters," "Japanese Prints," just to mention a few. The whole range of art that we can assemble into exhibitions which we demand must not only be stimulating but also must give the spectator an opportunity to see and feel a work of original art of the very finest quality that can be made available to him. It is these desired exhibitions which make themselves felt as factors in the development of the cultural level of a community. The exhibitions the American Federation of Arts circulates for the State of New York are not of subjects superimposed on the tastes of the spectator. Noteworthy educators, curators, and authorities on art the American Federation of Arts enlists to assemble the various kinds of exhibitions specifically desired by the community in the State of New York. The range is therefore from the historic and the traditional to the experimental and the *avante garde*, with no more intellectual imposition than there is political control.

S. 785 could be one of the most effective ways for a State to develop its individual art program calling on the help of the qualified professional people in the art world within the State and in the Nation, so as to consider the specific needs of the people living in the particular State.

The American Federation of Arts would favor any legislation that would be beneficial to the arts—which would broaden the cultural base among our people. We, indeed, favor S. 1250 introduced by the Honorable Senator Javits to establish the U.S. Arts Foundation on a Federal level. On a State level S. 785 would be, in my opinion, an effective measure in accomplishing its aims.

As for S. 741, to establish a Federal Advisory Council on the Arts, I would just like to say that the American Federation of Arts has supported this measure since it was first introduced in 1955, and has expressed its support strongly each succeeding year. The federation feels that this legislation is basic, by making available to any agency of the Federal Government the best qualified and professional opinion, in all fields of the arts. One feature of the bill which we believe merits our particular support is the provision that leading national organizations in the various art fields should have a voice in nominat-

ing members of the Council. We again wish to record our strong support of this bill.

Senator PELL. Thank you very much, Mr. Pollack.

I was particularly interested in your testimony concerning the circulation of art exhibitions.

In my own State of Rhode Island we have been doing this in a limited way.

I was wondering in your organization how it is financed.

Mr. POLLACK. It is financed by its board and its members. We are a deficit spending organization like the U.S. Government.

Various members of the board pick up the tab at the end of the year.

Senator PELL. What is your annual budget?

Mr. POLLACK. Our budget annually is about \$200,000. Our deficit is around \$70,000 and most of this is spent for exhibitions which are circulated throughout the entire United States.

Senator PELL. Can other States call on you for help?

Mr. POLLACK. All States do call on us for help. We have members of 450 museums and university art departments that call on us all the time, so they will ask for certain exhibitions which we charge a nominal fee for, but for these very nominal fees of \$15 to \$20 which are for the State of New York specifically, because they have underwritten that part of the program with \$35,000 last year and \$30,000 this year.

Senator PELL. When you make an exhibition, you assemble from the museums that have the paintings?

Mr. POLLACK. Yes. We borrow from a museum which has work that fits in with the exhibition's subject.

Senator PELL. You assemble from museums?

Mr. POLLACK. Yes, from museums, collectors, from the entire country. Sometimes we take an intact exhibition from a museum and send that out on tour.

Senator PELL. Thank you very much. I am assuming, then, as you said in your testimony, that you support all three bills?

Mr. POLLACK. Yes.

Senator PELL. Thank you very much.

Our next witness is Mr. Hussey, executive vice president of the National Folk Festival Association, who is with an associate. Will you introduce your associate?

**STATEMENT OF S. MELVILLE HUSSEY, EXECUTIVE VICE PRESIDENT, NATIONAL FOLK FESTIVAL ASSOCIATION, WASHINGTON, D.C., ACCOMPANIED BY SARAH GERTRUDE KNOTT, NATIONAL DIRECTOR, NATIONAL FOLK FESTIVAL ASSOCIATION**

Mr. HUSSEY. I am S. Melville Hussey, and I will introduce myself shortly, but I will ask the indulgence of the Senator to hear Miss Sarah Gertrude Knott first.

She is the national director, as well as being the founder of the National Folk Festival Association, which was first organized in 1934 in St. Louis.

Miss Knott is a member of the International Folk Music Council, is a member of its commission, its International Folk Dance Commission.

Miss Knott is a widely read authority on folklore and folk practice themes in the sense that she is a practitioner, and I would ask you that you hear her first.

Senator PELL. With pleasure.

Miss KNOTT. Mr. Chairman, I represent the kind of art that has not been included in these bills; that is, it has not been so named, "folk art."

It is the kind of art such that, when the first white men came to the United States and saw the Indians doing their dances to the sun or dancing to the season, they said "Wild, pagan practices." They did not know what they were.

They did not know that just a few hundred years ago, no matter where they came from, France, England, Spain, or Germany, or what not, their ancestors had been doing the same thing, because there was a need for a song and a dance, for religious expression, or for secular recreation or artistic outlet. And so it has been.

As J. Frank Dobie said, "The folklore of a land constitutes the unobliterated tracks of the people who have crossed and dwelt on the land."

Of no country in the world is it more true that the people as they have crossed the land, people of different races and nationalities, they have left their cultural tracks, and they are what we call folk songs today, folk dances, folk music, folk tales. But it is little wonder that folklore or folk songs and dances are left out of the bills that have been introduced in the 87th Congress. The word, itself, sort of prohibits that, and those who have been studying the history of folklore during the last 100 years know that the name in 1846 was changed from "popular antiquities" to "folklore," a word coined by William Thoms, an English scholar and folklorist.

"Folklore" sounds dead and dull enough, but "popular antiquities," I doubt if we could do anything at all with that in "performing arts."

At any rate, there were centuries and centuries before there was any such classification. Music was just music, as you have it in the bill. It might have been the plainsong chant or any other kind of religious or secular music, but today these categories have certain names, "classical music," "folk music," "country music," any other number of names that confuse the picture.

People in different countries, peoples in every country are concerned with folk traditions. About 100 years ago England's great scholar, E. S. Hartland, said:

She who rules over vast empires made up of people of diverse cultural heritages cannot afford not to know the motivating forces of these peoples, these varied peoples.

He thus explained that the songs, the music, and dances that have been handed down, inherited from one generation to another, are the key to a people's behavior and motivations. He was apostrophizing England, but the same is true of any country.

Since that time there developed in England an annual international folk music festival, held first in London, then in other European cities, that went on for about 8 years or so until World War II exploded. It brought together the people of different races and nationalities. The leaders who recognized that the thin boundary lines of Europe divided the people, and they felt that if they could get the people themselves

to understand each other through an interchange of folk music and dance, this would be one way toward peace. So when 25 years ago we started the National Folk Festival in St. Louis, bringing together a cross-section glimpse of the folk traditions of this country, that was the very first recognition of folk music and dance as "performing arts."

We did not then know what a significant thing we had done. We took the artistic and utilization angle. The other scholars in the country up to that time, and even now, are usually divided between the anthropological school and the literary school. We represent the performing arts groups, and we think we deserve to be included in these fine bills that are involved here today.

Senator PELL. May I interrupt for a moment.

Why do you think folk arts are not included in these bills?

Miss KNOTT. We do not know whether we are or not, because nowhere is there any expression to indicate that we are.

Senator PELL. My understanding is you are, because folk arts are a form of art, a form of dancing, a form of music, and each one of these bills will include folk arts.

Mr. HUSSEY. If the chairman please, I will develop that shortly.

Miss KNOTT. I will just answer the reason we fear that we are not was that it has not been spelled out, and in several instances where we have asked—for instance I called the White House last year and asked if I just did not understand the meaning of "fine arts," and in several instances it was clear that the folk arts were excluded.

Senator PELL. But in the field of visual arts, do you think we should define painting by saying we mean "impressionists," for example?

Miss KNOTT. Well, that settles it, then. I would like to call attention to the fact that Kentucky is one of the States that has a Guild of Performing Arts just organized that does expressly include folk arts.

As far as making a survey of what happens in other countries is concerned. We have made the survey suggested by Senator Javits, and we have available a certain amount of information on that. We have made a survey, too, of what is happening in the United States in the various States, and what we are especially interested in. What we especially need help in is not related to some of the things that we have heard here this morning.

Our people are the people who, without salary, carry on these folk traditions, and a changed way of life is coming all over the United States and all over the world, and every country is going through what we are going through here in the United States; a passing of the original traditions.

I turn the rest of the time over to Mr. Hussey.

(The supplementary statement of Miss Knott follows:)

SUPPLEMENTARY STATEMENT OF MISS SARAH GERTRUDE KNOTT, NATIONAL DIRECTOR OF THE NATIONAL FOLK FESTIVAL ASSOCIATION, INC.

We, of the National Folk Festival Association, are most grateful for the opportunity to address the subcommittee and to enlarge our oral presentations with supplementary material, concerning these three bills, S. 741, S. 785, and S. 1250. We favor all of these bills in principle, although it is evident that there are areas of duplication and overlapping among them which will require reconciliation. It is not our purpose to comment on this aspect, except to remark that in our view, direct aid to the arts by the Government, and indirect governmental aid through the States are not only compatible, but desirable.

Our paramount reason for appearing before the subcommittee is to urge that all of them be amended to give express recognition to the folk arts. The assumption that folk music, folk song, and folk dance are embraced within such terms as "music, drama, dance" and "major art fields", as in S. 785; "performance and practice of the arts" and, again, "music, drama, dance" as in S. 741; "theatrical plays, dance, ballet and choral performances, and performances of musical works (instrumental, voice and/or operatic)" and "concerts, recitals, operas, and any other performance before members of the public involving the execution or rendering of any of the performing arts," does not accord with the experience of the NFFA during the quarter-century it has been presenting folk festivals all over the United States.

Here is a concrete illustration. Something over a year ago, the NFFA applied for a foundation grant to an institution whose beneficences are extended to artists and the arts. Our "aims and purposes" were set out in the application in these words:

"The NFFA exists for the primary purpose of identifying, preserving, exhibiting, and encouraging the community use of the folk music, song, dance, tales, and other inherited native and imported folk expression of the people of the United States, free from commercialism, professionalism, or distortion. It acts upon the conviction that, as the arts of painting, sculpture, architecture, and literature express the aesthetic and literary culture of a people, so the arts of folklore represent their lives, their souls, and their experiences. It proceeds upon the belief that there is no more unifying force than common understanding of and affection for the cultural heritage of a people manifested in its folk expression."

Our application for a grant was "regretfully" turned down, because folklore and its expression in festivals and the like were not considered as "arts." Significantly enough, this same foundation has contributed to the drama, the ballet, and the symphony.

Take the American National Theater Guild. This fine organization, governmentally fostered, has done much for the performing artist, but ANTA knows not the pure folklorist or the practitioner of folklore. It does not deal with the folk festival participant who leaves his small farm in Louisiana and makes the long trek to Washington to sing the songs of his Cajun ancestors, or with the combined group of children from the Berea and Hindman Schools in Kentucky who bring to the Washington festival the stately dances of old England as they were brought here by the earliest settlers. Participants such as these—all the way from the reservation Indian who comes to the national festival to exhibit dances which predate the coming of the white man, down to the fiddler from Virginia and the square dancers from the District of Columbia metropolitan area—not one of these people receives a cent for his travel expenses or his performance. Now, are these people viewed as "artists" within the scope of these bills? Are their presentations looked upon as covered by the term, "performing arts"? Based upon long experience with these very questions, we of the NFFA answer that they are not.

What strikes us as anomalous is the fact that these homespun presentations, performed by those to whom they are as familiar as the parents from whom they inherited them; these songs, these dances, these instrumental pieces when polished up, modified, glamorized (and sometimes let it sadly be said, burlesqued), and presented by professional entertainers, then attain in the popular concept, the status of artistic performances. The very neighborliness of a folk festival; the very familiarity of the songs, dances, and music presented; their essentiality as a part of the life we have known from babyhood make it difficult for us to view them as "performing arts" any more than we would so regard the act of walking.

It is for these reasons that we most respectfully continue to urge that these bills be amended by adding specific references to the folk arts, as indicated in our oral statements before the subcommittee. The danger that some administrator under any of these acts might not recognize that they come within the scope of the legislation is very great. We are grateful to the chairman of the subcommittee for his assurance that the folk arts are viewed by the subcommittee as included, but must respectfully point out that statutory construction by reference to legislative history is the weakest interpretative method. Why run the risk that such a course may become necessary when preventive measures are so easy to take at this point? The contingency cannot arise if these bills are amended as we now request. Folk music, song and dance are as worthy of specific mention, to explain their inclusion in the general terms, "music, song

and dance," as is "ballet," which is specifically mentioned, although it assuredly is a form of dance, the generic term used in the same bills. The same is true of the use of the term, "opera," vis-a-vis the term "music" or the term, "drama."

Permit me to turn, now, to another aspect of the problem. Folklore may truly be termed "The Mother of the Arts," for the symphony, the ballet, the opera, the drama and every other form of lively art have drawn heavily upon it for themes and inspiration. So, also, have the fine arts. One of the values of folk art is its contribution of raw materials for the more sophisticated and developed arts. In the process of adaptation and development, its basic substance often becomes obscured, if not altogether lost. The National Folk Festival Association was, perhaps, the first to recognize this, and in an effort to preserve the identity of America's authentic folk expression, it has rigidly confined its presentations to their original forms.

The possibility that the basic folk arts might be swallowed up in the more developed art forms was remarked during one of the congresses of the International Folk Music Council held in Denmark 6 or 8 years ago. Summing up the discussion, Dr. Maud Karpeles, Secretary of the council had this to say (I paraphrase): "It must always be remembered that folk music, folk song and folk dance are art forms in themselves. They are fruitful root sources for modern, and even classical art forms, and they may be modified to produce very thrilling performances which might be called up-to-date folk performances. But in their original forms, folk arts are to be ranked with any of the other arts, and if we permit them to be modified and developed out of existence, the world will be the poorer."

Another disturbing development in the field of folk art is its misuse for commercial purposes, and broad spread of TV and radio have given millions of our people a totally false and unfortunate concept of what folk music, song and dance really are. Ben Gross, the noted critic of the New York News, in his TV-radio column, "What's On" had this to say on April 13, 1962:

"You know about country music, Western ditties and hillbilly songs. But what many of you don't realize is that so much of the junk heard on radio, TV, and recordings, being palmed off as genuine folk stuff, is in reality no such thing.

"A lot of these songs are produced today down in the 'country music capital' of Nashville, Tenn., and an almost equal number of them have originated right on Broadway in New York's Tin Pan Alley. Some of the fellows, from the Bronx or Brooklyn, who write of the cowboy pining on the lone prairie, have never been west of the Hudson.

"Despite the fact that the true folk art of America all too often has been overshadowed by commercially manufactured imitations, this country has a great heritage of native music and legend."

It must not be forgotten that the folklore of our country has been the subject of the extensive research, cataloging, analysis, and study. Many of the universities list courses on folklore, and the American Folklore Society has made monumental contributions to the scholarly aspects of the subject. The approach here has been, and continues to be along anthropological, historical, and literary lines. Almost no attention has been paid to the artistic values involved, and except for the National Folk Festival Association, in its annual National Folk Festivals and the regional festivals it sponsors and fosters, there has been no nationwide effort to encourage the live use of folk material and to view folk expression as one of the performing arts. The result is that the folk festival continues to be the poor sister of the performing arts, and even the gigantic National Folk Festival struggles along from year to year, unsubsidized by private or public sources, spending precious time seeking ad hoc sponsorship which could better be devoted to developing its festivals—bringing to the people of America authentic examples of its cultural heritages.

Regrettably, our Government has lagged far behind the rest of the world in giving recognition to its folklore. The Soviet Union and its satellites have not made that mistake. Many of the countries we view as "backward" are far ahead of us in this field. National folk festivals are an accepted part of life in these countries, and they are not only encouraged, but they are subsidized.

Inevitably, the United States must join the procession, but it is too much to hope for immediate steps to provide financial aid to the folk arts. It will come, because the realization is dawning that folk performances are not only entertaining and enlightening, but they are a unifying force, solidifying the people of a country and inspiring them with pride in their heritage.

There is, however, one step which can be taken now, today. Official recognition can be given to the folk arts as integral parts of the arts in general. In the absence of financial support by the Government, such a step would smooth the path of such organizations as the NFFA in the endless search for private financial support, giving the folk arts the dignity and stature they deserve. It can be done so easily. The interpolation of a few words in the bills now under consideration by the subcommittee, as suggested by the NFFA in its oral presentation and in these supplementary remarks, would provide the impetus for the reawakening of the consciousness of our people of the true character of the folk arts.

In closing, permit me to remind the subcommittee that the Commonwealth of Kentucky has, by executive order of its Governor, Bert Combs, just formed the Kentucky Council of the Performing Arts, and has by statute established the State Theater of Kentucky. These forward steps, inspired by the leadership of Col. Eben Hanson, president of the Kentucky Guild of Performing Arts, place that State in the forefront in the recognition of the value of the performing arts. I quote from the articles of incorporation of the council:

"The Kentucky Council of Performing Arts has as its primary goal to help the Commonwealth of Kentucky by making the talents of its membership available as needed \* \* \*. Those concerned include, among others, directors, producers, writers, composers, musicians, actors, dancers, and folklorists." (Italic supplied.)

Can the United States fall behind the State of Kentucky in giving express recognition to folklore expression as a performing art?

Mr. S. Melville Hussey, executive vice president of the National Folk Festival Association, Inc., has authorized me to state that he associates himself with the statements and views herein set out.

Attached as exhibits are the following:

A. Program of the 25th Annual National Folk Festival, held in Washington, D.C., May 18, 19, and 20, 1961.

B. "The National Folk Festival Association: Its Plan and its Future."

C. "Folksongs and Dances, U.S.A.: The Changing Scene," a reprint of an article published in the Southern Folklore Quarterly (University of Florida). By Sarah Gertrude Knott.

(Exhibits A and B referred to have been retained in the subcommittee's files and exhibit C follows:)

#### FOLKSONGS AND DANCES, U.S.A., THE CHANGING SCENE

(By Sarah Gertrude Knott)

John Henry, the legendary steel drivin' man, struggling against the onmarching civilization heralded by the newfangled steam engine, had nothing on our folk festival leaders of today. They too are faced with the problems of transition and change, and these problems are intensified because there are diversities of views among the leaders themselves. Some feel that the newer groups are introducing alien patterns which dilute the purity of traditional American folk expression; others welcome the infusion of the new with the old in the belief that folklore, in its authentic aspect, is a manifestation of the contemporary scene, a reflection of the life of a people, never static, ever developing, and embracing an admixture of the modern with the traditional.

There are two special divisions of those interested in folklore today: The scholar, whose interest is academic and related to the fields of anthropology, history, or literature, and the folk festival leader, who may be termed the "practitioner," using folk expression in folk festivals and other forms of active presentation for artistic and recreational purposes. There should be no sharp line of demarcation between the two. They should go hand in hand, but under present conditions it is not always possible for them to have complete unity of thought and action because many scholars are impatient with the trend of some leaders toward modernization, deploring what they look upon as a lack of authenticity, while there are not a few practitioners who have little understanding of the cultural implications of their medium, presenting it merely as a means of recreation without attention to its value as recognized folklore.

Presentation of folk festivals is not the sole function of the practitioner. In communities all over the country there are informal gatherings of folksingers

and dancers who get together under the inspiration of a leader for the pure joy of participation. They need no spectator audiences.

Up to about 25 years ago, when the National Folk Festival was established as an annual event, the scholar dominated the field of folklore. A few scattered folk festivals existed, but their scope was limited and they exerted little influence outside their own narrow areas. Seldom did they present folksongs, music, or dances which were not indigenous to the communities where the events were held.

The National Folk Festival, instituted in St. Louis in 1934, was the first effort to demonstrate folksong, music, and dance as they existed all over the country. It drew from 14 States for its participants. No attempt was made to exemplify the folk expressions of the late immigrant groups, for in the concept of most scholars and festival leaders they had not attained the status of American folklore. However, the national was a significant step in the presentation of a broad cross section of our lively folk arts.

The folklore of most countries passes through three stages. There is the early stage when it is in its purest form, untouched and unchanged by any outside influences. Then there is the intermediate stage when it has been weakened by outside influences but retains sufficient vitality that it can be revived. In its final stage it has lost so much of its fundamental content and substance that the roots are dead and revival is impossible.

We are in the late part of the second stage today, as far as most of our folk music and dances are concerned. Many of the folk legacies known to our pioneer forefathers have already been lost. There is left, however, enough that is still vital among both old and new American groups that with proper planning and coordinated effort on the part of those concerned with the scholarly aspects of folk expression and those whose interest is in its actual use, our democratic country might well become one of the richest folklore reservoirs left in a world of rapid and accelerating change.

Among the scholars who collect, record, and classify folk material and the festival leaders, as well as teachers, recreational directors, and other popularizers, three distinct lines of thought may be found today. First, there is the purist who believes that any presentation of folk expression should be rigidly limited to its traditional form. Seldom does a folk festival measure up to the standard of the purist, but he exerts a powerful influence in setting a goal toward which the festival leader should aspire. The folk music and dance movement is the better for his existence. He gives purpose and helps to avoid the danger that the folk festival might degenerate into a mere popular "show."

Second, there is the for-fun-only practitioner whose singers and dancers have no regard for tradition and seek only recreation. This leader has no qualms about changing and adapting folksongs and dances and often does not hesitate to introduce new elements which change their original character. His is not usually an inherited art; he is likely not to have any appreciation of the history of folk music and dance or of the cultural and educational values of his media. Nevertheless, if this leader does no more than lighten the load and relieve the tension of modern life, he has served a very real purpose and may incidentally awaken interest in authentic folklore. Who can say these innovations may not to some degree take root to become a part of the accepted folklore of tomorrow?

The third type of leader is the middle grounder who finds most satisfaction in the traditional forms, who appreciatively understands their substance and spirit, but accepts the inevitability of change and development. He knows that the folk expressions of a people are not static, but are the living, pulsing outpourings of the life of a nation, growing with it. Still, he realizes that unless songs, dances, and music have certain indefinable characteristics—perhaps "legitimate descent" would be descriptive—which link them with the established culture of a people; unless they genuinely reflect the spirit and background of the race or nation which created them, they cannot last, and cannot truly be classified as folklore. Thus, the aim of the middle grounder is to preserve the traditional while accepting the inevitability of growth.

The folk festival movement in the United States, as represented by the majority of the groups which bring dancers and singers to the National Folk Festival each spring, has adopted the middle ground philosophy. The national, itself, has bent and bowed to the changing times because it is felt that it would be shortsighted and unrealistic to ignore what is going on today. Nevertheless, effort is made to hold as nearly as possible to the authentic in basic folk expression and to avoid hasty acceptance of what may prove to be mere fads of the moment.

Up to the end of World War II, the development of folk festivals and the teaching of folksongs and dances for artistic and recreational purposes was gradual. Local, and even State and regional festivals were small. Objectives seemed clear, but when peace came and the long tension was lifted, widespread enthusiasm and popularization burst into unparalleled activity in many States.

For the last 10 years, especially, it has been more difficult to keep emphasis where it belongs, to make folk music and dance reflect the history of this country and the heartthrobs of our own people; it has been difficult to avoid having folk festivals become hodgepodge, reflective of many nations, but not generally expressive of our own. Standardization has been consciously encouraged by many groups; records of music have pushed "live" musicians further into the background; country music floods television and radio, often replacing the traditional, and confusing the picture even in some of the areas where some of the richest treasures of inherited song and dance are still available and ready for use.

Time is running out for much of our indigenous and early American folksong and dance. A great deal of our American Indian music and dance along with early customs are now known only to a rapidly dying older generation. Yet, there still remains enough upon which revival can be built, and there is some current adaptation of older songs and dances in newer versions which retain the old patterns. The same is true of the Spanish-American legacies of the Southwest which reach back over 400 years. These colorful songs and dances are now seldom heard or seen except at fiesta time. The rich cultural treasures of Old Spain are being stamped out in the rush toward industrialization, and unless a determined effort is made to revive them as a part of the everyday life of younger Spanish-Americans these treasures will soon become no more than a legend. What a pity to allow these ties with our Latin neighbors to the south to wither away at a time when communism is making every effort to separate us.

The gay French dances of the Acadians of Louisiana are almost gone, and the singers of the Acadian patois or standard French, grow fewer. The younger Acadian does not seem to cherish the lore of his bloodline as did his fathers but there are still enough of the elders left, remembering the songs and dances of their people, and still speaking the language, to restore the old cultural wealth, if only interest can be aroused.

The southern Appalachians were once the treasure house of Anglo-Saxon folklore. When Cecil Sharp, the English musician and student of English folk music and dance, roamed the area between 1914 and 1918, he collected hundreds of British ballads and folksongs handed down through the generations since covered-wagon days, some of them forgotten in his native land, from whence they came. However, "country music" flourishes in that region today, influenced largely by the Grand Old Opry, which originally featured genuine folk music. When the National Folk Festival was held in Nashville in 1959, George Boswell, of Clarksville, Tenn., had recently completed his collection of 700 songs made during the preceding 10 years in Tennessee and Kentucky, with the blessing of the Tennessee Folklore Society. This society did not approve of "country" music, yet it did nothing to encourage the traditional folksongs and music which Mr. Boswell had collected.

Even in the national, held in the heart of the area where Boswell did his research, few native singers came to the surface. The Ozark Jubilee in Springfield, Mo., has encouraged the newer music and song making, but there has been little comparable stimulation given the continuation of the inherited songs, the indigenous dances or the musical instruments long known in the Ozarks.

Among the traditional singers, British ballads and folksongs and our indigenous music which, in the main, sprang from them, have been the most popular, but they are gradually and surely passing. Many of the country singers and instrumentalists know and like this music but find so little general encouragement that it would be almost an innovation which they hesitate to venture. Here we encounter an anomaly: The use of folk music is waning in rural areas where it first sank its roots in American soil, whereas in New York, Philadelphia, Washington, D.C., and other urban centers up and down the eastern seaboard there is a strong and growing interest. Younger singers are learning authentic folk music and are making creditable attempts to present it with genuine strength and beauty to audiences who become more and more appreciative. So vital is this reawakening that when the 25th annual national was held in Washington in 1961, there were more of these singers from the cities, anxious to present such music, than could be used.

Emphasis has not, however, entirely shifted, for many pockets of genuine folk tradition can be found today in the still somewhat isolated sections where there is a continued need for community participation. In such States as Tennessee, Kentucky, Georgia, Alabama, Mississippi, the Carolinas, and even in Texas, there are thousands of sacred harp singers who use the "shape note" style, singing the notes first, and then the words. Groups still meet each week for the "singing-school" which is, for many, their chief recreational and religious outlet. There are many other evidences of surviving folk heritages of the Negro, the German, the Irish, Scottish and other groups, in much their original form, but there are also many indications of change. To an increasing degree they are starting to reflect the spirit of today, as the older folk traditions told the story of yesterday.

The most widespread folk activity in the United States today is the American square dance, the distinctively national dance of our country—dances which up to about 15 or 20 years ago were held in the "front room" or in small halls with neighbors only. Often these were danced to the tune of a lone fiddler. The caller usually gave his directions from within the square; his calls were spontaneous; the dancers followed in informal style, with their individual steps, and with leeway in interpreting the calls, which differed in various regions. Today, "do-si-do" and other figures used in the large State, area or national square dance gatherings are standardized. Californians can dance with New Yorkers, Floridians, or Minnesotans at the giant square dance festivals, and the calls are familiar to all. The participants are often married couples who cross the country at the slightest excuse, simply for the joy of dancing together.

Square dance records have been distributed nationally and many callers have, as a consequence, become famous from coast to coast. Their individual styles and distinctive calls become known to dancers all over the country, and when they call at national dances, the participants follow easily. These men have become important men in their field, and they command high fees as they travel about, serving the needs of an estimated 4 million square dancers the country over.

One of the most profound changes in the folklore scene results from the influence of the new immigrants. The earlier programs of the National Folk Festival centered upon the traditional songs, dances, music and customs of the American Indian, the English, Spanish, Irish, Scottish, French, German and Negro, representing the early cultures, and the song and music of such indigenous occupational groups as the lumberjack, miner, cowboy, canalman, and sailor. Today there is more emphasis placed upon the folk dances of newer Americans than upon those of the older settlers. These newer groups are keenly aware of the value of folk activity in binding themselves together, in maintaining esprit de corps and national identity and spirit. The National Folk Festival recognizes this as a situation in being and, perforce, stresses the folk expressions of these late immigrant groups almost to the same extent as those of the earlier ones. This is also true of the State and regional festivals the country over.

No longer does the National present merely the folk music, song and dance of the early ethnic groups. A typical festival would now also include those of the Hungarian, the Yugoslav, the Lithuanian, Pole, Italian, Greek, Norwegian, and many others. However, emphasis is still centered upon the earlier groups.

The influx of new ethnic groups following World War I awakened us to new and rich cultures. First recognition of these new values was given just prior to and after World War I, by International Institutes, whose festivals in New York, St. Paul, Buffalo, and other large cities initiated their presentation in the form of songs, dances, and music of our newer immigrants, making our newcomers feel at home, and incorporating their cultures with ours. Further recognition of the newer groups was given by the State folk dance federation festivals which followed the lead of California, the first State federation. Today in festivals all over the country, folk dancers swing and sway to the rhythms of many lands.

The extent to which these newer transplantations will affect our existing folk expression is not yet clear. It is evident that our general cultural pattern was established before the emergence of the newest immigrants from overseas, and that it is perhaps too soon to claim some of these cultural imports as a definite part of American folklore. What will happen to the wealth of folk treasures recently brought here; whether they will persist in their present form; whether they will take on new characteristics under the pressure toward "Americanization"; whether they will be frozen into a standardized formality as a result of the sudden increase in the number of professional dance instructors who

teach them—these are anyone's guess. One thing is certain: as of this moment the indigenous and early folk expressions and the creations based upon them, predominate in every State.

Few bonds unite a people as does a common appreciation of its folklore. The United States is one of the few countries which has failed to recognize this fact. In one country after another we find a Ministry of Culture or some equivalent authority. One of Hitler's potent unifying forces was the attention to folk music and folk festivals which gave the Germans a vivid reminder of their national heritage. Today, Soviet Russia does the same. In our struggle to maintain military and economic superiority in a divided world we spare no effort or expense to defend our position against outside attack. Should we not give thought to the fostering of pride in our cultural heritage as a bulwark against propaganda attack? We need not encourage a chauvinistic nationalism, but we may strengthen our belief in the ideals of our country through the unifying influence of a common culture understood and beloved by all our people.

There is no agency of our Government which provides material aid in the advancement of the folk activity movement, nor has any appreciable aid been given by any private agency or foundation. It is hoped that this situation will soon change. It is to be admitted that there has been lack of coordination among the many folk festival associations scattered across the country and that there has not been a national organization qualified to speak and act for folk festival groups on a national basis. The hesitancy of the Government or private agencies to subsidize or otherwise assist the movement may be understood in the light of that fact.

The National Folk Festival Association is now preparing to campaign for national recognition of the importance of folk expression in the life of our people, and to attempt to enlist the aid of government and private sources in welding together our varied cultural groups through a common understanding and appreciation of our rich folk heritage. If this movement succeeds it will do much to give the folk activity movement the position of dignity and respect similar movements enjoy in other countries.

*National Folk Festival Association, Inc.*  
Washington, D.C.

Mr. HUSSEY. Thank you very much.

I am so used to standing, when I argue, that I hope you will permit me.

Sixty-two years ago last July up in Bayonne, N.J., there was a new mother turned to a new father and said, "This boy is going to the Senate." I was 62 years old last July and here I am.

Before I attempt any formal presentation, may I say to you that it is not the popular conception, and I fear very much that if it ever came to a question of construction, that folklore would be included in the fine arts, and it is for that reason that we most earnestly ask that it be spelled out in all these three bills.

We have had experience after experience with that very situation, and one of the difficulties that we meet is that the too popular concept of the folk artist, the folk singer, the folk dancer and the folk musician is the sort of thing we see sometimes on TV and in the other entertainment media; the lout with a piece of hay stuck in the corner of his mouth and wearing overalls and twanging on a weird instrument.

Folk expression, folk dance, folk song, folk music are dignified, beautiful things, reflecting the history of our country from the time of the Indian, continuing to evolve as time goes on. It has dignity, and it has worth not only historically, not only from the standpoint of education, but for recreation, for so many aspects of our life, that it is impossible to cover them all.

There is one very significant thing about folk song music and dance that was touched on today by Senator Javits. Only last year Indonesia was attempting to work out a trade treaty, a trade agreement, with

Singapore. They sent down a commercial exhibit on a ship, a floating exhibit of some sort. Part of the complement of that ship was a troupe of folk dancers to show these people in Singapore that the people up in Indonesia are people just like them.

The same thing happened when the Malaysian Government that is now in process of formation was trying to attract the people of Sarawak to become part of the new federation. They sent a troupe of folk dancers, singers, and musicians over there to let them know that people are people, whether they are here or whether they are there. That was on the trade side of it. You take the political side of it.

In Rumania they put on a folk exhibition there last year in which over 1 million people participated. That fantastic figure seems incredible, and it was to us when we first heard it at the meeting of the Council up in Quebec last fall, but we checked the figures and it was about right, subsidized by the Government and used for political purposes.

Russia has done it all over. Hitler did it. When Hitler was trying to gain strength for his Nazi Party, he had folk festivals all over Germany to show these people that they were part of an old and ancient and honorable tradition.

The same thing could be true in this country. We start with the culture of the Indian. Then we have the Spaniard and we have the English and then you can go on all down the road to the newer imports, the Slavic countries and so on.

These things are all woven into a pattern that constitutes our American folklore, and they are an integral part of our culture.

When somebody thinks that because you like opera you are a long-hair or because you like folk expression you are a lout, we have got to do something to combat those misconcepts, and to think that there is any distinction between classical music—among classical music, popular music, and folk music is another misconception that the National Folk Festival Association has been trying for 25 years—for more than 25 years—to overcome.

Folklore is the mother of the arts, and let us never forget it, and let us not snub it by leaving it out of these bills.

I spoke only a year ago to the director of one of the better known symphonies. I would not dare mention his name, because I do not want you to know who he was, but we told him we were having a national folk festival and asked for any suggestions he could make.

He said, "Well, I wish I could, but, you know, I do not know anything about folk music."

Good Lord above, the music that he played that night had folk themes in it. All music comes from folk music because it comes from the hearts of the people, whether they know anything or not, whether they are primitive or cultured, whether they are educated or uneducated.

The music swells from their souls and it is folk music, and someone who knows about the mechanics of music, puts it down, develops it, and the first thing you know, you have a symphony.

The National Folk Festival Association is a nonprofit organization, and, believe me, sir, when I say "nonprofit," I mean nonprofit.

It is supported normally by the sponsorship of local organizations, the chambers of commerce, the newspapers, and so on down the line, and it means that every year, when your festival is over, you have used up all your money; you have got to go out the next year and look for a new sponsor.

A thing like this would be the saving of the National Folk Festival Association, and, in turn, it has kept alive and brought to life folk themes that would have been dead and gone today if it had not been for its efforts.

I am not going to go any further into that except to say this: You have three bills here. We like them all.

If you will say in S. 785, on page 1, line 9, after the word "including," add "classical, popular and folk"—that is on S. 785, sir, line 9, after the word "including," so that it would read: "To assist the several States to inventory their existing programs in the major art fields including classical, popular, and folk music," and so on, that is the only suggestion on that bill.

On S. 741, we would suggest a similar interpolation on line 20 after the word "including".

Senator PELL. Line 20, what page?

Mr. HUSSEY. I am speaking of S. 741 now, page 2, line 20, after the word "including," I would suggest the interpolation of the words "Classical, popular, and folk," so that it would be—and then you probably would want to put a semicolon after "music" there.

That would be a matter of punctuation.

With respect to S. 1250, which we certainly favor, if you would turn to page 15, line 12, after the words "performance of," I would interpolate "classical, popular or folk," and on line 19, same page, after the word, "performances," at the end of the line, add the words, "folk festivals, pageants."

In closing, may I just read a very short paragraph from a reprint of one of Miss Knott's articles in a magazine that was published early this spring, I think:

Few bonds unite a people as does a common appreciation of its folklore. The United States is one of the few countries which has failed to recognize this fact. In one country after another we find a ministry of culture or some equivalent authority. One of Hitler's potent unifying forces was the attention to folk music and folk festivals which gave the Germans a vivid reminder of their national heritage.

Today Soviet Russia does the same.

In our struggle to maintain military and economic superiority in a divided world, we spare no effort or expense to defend our position against outside attack. Should we not give thought to the fostering of pride in our cultural heritage as a bulwark against propaganda attack?

We need not encourage a chauvinistic nationalism, but we may strengthen our belief in the ideals of our country through the unifying influence of a common culture understood and beloved by all our people.

May I close by just repeating that from our experience with folk expression and the presentation of folk festivals over a period of 25 years in 30 or 35 States, we know that when you talk about the major art fields and when you talk about the fine arts and even when you talk about the performing arts, it should not be taken for granted that that means folklore. Let us be sure and put it in.

Thank you, sir.

Senator PELL. Thank you, Miss Knott and Mr. Hussey, for your contribution, which has been considerable, to these hearings, particularly because, no matter whether your specific suggestions are followed or not, it puts into the record the fact that folklore and folk art are bona fide forms of art, and that is now a matter of record, and if we are fortunate enough to get a bill through, that will be at least the committee intent if not the legislative intent.

Mr. HUSSEY. I am highly gratified, but I hope you will put it in. Thank you.

Senator PELL. Are there any other witnesses?

If not, this ends the session for today. We will meet tomorrow morning at 10 o'clock. The meeting is adjourned.

(Whereupon, at 12:30 p.m., the hearing was adjourned, to reconvene at 10 a.m., Thursday, August 30, 1962.)

The first of these was the discovery of gold in California in 1848. This led to a great influx of people to the West, and the discovery of gold in Colorado in 1859. The discovery of gold in California led to a great influx of people to the West, and the discovery of gold in Colorado in 1859. The discovery of gold in California led to a great influx of people to the West, and the discovery of gold in Colorado in 1859.

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## GOVERNMENT AND THE ARTS

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THURSDAY, AUGUST 30, 1962

U.S. SENATE,  
SPECIAL SUBCOMMITTEE ON THE ARTS OF THE  
COMMITTEE ON LABOR AND PUBLIC WELFARE,  
*Washington, D.C.*

The special subcommittee met, pursuant to notice, at 10:05 a.m., in room 4232, New Senate Office Building, Senator Claiborne Pell (chairman) presiding.

Present: Senators Pell (presiding), Yarborough, Williams, and Javits, members of the subcommittee.

Also present: Senator Goldwater, member of the full committee.

Committee staff members present: Stewart E. McClure, chief clerk, and Michael Bernstein, minority counsel.

Senator PELL (presiding). This marks the second day of the hearings of the Subcommittee on Arts of the Committee on Labor and Public Welfare.

Today our first witness will be Dr. Bush-Brown. He will come forward, please, and make his presentation.

Congressman Giaimo will be here shortly, and I ask the indulgence of other witnesses if I have to leave at 10:15 for awhile, when I trust there will be someone coming into preside at that time.

Dr. Bush-Brown, will you proceed as you wish, and bearing in mind particularly that the subject of these hearings is the consideration of the three bills about which we ask your views.

### STATEMENT OF ALBERT BUSH-BROWN, PRESIDENT, RHODE ISLAND SCHOOL OF DESIGN

Mr. BUSH-BROWN. Mr. Chairman, Honorable Senators, members of the subcommittee:

You do me a great honor by inviting me to comment upon the three bills that propose Federal sponsorship of the visual and performing arts.

For 13 years my professional task has been to educate architects, city planners, painters, and art historians, first at Princeton where I had studied, then at Harvard, followed by 8 years as professor at the Massachusetts Institute of Technology, and now, beginning July 1962, as president of a private college devoted to the visual arts, the Rhode Island School of Design at Providence.

In all this my deepest concern has been with promoting excellence in the creation and in the understanding of the visual arts in America.

Exactly that concern has inspired the three bills you are now studying.

Although, as I shall say later, I am critical of each of the three bills, I applaud the spirit that nurtures them and my criticisms are aimed at trying to aid the dialog that will produce the support the arts need.

Before I offer my opinion of each bill, I would like to strike some questions that are hidden in each of them.

Because they hidden, they fail to help us in gaining principles on the question of Federal sponsorship.

Six questions are paramount.

First, are the arts in America healthy today or not?

Letters I receive from abroad, from teachers asking for positions at my college, and the architectural scene that I have recently witnessed in Europe, the Middle East, and in South America all show that American art today has an enormous vitality.

In architecture only the Swiss-French Le Corbusier shows a leadership comparable with our best men. In the fairs we have arranged in Cairo, in Helsinki, in New Delhi, and in London, all of which I have seen, we have presented a view of the urgency and of the vitality of the American way of life as it is to be revealed in the visual arts.

I draw from my answer to this first question about the state of the visual arts the following conclusion:

That there is absolutely no need to seek restrictive guides in Federal legislation. The free system has brought forth quality. There is no need to apologize or to seek Government control over those arts.

Yet, when we speak of health in the situation, in the arts of America, we speak of the purer arts, the professional and sophisticated arts of painting, of architecture, and the situation is far less happy when we turn to our streets, when we turn to our cities.

Here we must admit to an enormous amount of urban chaos, of growing urban degeneration. This is not merely a social or political fact. It is a physical fact. We must point on the level of popular taste to various meretricious products, also to television and films which win prizes internationally less often than some of their European rivals.

So this leads me to the second question:

Should not any legislation about Government support for the arts be concerned with two kinds of taste: popular versus professional?

The professional seems to be vital; the popular seems to have less quality.

We must be clear about what the bills are attempting to do. If excellence is to arrive, it must arrive in the creative arts at the urge and at the will of the few. This has been true throughout art history.

This means that art, even when needed by a democratic populace, must come from the few.

This does not mean the aristocratic, but, rather, the talented.

There is nothing inherited here, but, rather, something which appears.

We do not know well why it appears at certain times, but it appears democratically, we know.

From this question, I deduced the principle that support for the arts must be lent to the professional agencies that are concerned with teaching people how to create them, how to work in the field of design.

There will be a reference from such support to the popular taste, but the reference will be great if we select those agencies who have a demonstrated leadership in creating professional work of high caliber.

To give you an illustration of what I mean, the tendency has been in the arts to give support to the amateur. I think this is true of some aspects of this bill; that is, of those who listen and not those who perform, of those who see and not those who create.

This is as though the National Science Foundation were to expend its largest amounts of money upon science fairs which may have the beneficial effect of stimulating some boy to become a scientist, but it will not have the immediate or lasting effect that comparable money spent in pure research in depth would have.

This leads to a third question:

Will Government support stultify the arts?

Here the evidence is not at all clear.

We have brought before us the example of Russia, in which art has become subservient to a political doctrine, and none of us wants anything of that kind.

In our own history we have the example of the WPA, and there the evidence is inconclusive.

Much good work was done in architecture; much poor work was done in architecture.

The same must be said of painting, also.

In the example of the TVA, we have an internationally known, wonderful example of a governmental agency working well in the area of engineering and the visual arts.

When this question of Government support for the arts is raised among architects, I find that they speak immediately about FHA loans for dormitories and the restrictive legislation that has been imposed by that agency at regional and local levels. This has been true also in the area of Federal architecture, and it has only been a severe wrench that has enabled the FBO to build embassies abroad that have been good, cultural representations of our best.

Thus, it seems to me that certain types of Government support, those that are regulatory and prescriptive, those that have been based upon style or upon codes, have enforced mediocrity, and they will again if any bill tries in any sense to become regulatory, prescriptive with regard to a style or a code.

Generally speaking, it seems that a minimum of surveillance is best for the arts, a maximum of flexible leadership in terms of goals, and a maximum of trust in the leadership that proven institutions have already given.

Fourth, and briefly, I should like to ask: What should be supported?

There is a tendency, in talking about Government support for the arts, to speak in terms of research and in terms of surveys to see what is needed, and this is very different from what is meant by creation in the arts. We should not mistake research for creation in the area of the visual arts.

In science research is creation. In the visual arts it is not.

The act of manipulating material so that its form looks well and performs well is a matter, sometimes, subject to research, but, ulti-

mately, it is dependent upon imagination, regardless of the technical, historical, or critical or even statistical information that is supplied.

At MIT for many years we were irked by the absence of any support specifically for design. We could find it for technology of all kinds and for science, but not for the central act with which we were concerned.

Fifth, do the visual and performing arts form one package?

In my opinion, they do not. Arts that are called the performing arts such as theater and music usually are instantaneous in their performance, and they involve the presence of people who are the performers. Opera is the all-embracing performing art.

On the other side there are architecture and painting, which are continuing, not instantaneous; which are objects and not dependent for their enjoyment upon the presence of the performer.

Here architecture and painting are members, and the all-embracing art is urban design. That is the context in which these sit.

I suggest that there are so many differences between these two forms of art and that the problems they raise are so different that we ought to consider different kinds of sponsorship for the two.

Lastly, I would like to raise this question as the sixth one:

What are the real values of the arts?

Here I find that all proposed legislation seems to ignore the fact that art is concerned with the well-being of American society.

Let me suggest to you that the Common Market in Europe will be effective to the extent that its products have good design.

Good design is going to be a key to our own answer to the Common Market abroad.

Second, let me refer to the area of urban design, and to suggest that our political, social, and economic well-being are dependent in large part upon our possibilities for creating healthy communities at the urban level.

Now, with those six principles in mind, I would like briefly to comment on the individual bills.

S. 741, the Federal Advisory Council on the Arts in the HEW, seems fine in principle, in that it suggests having an advisory council. But, inasmuch as this one is simply advisory, we believe that it is inadequate.

One might say that because it is solely advisory, there is no danger of control. But there is also little chance for beneficial help. The arts, in short, need money. They need it in direct support to institutions known to have undertaken their responsibility well.

The next bill, S. 1250, supporting and advising an Arts Foundation, suggests loans for production, chiefly theatrical, and, in addition, it is also an advisory foundation.

It seems that it does not touch the problem of creating the visual arts, but it is anxious about popular taste and about disseminating its products, and while it would be well, I believe, as an initial beginning, to have such a foundation, I believe it still is not enough.

I turn, lastly, to S. 785, National Cultural Development Act.

This bill essentially advises that \$5.2 million of Federal moneys be appropriated and matched with funds from the States forming a total of \$10.4 million.

I wonder if we realize how little this is and how little could be done with this money.

Do we realize that \$10 million a year amounts to less than 10 miles of superhighway?

This is a fantastically small amount to spend upon the development of art in our States.

We believe, furthermore, that the machinery suggested for dispensing these funds will absorb an enormous amount in administration; that it will tend to funnel the money toward State agencies; and that it is too small an amount, when parceled among the States, to count for much in terms of vigorous programs, and that it will be disbursed among many small ones where it will tend to be ineffective.

Thus, while I support the spirit behind the legislation and would like to see something passed in order to move ahead on this stage, hoping to revise it later, none of the bills that I have been able to study proposes what many of us think the visual arts need.

May I suggest that many institutions now have proven their right to full support. The architectural schools of the East, such as that at MIT, Pennsylvania, Yale, and Harvard, the Mississippi River schools at Tulane, at Washington University, the University of Minnesota, are all under excellent leadership.

They need support, as do the art schools such as that at Minneapolis and Kansas City.

Permit me for a moment to tell you specifically about one, my own. I ask your indulgence in speaking about the Rhode Island School of Design. I do so only because I know it best, and you, by its example, may find a specific suggestion about the country's resources and the need.

The college, the Rhode Island School of Design, incorporated 85 years ago, was founded at the time of the centennial in Philadelphia, and that suggests the industrial as well as fine arts origin that many of the colleges devoted to visual arts in this country have had.

In those 85 years we have grown to 800 students, 90 faculty. Of the students, only 11 percent come from Rhode Island. Thus, we are a regional, and I would say we are tending to become a national, college.

We offer instruction in three large divisions: Fine arts, including painting and sculpture; in architecture, including city planning, landscape architecture, and interior architecture; and then the third large division in design, including industrial design, textile, and apparel design.

For these divisions each year we select 240 students to enter the college, and select those 240 from 1,200 completed applications gleaned from more than 3,000 requests. Thus, in a sense, we are, in essence, taking 1 out of 12 who have paid for their right to apply for our college.

Our budget each year is \$1.7 million.

From this, we support not only a full college but a museum, an exquisite collection, the only museum in the State, a privately owned and privately endowed museum which we turn to the use of the public, not only for paintings and special exhibitions, but also for the enormous amount of night education we give to adults and to the Saturday education that we give to the children of Rhode Island.

Needless to say, this has strained us enormously. We charge \$1,100 for tuition that costs us over \$1,800 per student. In this the faculty has averaged less than \$6,000 for some years now as their average annual salary. It is absolutely astonishing what some of our students can do with a small grant of \$500.

For example, last year one pair of students built with \$500 and a gift of some aluminum a marvelous walker to be used in hospitals where paraplegics are unable to have locomotion without this machine that these boys designed.

I offer this example merely to suggest that we are among the most fortunate and the best colleges of design in the country, and, yet, the program, as I envision it, that we now need to improve the college will require over a decade at least a doubling of our \$15 million endowment for use in faculty salaries, in scholarships and in extension of the work of the museum.

We need, additionally, to increase at least \$8 million in buildings, and we are faced to do this in the presence of no rich alumnae and of donors who are less than avid in their support for a small college, dedicated to a professional subject of this kind.

How can the Government best help?

I believe by selective backing of a few institutions, of which I have mentioned eight or nine now, who have demonstrated their ability to teach people, both at the level of professional ability and of popular taste in the area of the visual arts.

I believe that if a foundation could supply capital gifts to such institutions, without control as to how they were dispensed, and relying with full trust upon the leadership of those institutions, that this would do more than anything else to aid the visual arts in America.

A foundation for the visual arts, thus, I suggest, another for the performing arts, to be directed by a small number of men accomplished in the several arts of design, serving without salary, to dispense large sums of money directly to selected institutions such as colleges of art and museums whose past performance in teaching men and women for careers in creative design and in teaching the public proves them worthy of Federal support.

This proposal is based on the six principles I mentioned at the beginning:

That the free institutions of our society have already proved their enormous vitality in developing fine professional work in the visual arts.

Second, that to improve popular taste we must improve the means to a higher and continued professional taste by selecting the agencies who have demonstrated their leadership.

Third, that selective sponsorship to unregulated private and public institutions will not lay us open to the charge that the Government is stultifying the arts.

Fourth, that what we should support is creation, not research in this area.

Fifth, that we ought to separate the visual from the performing arts, and, last, we should seek those programs that will tie in best with the well-being of society (including programs such as the common market and its implications for industrial design, and urban designs with its implications for the city).

I thank you for your attention very much.

Senator YARBOROUGH (presiding pro tempore). I want to thank you for that excellent statement.

You are Mr. Albert Bush-Brown, president of the Rhode Island School?

Mr. BUSH-BROWN. Yes, sir.

Senator YARBOROUGH. I was very much interested in your statement and congratulate you on such an advanced school having been founded as long ago as it was. Did I understand you to say it was founded in 1876?

Mr. BUSH-BROWN. In 1877 it was incorporated, sir.

Senator YARBOROUGH. I want to thank you for this fine statement, for expanding this field and the type of arts and planning that you have described here.

Any questions, Senator Javits?

Senator JAVITS. I just wondered, Mr. Bush-Brown, if you would tell us how you would expect any one of these bills to tie into the facility of your activity?

You spoke of capital grants.

In none of these bills would capital grants be available.

Mr. BUSH-BROWN. That is my understanding, sir, yes.

Senator JAVITS. Such bills might offer opportunities to your graduates which they would not otherwise have.

They would also offer opportunities for display of the products and creativity of your institution, thus exhibit on a much wider scale perhaps than is now possible. That is the kind of thing you could get out of it.

I just wondered if there were any other connotation you could see in your relation to the pending bills which are before us.

Mr. BUSH-BROWN. Sir, in my opinion, support that we can give to the products of the best creative artists in the United States will help greatly in improving their professional work, and, secondly, in disseminating those products throughout the country to improve the popular taste.

In addition to that, sir, I believe that the sources of professionally trained people have got to be aided directly so that the quality of their training can now be improved.

May I suggest one example.

At this moment we are having difficulty in staffing our faculties of architecture throughout the country because the possibilities for architectural practice are greater than they have been since before the depression. Thus, we are frequently forced to employ as teachers men who are less able in the field of design than we would prefer. This is partly because of the prosperity and partly because of our own lack of funds to employ them at comparable figures. They can produce their product. We cannot get them into the area of education.

Senator JAVITS. Thank you very much.

Senator YARBOROUGH. Mr. Bush-Brown, does your institution qualify under the National Defense Education Act for student loans?

Mr. BUSH-BROWN. Yes, sir.

Senator YARBOROUGH. For students to receive loans there?

Mr. BUSH-BROWN. Yes, sir.

Senator YARBOROUGH. What percentage of your student body now has education under the National Education Act?

Mr. BUSH-BROWN. I do not know the answer to that, sir. It is small.

Senator YARBOROUGH. Are you familiar with, or have you given any consideration to, the higher education bill that is now pending in the Congress?

My question is this:

If the higher education bill passes, would the Rhode Island School of Design fit into the category in order to get either a loan or grant, whichever were pertinent, under the act?

Mr. BUSH-BROWN. My brief study of that bill, sir, indicates that it would do so and that it would aid us enormously on our longtime work in adult education, yes, sir.

Senator YARBOROUGH. I have no further questions.

Mr. BUSH-BROWN. Thank you very much, sir.

Senator JAVITS. May I offer this statement into the record by Dr. Carleton Sprague Smith, consultant to the New York Public Library, a very famous and distinguished New Yorker in the cultural field, the statement for S. 1250, the U.S. Art Foundation, which draws upon Dr. Smith's great, not only erudition, but experience, in this field, and his judgment is highly esteemed by us in New York, and I am very glad to have this statement.

Senator YARBOROUGH. The New York Public Library?

We are pleased to have his statement; although I am some distance removed from the New York Public Library I have, from time to time, received its publications and have had the privilege of visting there a number of times.

Senator JAVITS. Dr. Smith is here, and he knows our calendar is very crowded, and so he has kindly agreed to just submit a statement.

Senator YARBOROUGH. Some of the Civil War buffs in my area point out that the New York Public Library has one of the four largest collections of Federal imprints in the Nation. They say you came down there and took them.

(The statement of Dr. Smith follows:)

PREPARED STATEMENT BY DR. CARLETON SPRAGUE SMITH, MUSICOLOGIST AND CONSULTANT TO THE NEW YORK PUBLIC LIBRARY

Civilizations are judged by their achievements in government, their economic well-being and their lasting contributions in the arts and sciences. We remember Greece for Aristotle's "Politics," for the trade developed in the Mediterranean by its city republics, for the architecture, sculpture, and drama which survive and for the advances made to the scientific knowledge of the ancient world. Today the United States, the greatest republic of the modern world, has much to be proud of. Its Government is truly representative, its economy enables more people to live comfortably than ever before in history, it has a sense of responsibility for the welfare of other peoples, and it has come of age in the arts and sciences. The sciences particularly have made giant strides since the Second World War and—following Emerson's precept to "hitch your wagon to a star"—we are fast approaching the moon. The concern of our legislators for research and encouragement in this field is demonstrated by the National Science Foundation which today plays an important role throughout the country. Nothing parallel, unfortunately, has been done for the arts. Bill S. 1250 would help to right the present imbalance.

Two years ago I made a survey for the National Cultural Center in consultation with seven distinguished authorities in the field of the arts: Julius Bloom

(executive director, Carnegie Hall Corp., New York City), Leslie A. Cheek, Jr. (director, Virginia Museum of Fine Arts, Richmond), John Cromwell (actor and director, Wilton, Conn.), Alfred Frankenstein (music and art critic, San Francisco Chronicle), Raymond Kendall (dean, School of Music, University of Southern California), Arthur Loesser (pianist, author, and critic, Cleveland Institute of Music), and Charles A. Siepmann (chairman, Department of Communications in Education, New York University).

The committee felt then, and believes today, that our Government should not become involved in producing art, but that it can encourage the best we have and help in the growth and development of the arts. A great deal has been achieved in the last 25 years in the field of education at the Federal level, especially since the creation of the Department of Health, Education, and Welfare. Fortunately, there is no Federal control of education, and responsibility for the growth of our schools and institutes is divided among State, municipal, and private organizations. Similarly, there are municipal, State, and private entities devoted to furthering the arts in this country. More, however, can be done at the Federal level and the importance of the National Gallery and the incipient Natural Cultural Center lies in their relationship to the entire Nation.

One of the challenges facing our country is how to "make possible live performances and art exhibitions in areas that could not otherwise receive and support them"—in short "stir the money pot." Costs are high and only a small percentage of the population attends symphony concerts, opera, theatrical performances or ballet. Presenting the performing arts to paying audiences at democratic prices is a task requiring training and experience, imagination and taste and subsidy. Frequently matching fund grants enable performances to take place which would otherwise be out of the question. The base, however, needs to be much broader than it is.

Let me give one example of the paradoxical situation which exists today. In recent years the President's fund has sent some of our finest performing arts groups to cities throughout the world. When a dance company such as Jerome Robbins' "Ballet U.S.A." performs in Odessa, the Russians are impressed, and pleased that a special fund enables them to witness this excellent company. Sometimes they ask, "And what fund sponsors your tours throughout the United States?" The dancer must sheepishly reply, "None—and thereby we are cut off from many cities." Private enterprise is all very well and good, but it seems ironical that inhabitants of other countries should benefit sometimes from our creative productions more than our own citizens.

The growth and dissemination of the arts involves many factors, and sometimes conflicting interests. No one would wish to take the arts out of the hands of private groups, but at the same time, our country is so large and our society so complex that planning and assistance are needed in order to make the arts truly democratic.

The U.S. Arts Foundation is a logical consequence of the situation which prevails in this country; it fills a definite need; for this reason it is endorsed by a great many people who have considered the whole question of the arts in America.

Senator YARBOROUGH. The next witness is Mr. Charles F. Sullivan, director of the New Jersey Division of Purchase and Property.

I want to say I am forced to leave to go to an executive session.

I regret that I will not have the privilege of hearing these witnesses.

I notice that Mr. Porterfield is to testify from the Barter Theatre, of Abingdon, Va.

It has a remarkable history. I have had the privilege of visiting the theater twice a year.

Mr. Nagel of the city of St. Louis is to testify. Being near my area, I wish I could hear him. I have been visiting that museum for nearly 30 years. I first heard of St. Louis' leadership in the western part of the country, their great museum and their display of artwork there in several museums.

My family doctor told me of a commission that he had that he planned to give to the Missouri Valley Historical Society. He was

a relative of Meriwether Lewis, of Lewis and Clark's expedition, and he had the commission to head the expedition to the western sea.

He had taken a parchment form of an Army officer's commission and Thomas Jefferson had written about 2½ lines, in that beautiful, finished hand of his, the directions to find the sources of the great rivers of the West and to go to the Pacific Ocean.

It was in a sharkskin, waterproof case which Meriwether Lewis wore around his neck, and that went to one of those great historical collections in St. Louis.

So I want to say to you gentlemen I leave, not through lack of interest in your plans for the greater civilization that we are trying to build here, but because necessity calls me to an executive session, and, in that connection, I think of Walter Lippmann's statement not so long ago that to him America was more than a country; it was a dream.

There was an unquestioned hope here in this land, that as the shackles and servitudes of the past were put away, we would build a great and glorious society, and I know that those of you who work in the arts are helping in a peculiarly extensive degree to build that great society.

I regret, may I say to my colleagues, that I am forced to leave.

Senator WILLIAMS (presiding pro tempore). Would Mr. Sullivan come forward. I am glad that I can be here for my friend's statement from New Jersey, a State which is doing a great deal, having created a commission to study the arts in our State of New Jersey, and the plans for this cultural center.

May I say that just 2 weeks ago I invited some artists from New Jersey to come to Washington with some of their paintings. They very generously offered to hang them in my offices, and if there is any thought that there is not an interest in art, it was dispelled for me.

I have never done anything that got as much attention as hanging the work of New Jersey artists in the Senate offices.

We are very glad you could be with us this morning, Mr. Sullivan.

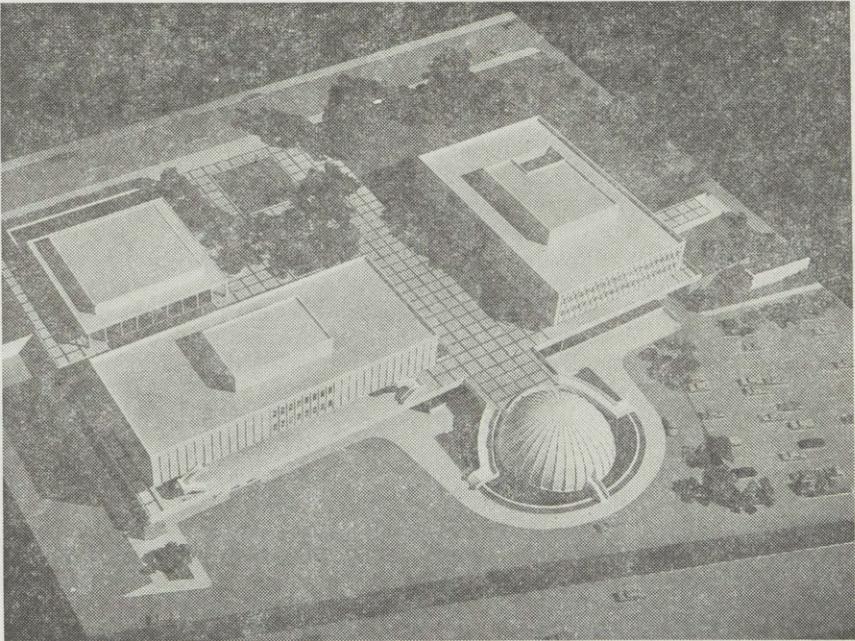
Will you proceed with your statement?

#### STATEMENT OF CHARLES F. SULLIVAN, DIRECTOR, NEW JERSEY DIVISION OF PURCHASE AND PROPERTY

Mr. SULLIVAN. Thank you, Senator Williams and members of the subcommittee.

I do appreciate this opportunity to appear in support of the aims and purposes of these bills, and if there is anything that I can contribute here with respect to what we are doing in New Jersey along these lines, I would be happy to cooperate.

As you pointed out, we are presently planning the construction of a new \$6 million cultural center in New Jersey which will consist of a new library, a museum, a planetarium, and an auditorium which will give an opportunity for the development of the arts in the State, and, as you pointed out, we recently had a joint resolution of the legislature which has set up an art commission in the State of New Jersey.



Model of New Jersey Cultural Center. Construction was to begin in autumn 1962. The center is part of a Trenton, N.J., program in capitol area improvement.

Senator WILLIAMS. The rendering that is on display here, is that the cultural center as it will be in Trenton?

Mr. SULLIVAN. This is the cultural center as it will be about a half a block up from the statehouse on West State Street in Trenton, N.J., consisting of a new library of 100,000 square feet, a museum of about 75,000 square feet, and the planetarium. The auditorium will be in here, but it is not shown on this rendering. The auditorium will have, I believe, some 15,000 square feet. We will have provisions in all of these buildings for the developments of the arts, particularly in the auditorium where we will have workshops.

We will have provisions in the museum for the display of art, and, of course, we will have provisions in the auditorium for the performing arts.

Senator WILLIAMS. Now, this is a \$6 million construction program?

Mr. SULLIVAN. That is right, sir.

Senator WILLIAMS. And it is undertaken as a State project.

There is no Federal assistance at this time for this development in New Jersey?

Mr. SULLIVAN. No; there is not.

Senator WILLIAMS. Now, we have two bills before us. One is a grant program for assistance to the States in the development of cultural programs, and the other is a Federal Advisory Council on the Arts.

Could you comment specifically on these two bills, having experience in creating something in the arts of New Jersey, whether you believe

the Advisory Council and the grant program could be useful back in the State?

Mr. SULLIVAN. Senator, I think that the Federal Advisory Council could be useful.

I might point out that we are developing in New Jersey, in addition to this cultural center, three other large State office buildings: A labor and industry building, a new health and agriculture building, and a new education building, mostly for administrative purposes.

This program has been for 5 years in development. Two of the buildings are currently being constructed and two others will be started shortly, including the cultural center.

What I wanted to say here was that, had we had a State art commission several years ago, I believe that our provisions for art in these buildings, murals, sculpture, and so forth, would be far more advanced than it is at the present time.

We were consumed with not only the need for these buildings, but the job of designing them and making them beautiful and useful.

In so doing, we did not make provisions for art, and we are now approaching this particular problem or this particular issue.

I think that had we had the commission in the State to inspire us, to direct us, to make us aware of the necessity of art, we would have been much further along today with this particular area than we are at the present time, and I would apply this to the bill which would set up the Federal Advisory Council on Art, doing the same thing for the State from the standpoint of making it aware of the need to provide for the arts, and furnishing the services and information that might aid the States in promoting this type of program, which I believe to be very necessary in a program such as this and in the development of our State capital.

Senator WILLIAMS. Thank you very much. Senator Javits?

Senator JAVITS. We heard something here the other day about the possibility of an arts council in New Jersey similar to that of New York.

Can you tell us anything about that, Mr. Sullivan?

Mr. SULLIVAN. Senator, we have a joint resolution which has become law which sets up a State art commission, which will be functioning very shortly, I am sure.

I know that Governor Hughes is now trying to develop the appointments to this 11-man body which, as I said, had we had it several years ago, I think we would have been much further advanced in this particular area in the development of our State capital.

Senator JAVITS. Does that commission deal with performing as well as visual arts?

Mr. SULLIVAN. I believe it does; yes, sir.

Senator JAVITS. Would you mind introducing that as part of your testimony?

Mr. SULLIVAN. I have given a copy or, rather, several copies of this joint resolution to Senator Williams.

Senator JAVITS. That has become law?

Mr. SULLIVAN. That has become law, sir.

Senator JAVITS. Could we have that, Senator Williams, for the record?

Senator WILLIAMS. We will introduce that at this point in the record.

(The joint resolution and Assembly No. 294 referred to follow:)

ASSEMBLY JOINT RESOLUTION NO. 20 OF THE STATE OF NEW JERSEY

(Introduced February 5, 1962 by Assemblymen Farrington, Panaro and Sweeney and referred to Committee on Education)

A JOINT RESOLUTION creating a commission to be known as the Commission to Study the Arts in New Jersey and prescribing its powers and duties

Whereas There has been an increasing emphasis upon the need of cultural endeavors in our society; and

Whereas, There has been an increasing number of expressions concerning the alleged lack of adequate facilities for the promotion of the arts in New Jersey; and

Whereas, An understanding and appreciation of, and active participation in, the various arts by all our citizens are both beneficial and essential to individual growth and to the welfare and prosperity of our State; and

Whereas, Governments in other jurisdictions, both domestic and foreign, have assumed various roles of leadership in promoting the arts; now, therefore,

*Be it resolved by the Senate and General Assembly of the State of New Jersey:*

1. There is hereby created the Commission to Study the Arts in New Jersey. This commission shall consist of 11 members, 7 of whom shall be named by the Governor from the State at large, no more than 4 of whom shall be of the same political party, 2 of whom shall be Senators to be named by the President of the Senate, no more than 1 of whom shall be of the same political party, and 2 of whom shall be Assemblymen to be named by the Speaker of the General Assembly, no more than 1 of whom shall be of the same political party. Any vacancy in the membership of the commission shall be filled in the same manner as the original appointment.

2. The commission shall select a chairman and a vice-chairman from among its members and a secretary who need not be a member of the commission.

3. It shall be the duty of the commission to study (a) the role of the arts in New Jersey with particular emphasis upon the means and agencies now engaged in, or available for, the promotion of good literature, painting, sculpture, music and the other art forms in this State, (b) to investigate what the role of the State and its various political subdivisions in promoting the arts should be and (c) to formulate a program whereby the State and its political subdivisions can assist in the stimulation of greater interest and participation in the arts by all the citizens of this State.

4. The commission may hold such public hearings as it shall deem necessary to accomplish its purpose.

5. The commission may call upon any of the State departments for such assistance as may be required from such departments and may avail itself of the professional advice and assistance of the State Department of Education, particularly the Division of the State Library, Archives and History and the Division of the State Museum.

6. The commission may, within the limits of funds to be made available to it by appropriation or otherwise, employ and fix the compensation of such personnel as it deems essential to the performance of its duties.

7. The commission shall report its findings and recommendations to the Governor and the Legislature on or before December 31, 1963.

8. This joint resolution shall take effect immediately.

ASSEMBLY, NO. 294, STATE OF NEW JERSEY

(Introduced January 30, 1961, by Assemblymen Farrington, Panaro, and Sweeney)

REFERRED TO COMMITTEE ON EDUCATION

AN ACT establishing a State Art Commission in the State Department of Education and prescribing its powers and duties

*Be It Enacted by the Senate and General Assembly of the State of New Jersey:*

1. The State Art Commission is hereby created in the State Department of Education which shall consist of 15 citizens of New Jersey, to be appointed by

the Governor, by and with the advice and consent of the Senate, and the following shall serve as members ex officio:

The Commissioner of Education, who shall be chairman,  
 The Commissioner of Conservation and Economic Development,  
 The President of the New Jersey State University,  
 The State Librarian, and  
 The Director of the Division of the State Museum in the State Department of Education.

2. The term of each member of the commission, other than the ex-officio members, shall be 3 years, except that the terms of  $\frac{1}{3}$  of the members first appointed shall be 1 year and that of  $\frac{1}{3}$  shall be 2 years. All vacancies on the commission shall be filled by the Governor, with the advice and consent of the Senate.

3. The members of the commission shall serve without compensation, but shall be paid all actual traveling and other necessary expenses incurred in the performance of their duties.

4. It shall be the duty of the commission to undertake studies of, and make recommendations relating to, the adoption of appropriate methods by the State and the counties and the municipalities of the State for encouraging creative activity in the performance and practice of the arts and the stimulation of greater participation in, and appreciation of, the arts by the citizens of this State and the use of the arts in the best interests of the State and Nation. In the selection of subjects to be studied and in the formulation of recommendations, the commission may obtain the advice of any interested and qualified persons and organizations.

5. The commission shall make recommendations in writing to the Governor with respect to such studies.

6. The commission shall have power to adopt its own rules of procedure, and to prescribe regulations for the submission to it of all matters within its jurisdiction. The commission shall appoint an executive secretary.

7. The State Department of Education shall furnish such offices for the commission as shall be required, and shall also furnish to it such clerical and other assistants as it may require and fix the compensation of the persons so employed.

8. The expenses of the commission and the compensation of employees shall be paid out of appropriations to be made to the State Department of Education.

9. This act shall take effect immediately.

Senator JAVITS. Do you know, is there any provision in the appropriations for this commission?

Mr. SULLIVAN. There has been no appropriation made as yet.

Senator JAVITS. Is there any estimate of what it would take in the way of money?

Mr. SULLIVAN. I do not know.

Senator JAVITS. Or any contemplation of its plans or activities in the performing arts field, perhaps, quite apart from the visual arts, on which I see you are making some progress?

Mr. SULLIVAN. I am not acquainted with those details, Senator.

Senator JAVITS. Who would be in your State?

Mr. SULLIVAN. I think that perhaps the department of education might be able to furnish this information. I do know that Governor Hughes is moving to the appointment of the commission, which would be accompanied, I am sure, by funds which would permit it to function and to act.

Senator JAVITS. So you are unaware of any plans which are being made on that score?

Mr. SULLIVAN. The details I do not have.

Senator JAVITS. Now, as to the art which will be exhibit, the New Jersey Cultural Center, is there any contemplation of traveling with those exhibits around your State?

Mr. SULLIVAN. I am not in a position to answer that, sir.

Senator JAVITS. Could you tell us whether any universities or colleges in New Jersey have particularly well-developed theater or music programs in which they travel with companies that are engaged in performances?

Mr. SULLIVAN. I cannot answer that, sir.

Senator JAVITS. Essentially, then, your concern has been with this particular job of construction?

Mr. SULLIVAN. My concern has been chiefly with the development of the New Jersey State Capital, the four buildings that I mentioned, including the cultural center and all of the things that go into this kind of a program.

Senator JAVITS. I would say to my colleague, Senator Williams, I think it would be very useful in respect of these hearings, which, incidentally, encompass not two but three bills, including one for an arts council type of approach, to have something in the record of the experience of New Jersey, perhaps a statement which could be submitted by the Governor which would give us some idea of New Jersey's plans in the implementation of this resolution, because it was discussed here, and it would be very helpful.

Senator WILLIAMS. I think we can do that.

I was not here when Congressman Thompson came before the subcommittee.

It might well be that his testimony included that.

Senator JAVITS. He referred to it, but he did not actually give us any of the details.

Senator WILLIAMS. I appreciate the suggestion of the Senator from New York, and we will follow through.

Senator JAVITS. Thank you. That is all.

Senator WILLIAMS. Thank you very much, Mr. Sullivan.

(The following material was submitted later for the record:)

SUPPLEMENTAL STATEMENT OF CHARLES F. SULLIVAN, DIRECTOR OF THE DIVISION OF PURCHASE AND PROPERTY, DEPARTMENT OF THE TREASURY, STATE OF NEW JERSEY

I appreciate this opportunity to extend, in the form of this statement, the remarks which I made to the Special Subcommittee on the Arts when I appeared before the committee on August 30, 1962.

I am pleased to support the aims and purposes of S. 741 which provides for the establishment of a Federal Advisory Council on the Arts to assist in the growth and development of the fine arts in the United States. I believe this legislation, if enacted into law, would prove helpful to the State of New Jersey as the State moves toward new horizons in the arts with the completion of a new cultural center at Trenton, N.J.

I believe that a Federal Advisory Council on the Arts, if established, could aid and assist the New Jersey Commission to Study the Arts in New Jersey. This commission was recently established and is now being activated by the Governor and the legislature of our State.

There is pending before the legislature of our State an act establishing a State art commission in the State department of education and prescribing its powers and duties. If this legislation becomes law, then a Federal Advisory Council on the Arts could be of great assistance to this body in carrying out its responsibilities to promote the development of the arts on a continuing basis.

In a like manner, many other States would be aided and assisted by a Federal Advisory Council on the Arts.

The State of New Jersey wishes to go on record as being in favor of the National Cultural Development Act (S. 785), and looks forward to the more active participation in all of the arts which passage of this legislation will make possible.

The State is currently engaged in a building program which will include a series of five new buildings for a State cultural center to be completed in 1964, New Jersey's Tercentenary. These will provide a new State museum, a youth museum of arts and sciences, a planetarium, an auditorium (400 capacity) for the performing arts, a State library-archives building. In addition, we are building a new department of education administration building.

The State of New Jersey, fully cognizant of the importance of art to its citizens and the current surge of interest in the many art fields, has, as stated above, recently passed a resolution creating a commission which will survey existing art organizations and activities throughout the State to ascertain means of stimulating and providing for greater participation. Additional pending legislation will create a permanent State art commission. The funds which would be made available by the enactment of S. 785 into law could be used to implement the work of the New Jersey Commission to Study the Arts.

State legislation established the New Jersey State Museum in 1890, which is now a division of the State department of education, and it has supported the museum's educational and cultural programs and services throughout the intervening years. The value of these programs and services showed clearly the need for a cultural center. This center will provide to the museum about 85,000 square feet which will make it possible to expand its collections and activities more fully into the realm of the arts. The museum has worked closely with the many New Jersey community art organizations and art education groups. Through this activity the museum has gained knowledge of the needs for coordination and further development in the arts. With the State museum functioning on a much larger scale in the cultural center, it could serve as the logical central coordinating agency for the State of New Jersey.

In conference with the museum, we learned that development of the following programs in the arts is contemplated and could be greatly implemented by the proposed Federal aid:

1. Establish a department of fine arts headed by a fully qualified curator who, assisted by fieldworkers, will develop an art program, integrated with existing facilities as well as with school curriculum;

2. Establish and maintain a museumobile which could carry varied cultural exhibits to every town both large and small, providing widespread exposure to the arts, thus increasing the opportunity for deeper appreciation;

3. Increase the present museum traveling collections of films, slides, art prints, exhibits, models, et cetera, for the use of schools, community organizations, and local museums throughout the State;

4. Make workshops for arts and crafts available to amateur artists of different age groups;

5. Present cultural programs of unusual interest, musicals, and drama for youthful and adult audiences; and provide opportunity for outstanding local artists to perform;

6. Continue cooperation with present art-oriented organizations:

- (a) New Jersey Art Education Association, to elevate the importance of the arts in the school curriculum and to improve standards in the teaching of art, so that appreciation of all of the arts can early become an integral part of each citizen's daily life;

- (b) State Historic Sites Evaluation Committee, the State department of conservation and economic development, and county historical societies to protect, preserve, restore and interpret important historical landmarks in the State;

7. Continue advisory services, with the help of additional fieldworkers, to assist in the establishment of local museums and art organizations, and to assist existing groups with maintaining a lively program of activities;

8. Promote interest in the establishment and construction of a State museum of art as an additional unit of the cultural center.

New Jersey, as it stands on the threshold of its 300th anniversary, is more alert than at any other time in its development to the diversity and high level of achievement attained during its history, and to the keen interest and needs of its citizens for new cultural horizons. Financial assistance from the Federal Government, as proposed in S. 785 at the first session of the 87th Congress, coupled with the new State cultural center, could provide the impetus to a period of cultural greatness in one of the original United States of America.

## ACKNOWLEDGMENT

Acknowledgment is hereby made of the assistance given in the preparation of this statement by Mrs. Kathryn B. Greywacz, museum director, department of education, and staff.

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[From the Newark Star Ledger of Sept. 5, 1962]

## NEW JERSEY WEIGHS \$250,000 OUTLAY FOR ART IN FOUR STATE BUILDINGS

(By Franklin Gregory)

Art, modern or otherwise, would get a \$250,000 shot-in-the-arm under a proposal by Governor Hughes to decorate four new State buildings with paintings, murals and statuary, the Star-Ledger learned yesterday.

The Governor has appointed State Treasurer John A. Kervick to come up with a program which would blend the art with a \$30 million construction program now underway in Trenton.

One problem, Kervick explained, is that nobody in State government seems to know much about art. So he and other State officials are holding exploratory talks with artists, critics and other professions.

In its role of art patron, would New Jersey favor realism or the abstract?

"I'll pass that question," Kervick smiles. "But, we hope to work with outstanding people in the field. Naturally, this art would be geared to New Jersey, its history, industries, and its role in world affairs.

"The general notion is that we have a once-in-a-lifetime opportunity in these buildings. We are studying to see if we can justify asking the legislature to appropriate State funds for this purpose.

"I think we can."

The idea for a State-financed renaissance in art was broached to Governor Hughes by Selden Rodman, art critic of Oakland. He suggested that the money go for not only murals and paintings but also for monumental sculpture.

Purchase and Property Director Charles F. Sullivan and his assistant director for construction, Alfred Busselle, have also discussed the project with Anthony Notaro of Wayne. Notaro is the sculptor who designed the medallion for the New Jersey Tercentenary Commission.

Working with Kervick is State Education Commissioner Frederick M. Raubinger.

Under construction are the 12-story State labor and industry building, the State education building and a cultural center. Bids will be received this month on a \$7 million State health and agriculture building.

NOTE.—The Governor's special cabinet committee on art for new State capital buildings is composed of the following: State Treasurer John A. Kervick, department of treasury; Commissioner Frederick M. Raubinger, department of education; Commissioner Raymond F. Malbe, department of labor and industry.

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OFFICIAL PRESS RELEASE FROM NEW JERSEY DEPARTMENT OF THE TREASURY,  
JOHN A. KERVICK, STATE TREASURER

TRENTON.—Destined for a stellar role in New Jersey's tercentenary in 1964, the State's \$6 million cultural center moved closer to construction today as State Treasurer John A. Kervick approved final plans upon recommendations by the department of education and the State Capitol Development Commission.

The commission is the citizen and legislative advisory body to the \$30 million State Capitol development program underway in the vicinity of the State house in Trenton.

Treasurer Kervick said competitive bids will be advertised on the cultural center during September, with contract awards and groundbreaking scheduled for late October.

Gov. Richard J. Hughes viewed a new scale model of the center placed on public display in the statehouse rotunda today and hailed the progress made on the cultural center project.

The Governor said "New Jersey will be proud of this beautiful and versatile cultural center, which will enrich the fine culture of New Jersey and also receive attention and praise from all over the Nation."

Unique in its integration of State-supported educational facilities, the cultural center will include a three-unit State museum complex comprising a two-story museum proper, a related auditorium building and a planetarium; adjoining will be a three-story State library; intervening plazas permitting views of the Delaware River.

In all, nearly 200,000 square feet of gross floor area will be provided for the preservation, study, and display of the State's cultural, historic, and educational treasures. Plans for the project were prepared by Frank Grad & Sons, Newark, N.J., architects and engineers.

The cultural center is the fourth project in the State Capitol development program, with office buildings for the departments of labor and industry and education now under construction and the health-agriculture administration and laboratory center due for groundbreaking in September.

The cultural center is being built by the Teachers' Pension and Annuity Fund for lease to the State in accordance with 1960 legislation.

Commissioner of Education Frederick M. Raubinger and Dr. Cleve O. Westby, construction coordinator for the department of education, together with State Librarian Roger H. McDonough and Museum Director Mrs. Kathryn Greywacz, developed the requirements for the center with the assistance of the citizen advisory councils to the State museum and library, specially retained consultants and the State board of education.

Execution of the planning and supervision of construction are responsibilities of the Treasury Department, assigned to Charles F. Sullivan, director of the division of purchase and property; Alfred Busselle, assistant director in charge of construction; and William C. Cramer, supervising architect.

Robert W. McLaughlin, FAIA, director of Princeton University's School of Architecture, is the consultant to the State Capitol Development Commission, of which Edward Curtis, vice president of the New Jersey Bell Telephone Co., is chairman.

## THE CULTURAL CENTER FOR THE DEPARTMENT OF EDUCATION, STATE OF NEW JERSEY

### SITE AND CONCEPT

Flanked by the new State department of education building and the state-house annex, the center's 10.7-acre site fronts on West State Street and extends back to what will be the realigned John Fitch Parkway, a new superhighway skirting the Delaware. Most of the site is at grade, with the rear portion, location of the planetarium, below grade at a one-story depth. There will be parking facilities for 500 cars and access driveways especially designed for buses carrying visiting schoolchildren.

In the center's esthetics, Frank Grad & Sons aimed at two prime goals: first, to provide visual relief through low-lying structures contrasting attractively and refreshingly with the rather monolithic, venerable governmental edifices in the area, and second, to blend facets of the style of the older State buildings with a crisp, contemporary approach. The resultant design, in its geometric outlines, suggests modern monumentality in a subdued, graceful way.

The Grad plans calls for landscaping arrangements calculated to endow the site's plaza area with the serene, reflective atmosphere of a university campus, with plantings enhanced by reflecting pools and space for development of a sculptural garden.

A major design consideration, both as to plaza and buildings, was to afford scenic views of the Delaware from as many points as possible.

### EXTERIOR MATERIALS

The exteriors of the museum, auditorium, and library will feature an interplay between varied tones of white marble sheathing, with the lower levels of the two major buildings encased by large expanses of gray-tinted plate glass interspersed by aluminum mullions.

### THE STATE MUSEUM

With the center's completion, the State museum for the first time in its 72-year history will have quarters ample enough to display its extensive collections

in the fields of earth sciences, archeology, and the natural sciences. Cramped for years in the statehouse annex, the museum's acquisitions have suffered from chronic inaccessibility.

Of the museum's gross floor area of 65,000 square feet, some 35,000 square feet will be devoted to exhibit spaces and the rest to administrative and staff office, meeting and working spaces; public comfort facilities, a two-elevator bank, and related auxiliary functions. The building will be wholly air conditioned as will the center's other units.

The museum was designed to an exhibition philosophy accenting flexibility for relatively frequent rotation of exhibits at minimum cost in changing display arrangements. It was felt by the museum's administration and its consultants that the institution "must provide positive stimulation and a feeling of lively contemporaneity in its visual communication, and should be constantly changing and improving its image to interpret visually new scientific and scholarly findings."

This was the consensus of Mrs. Kathryn B. Greywacz, the museum's director; its long-time consultant, Dr. Albert Parr, senior scientist of the American Museum of Natural History, and the firm of Alex-Mauro-Witteborg, New York exhibition counselors.

To achieve the desired flexibility, the design calls for two types of ceiling installations in all exhibit areas. One will consist of rows of recessed channels running longitudinally at 6-foot intervals. Midway between these rows will be imbedded light tracks. Slotted floor-to-ceiling uprights can be inserted anywhere along the length of a channel. Similarly, any type of electrical illumination can be speedily suspended from any point along a light track, which, in effect, is a continuous socket.

The uprights may be installed in patterns varying with the scope of given exhibits, and on them can be attached cases of different sizes as well as panels, platforms and other paraphernalia limited only by the ingenuity of the museum's staff.

The exhibit area on the museum's first floor, totaling 11,520 square feet, will be wholly devoted to temporary displays in line with the constantly changing image concept. The exhibit materials will mainly come from loans by private collectors, industrial enterprises and other outside sources.

On the second floor will be two large exhibition galleries, each with an area of 7,736 square feet and a column-free expanse measuring 72 by 84 feet. One will be known as the Natural History of New Jersey Hall and the other as the Culture History of New Jersey Hall. Both will display the mainstream of the museum's collections, with the built-in flexibility installations permitting enough rotation of materials so that few, if any, items need long remain inaccessible to public view.

Separating the main galleries will be two smaller study exhibit areas, one for natural and the other for cultural history, specially designed for use by students, scholars, amateur naturalists and others doing research.

A mezzanine housing administrative spaces will be located above the second floor. The 21,400-square-foot basement will contain staff meeting quarters, exhibit preparation spaces, research facilities, visual aids extension office, film preview room, art and fumigation vaults, first aid center, paint shop, saw and lumber room, shipping and receiving facilities, public sanitary facilities and storage spaces.

Also on the basement level will be a 6,800-square-foot junior museum for children. Besides an exhibit area, it will house a library-classroom, quarters for a youth education assistant, cafeteria accommodating about 100 persons, and auxiliary spaces.

#### THE AUDITORIUM

The 11,000-square-foot auditorium building was designed, according to the museum's administration, "for public enjoyment of programs that will give added depth of interpretation to museum exhibits and also present cultural opportunities through the performing arts." It also will have an important auxiliary function as a place for department of education meetings.

The unit will contain a stage of nearly 1,000 square feet and seat 400 persons. On three sides, the auditorium proper will be surrounded by a wide, glass-walled ambulatory adaptable for art and other cultural exhibits. Auxiliary spaces will include a projection room, lobby area, cloakroom, sanitary facilities and receiving and storage installations.

## THE PLANETARIUM

To be girdled by a reflecting pool, the spherical planetarium structure will house what is known as an intermediate space transit instrument. Unlike older, conventional devices, the instrument will project the sky's appearance not only from the earth but from the moon.

With an 82-foot diameter and 30-foot dome, the planetarium's area will total 5,300 square feet. Its viewing chamber, with a 46-foot diameter, will have an inclined floor bearing bench-type upholstered seats for 200 children or 170 adults. Other spaces will include light-trap areas, black-lighted exhibit section control and projection room, and administrative and service rooms.

All the buildings in the museum complex will be linked either by underground or enclosed passageways, affording visitors protection from inclement weather.

## THE STATE LIBRARY

Born in 1796 as a case for holding books belonging to the legislature, the library for the first time in its history will have unified quarters specifically tailored to its functions as a major reference center for law, legislative and general matters; governmental archive, and servicing agency for public and school libraries throughout New Jersey.

Linked by a passageway to the State house annex, the building will be of reinforced concrete construction and contain a gross area of nearly 100,000 square feet, including two basement levels.

Its design, developed in consultation with its director, Roger McDonough, accents a modular system that permits wide flexibility in altering the sizes of stack and reading areas to fit future needs. Another design feature, on the second floor, is a score of small alcoves, or carrels, for researchers or students seeking comparative seclusion. For the physically handicapped, there will be ramps in place of steps, in addition to other special conveniences.

Much of the structure will be devoted to stack areas and other spaces for storing historic and governmental documents and records. Most of the non-storage functions will be housed on the first floor, including administrative offices, archives exhibit area, quarters for legislative analysts, law and general reference reading room, legislative bill room, dictation spaces and public rest facilities. The second floor, besides stacks, will contain an employees' lounge, while offices for the institution's extensive services to school and public libraries will be on the third floor.

Among the facilities in the upper basement will be a vault for rare books and documents and the institution's microfilm unit. The lower basement will include loading and unloading installations for trucks and bookmobiles.

Senator WILLIAMS. The next witness is Mr. Robert Porterfield of the Barter Theater, Abingdon, Va.

Mr. Porterfield?

Senator Yarborough said he had the pleasure of visiting you twice a year.

**STATEMENT OF ROBERT PORTERFIELD, BARTER THEATER,  
ABINGDON, VA.**

Mr. PORTERFIELD. I thank you very much, Senator, for allowing me to come, and I am very delighted to know that Senator Yarborough stops in Abingdon twice a year to receive a little culture, because we have noticed over a period of 30 years that we are fortunate enough to have a lot of people from Texas visit the Barter Theater, the State theater of Virginia, and, as I have often said, it seems to me that the people of Texas are always out looking for culture or ancestors, so it was a pleasure to know that he had been to our theater in Virginia.

I am very pleased to be asked to come here and appear in behalf of the performing arts, and also the visual arts.

I have been associated with the theater now some 40 years. I founded the Barter Theater of Virginia, which is now the State theater of Virginia, 30 years ago. We have just celebrated our 30th anniversary.

I am also on the board of directors of the American National Theater Academy and on the board of directors of the National Theater Conference and the Southeastern Theater Conference.

I am chairman and president of the Highlands Art Society, and am now in the process of creating a foundation for the perpetuation of the Barter Theater after my demise.

The State of Virginia is gracious enough to contribute to the Barter Theater, the State theater of Virginia, each year.

I am very pleased to say in the halls of the U.S. Senate committee room that there has never been a negative vote toward the appropriation of the body in Richmond for the cause of drama in Virginia.

Senator JAVITS. Would you allow an interruption to ask how much they do contribute?

Mr. PORTERFIELD. Senator Javits, the State of Virginia gives the Barter Theater \$15,000 a year, and there are no strings to that at all. We can do with it as we see fit. I might add that the \$15,000 is used to hire professional actors.

I also would like to say that I am here in behalf of the professional side of the performing arts. I personally think that a great deal is being done in this country toward helping the amateur, the novice, and people like that, and so little is being done to help the people who are really trying to make a living out of this business.

Being a hinterland theater, I am asked to interview and audition a great number of young people who are coming out of colleges and drama schools and art schools each year.

I found out that there are over 2,000 young people who are desirous of making the theater their profession, a vocation and not an avocation.

Of course, theaters like the Barter and my dear old friend, Margo Jones' Theater in Texas, were about the only two decentralized, professional theaters in the country that could absorb these people who were coming from the drama schools and colleges.

Senator JAVITS. Is it 2,000 a year or 2,000 as an absolute figure over the span of years?

Mr. PORTERFIELD. I feel, Senator, there are at least 2,000 each year coming out of the drama schools who have received sheepskins, their diplomas, in the courses in drama, and that also goes for the colleges.

I feel that it is up to us, somehow or another, to create more decentralized, professional theaters in the country to absorb these artists, the people who really have talent and who want to serve society and serve humanity and do a better job for the art of drama.

Of course, I think our major problem, as far as the public is concerned and also the performing artists, is the leisure hours of man.

I think we all recognize that that is becoming a national problem, and if we can direct man to a higher type of usage of his leisure time, I think the Federal Government can help a great deal, particularly in the performing arts, by making it possible for the creative artist to do a better job.

For those of us who are interested in producing in the hinterlands, as well as in the metropolitan centers, it will give us a chance to do a better job.

I have just this past March had the good fortune of going to Europe, seeing 16 shows in 17 days. Thirteen of these plays, in France, Copenhagen, Denmark, England, and in Ireland, were aided by their Governments, and the respect that the artist receives from those people in Europe impressed me a great deal, because it was the first time I had ever visited the theaters of Europe.

I found that their caliber, their standards, were far superior to the standards in this country, and it was largely due to the fact that the governments in those countries aided the performing arts, and they did it because they felt, well, that it enhanced their good living, not only the actors' good living, but also the audience's good living.

I appeared here several years ago in 1957, before the subcommittee of the Committee on Education and Labor of the House of Representatives, and I would like my statement there to go on record here in the Senate, because my appeal was purely a grassroots appeal, and I feel that the grassroots of this country need and deserve some of the niceties that the people in the metropolitan centers take for granted.

We realize that there is a great decentralization of industry in America, and we also realize that the arts are not following these industries into the hinterlands, and I would like to submit from page 218 on H.R. 3541, the related bills to provide for the establishment of a Federal Advisory Commission on the Arts, and for other purposes.

Senator WILLIAMS. We will include that in the record, although it will be an unhappy reminder as to what has happened since then.

(The document referred to follows:)

STATEMENT OF ROBERT PORTERFIELD, FOUNDER AND DIRECTOR, THE BARTER THEATER OF VIRGINIA, ABINGDON, VA., BEFORE A SUBCOMMITTEE OF THE HOUSE LABOR COMMITTEE ON H.R. 3541, 1957

Mr. PORTERFIELD. Mr. Chairman, ladies, and gentlemen, I wrote this statement, Mr. Chairman, because I suffer from what is known as creeping parentheses, and I thought I might get off on a tangent somewhere and not be very coherent about it.

It is very seldom that a person in my field is asked for advice, and I felt very much like the old colored man down in Virginia who was praying to the Lord. He said, "O Lord, use me. Use me, Lord, use me, if nothing but in an advisory capacity." So I hope that my long years of experience in the art field in a decentralized way might bring a little enlightenment to you who are trying to do something on a national scale.

I am a planter, and I am the founder and director of the Barter Theater of Virginia, the State Theater of Virginia. I am also chairman of the Arts and Crafts Festival, which centers itself in the highlands of Virginia each summer. There we have representatives of all of the muses, having a rather good time and also enlightening each other and getting together with the idea of what we can do to help each other.

Nine years ago at the first meeting of the Arts and Crafts Festival we had a panel on "Who Is Going To Buy Us?" I think a natural feeling on the part of all creative and interpretive artists is, "Who is going to buy us?" That is one of the points I would like to make.

Also, being a farmer, if I want to have any advice or encouragement of substantial support, I can go to my county agent, I can go to my State agricultural department, I can go to my Federal Department of Agriculture, and I am given a great deal of assistance, advice, and encouragement. But as a producer of a nonprofit educational, cultural theater enterprise, as the chairman of the Virginia

Highlands Arts and Crafts Festival, there is no committee on the local, State, or National level to which I can turn for advice or help. Personally, I think that we, the creative and interpretive artists of this country, need more than anything else a base, a coordinating office that we can go to and ask, "Are we on the right track?"

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 Mr. Chairman, I feel that all creative people are humanitarians at heart and they have something to offer. The one thing that is lacking as far as we are concerned in this country is appreciation and recognition. Through such a committee as you are proposing, an advisory commission under the President and through the Congress, I feel that we can be of greater service to our locality, our community, our State, and our Government.

There are so many tangents to this proposition that it covers a great canvas that you are trying to paint in this Commission that you are setting up. An advisory arts commission should harness and coordinate all of these talents for the betterment of the population.

It seems to me that there is a great trend nationally toward the decentralization of industry. It is the thing to do now for all of the great industries to get off into the small communities out across the United States. But what is being done toward the decentralization of the niceties that the people in the metropolitan centers more or less take for granted? Nothing. Because there is little direction and little help in popularizing the decentralization of the cultural assets that this country has. I think that an office such as you are contemplating setting up, or a commission or a committee, can help not only in popularizing the decentralization of the arts and the niceties but also in making them respectable.

People of the art world are not necessarily received in society in this country. I remember that when I first went into the theater about 30 years ago my father kicked me out of the family because he thought I was bringing disgrace to the Porterfield name, but he lived long enough and he saw enough of the theater and art to say to me just before the passed on that the people of the theater were just as nice as anybody else, only more so.

I think it is a national trend that the populace, the people who do not know about the creative artists, think of us as Bohemians, gypsies, and ne'er-do-wells; but, sir, I have found out over the period that I have lived and worked in the art field that the people of the theater are humanitarians, as I said a few minutes ago, and they want to be used. They want to be used better for society.

The only thing that is lacking, sir, is direction. I feel that society is responsible for us. If society will sponsor art, it is making this country a better place in which to live. The thing that all of us want to do is make not only our Nation but our State and our community a happier place in which to live.

The pursuit of happiness, as far as I am concerned, is the prerogative of all citizens. We realize that every citizen in this country is striving for happiness, but what direction is that citizen getting in standards of the type of happiness that he is striving for? It seems to me that the jukebox, the racing cars, and these gangs of kids who gather on the street corner could be controlled if we had some organized cultural recreational programs. I like to use the words "cultural recreation" because most people feel that our recreational program in this country should encompass only the muscles. So much has been done for the muscle of man in this country, but so little has been done for the spiritual and cultural well-being of the individual and the community, State, and Nation. I feel that through a commission such as this you can create interest and substantial help toward those of us who are interested in our fellow man's cultural recreational being.

As a producer, each year I interview over 700 young hopeful thespians who have finished our colleges and drama schools across the country. These individuals want to be a part of the professional theater. Nothing is being done about absorbing these people who have had their academic background and their upbringing. Broadway cannot absorb these artists. Neither can Hollywood absorb them. So, decentralization of the professional theater and professional arts is the thing which to me is imperative and should come about.

In interviewing the young actors of today I have proved the point that most of them come from very substantial homes. Over a period of 10 years I have interviewed or auditioned around 700 young people, and the first question I ask the individual when he comes to my office is, "What business is your father in?" I

have found over a period of years that most of the young hopeful thespians are coming from the homes of doctors, lawyers, ministers, and engineers. It is substantial families that they are coming from. Most of the young people are graduates of colleges and drama schools. Inside of them is a desire. They cannot put on paper and you cannot put in words why they want to be in the theater. They have a giving philosophy. They want to serve humanity, and particularly they want to serve their community, their State, and their Nation.

I believe, sir, if this Commission is established, a lot of this sort of off-this-wing and off-that-wing attitude of the people of the arts world can be brought together for a common cause, to raise the standards of our cultural assets.

We all realize that Europe has fostered and helped the niceties of life for generations. It seems to me that maybe we should have another depression and advance culturally, because it was during the depression back in the early thirties that art took on a new form in this country. It was taken to the people across the United States, and it became a part of their lives. They were exposed to it. So few people are given the opportunity to be exposed to the finer things of life. I am speaking of the people in our hinterland.

I cannot see much being done for the arts or for art projects in this country during this inflationary economy of ours. The values are all wrong. Man's values are inflated and distorted. It seems to me that a Commission such as you are contemplating could bring together the human elements of the individual in this country toward a better way of living.

We all know that man cannot live by bread alone, but sometimes think that the people of our particular period feel that they can live by bread alone. I think this Commission can familiarize our population with the idea that the niceties of life, by which I mean the arts and cultural assets that we have, can mean something to the individual, community, State, and Nation.

I have always been interested in the propagation of the eternal verities, and I don't believe that many of the people that we come in contact with across this country know what the eternal verities are all about. I believe that is an indictment of our society because the ordinary individual knows nothing about the eternal verities.

I think I have talked long enough. I guess you realize from my verbiage, and running off at the mouth, that I am very much interested in what the theater and the various arts can do for the citizenry of this country.

I have always been a rather practical person in the theater, and I am very happy that during the administration of my friend, Governor Tuck, he saw fit to make it possible for the people of the theater to get some theater. Up until Governor Tuck's administration in Virginia we were more or less confined to the Virginia highlands with our theater activity, but when the State came through and made an appropriation we were able to take the theater not only to the people of the Virginia highlands but to the entire 98 counties in the State of Virginia and to expose people to the theater whether they liked it or not.

In the late thirties I did a survey under a Rockefeller grant. I went into all the counties in the State of Virginia and found that 90 percent of the people in my beloved State of Virginia had never had the opportunity to see flesh-and-blood, third dimensional theater. I felt that we should be missionaries and take the theater to them. The only thing that they had ever seen were the high-school plays, church pageants, and things like that. They had never seen plays with some standards and some professional intention back of them.

This is not Bob Porterfield speaking. This is a survey which was made a number of years ago. It has been said that the audience that the Barter Theater has developed since that time in Virginia is the finest, most appreciative, and most knowing audience in the United States. Why? Because for the most part they have been exposed to theater with some literary merit.

In doing the survey that I was talking about a few moments ago I found that the public schools are doing the cheapest pulp-magazine-type of literature on the stages in the public schools. They never think of the development of the child or the audience or the class or anything else. They are always thinking of the commercial side of it. They are giving these plays in the public schools with the idea of making money to buy the football team some football pants. We must popularize art in this country. We must develop a rooting audience for the arts in America similar to the rooting audience that we now have for sports. When we do that we will be a better country in which to live.

Thank you very much, Mr. Chairman.

Mr. ELLIOTT. Mr. Porterfield, I have enjoyed your presentation of this problem very much. Before I ask you a few questions, I want to say, to begin with, that I gather from what you say, that you do approve and endorse and recommend the principles embodied in these two or three bills on this subject which are before the committee.

Mr. PORTERFIELD. I do, sir.

Mr. ELLIOTT. Because of Virginia's eminence in this field, I should like to ask you a few questions about your theater. Someone told me that you began with it at the start. Is that correct?

Mr. PORTERFIELD. Yes, I started it in 1932 when there were a lot of hungry actors in New York. I had been out with Walter Hampden in *Cyrano* and toured across the United States. While we were out the banks started closing and people stopped coming to see the shows. I approached Mr. Hampden with the idea that it would be a good thing if he would allow the people in the West where we were playing at that time to bring their produce to the box office. I said they could bring their beans, potatoes, chickens, and hams and see him act. Of course, when I used the word "ham" Mr. Hampden's face fell because at that time he was considered America's foremost ham. He said, "Bob, I don't think it is a good idea because I am afraid I have received too much of the produce across the footlights."

It was at that moment that the idea of the Barter Theater came to me. I came back to New York and went before the stage relief committee and asked them to help me get hungry actors 600 miles from New York to Abingdon, Va., where I had a farm. I knew I could feed them. Then we would put on shows and people would bring their produce to the box office. Then after the show the actors would eat the box office.

In those days we charged 35 cents or the equivalent in vittles. Ninety percent of the people came in on produce, and 10 percent brought cash. Fred Allen once said the only way I knew whether I had a successful season or not is that I just weighed my actors. But it has worked, and we have been in the black each year. We pay our royalties with Virginia hams.

Mr. ELLIOTT. Mr. Porterfield, you say you carry your plays to the 98 counties of Virginia. How often do you get around to them?

Mr. PORTERFIELD. We play in Abingdon June through September. Then we have our own buses, trucks, and cars, and we go out through the State of Virginia. We also take culture to such States as Alabama. We have been to New Jersey. In fact, we have played in some 30 of the 48 States. We have about 300 different communities that we can get to if we can arrive on our itinerary at the time that the auditorium is available.

Sir, it comes as a shock to me to have the president of one of our leading colleges or universities call me and say, "Mr. Porterfield, could you bring your theater group here on Thursday night instead of Friday night, because we have a basketball game Friday night." That always shocks me, that a man of letters should devote more time and interest to the basketball team and the football team than to the arts.

Mr. PORTERFIELD. I was just going to say, Senator, it seems to me it is a long time for a lot of talk and I personally would like to see some action on the part of our Government in behalf of the arts.

I will not go into that, but I would like to say that I do think that there has been a lot of fuddy-dudding around up here with verbiage and not enough action, and I would like to see you all do something.

Senator WILLIAMS. I would like to interrupt there.

If the State of Virginia can aid the arts, I would think, with better reason, the Federal Government could aid the arts.

The State of Virginia is making a substantial contribution, not only \$15,000 for the theater, but \$271,000 for the Virginia Museum of Arts.

Mr. PORTERFIELD. That is right.

Senator WILLIAMS. Two other museums receive State aid, too.

Mr. PORTERFIELD. That is true. We are very proud of that.

I would like to add another thing, Senator. The fact that the State of Virginia has given the Barter Theater a certain amount of money

each year, that helped a great deal in getting the foundations interested, because the respect of the State for this project automatically made the foundations interested in it, and individuals.

Several foundations have matched the State appropriations, and each year we have individual gifts comparable to the State appropriation.

We are in the process of creating a foundation for the perpetuation of this theater.

The tragic thing, it seems to me, is that I interview at least 800 young people each year, who come with their dreams and their desires of being a part of the profession, and I can only hire a very few.

Three years ago I spoke before the directors of the colleges and civic theaters in this country in Chicago.

There was over 1,000 of those directors, and I was the only person in that conclave that could possibly have hired one of their graduates, and my whole appeal to you and to the Government is support for the professional people in our business.

We all know that the theater has been used as a business over a period of years. Well, since the very beginning, our theater was imported from Europe, from England particularly, and that was a business project, and we all know that the public schools and the churches in this country used the theater as a means of raising money for some other purpose.

We are always raising money to appease the four horsemen or to do something for the football team or some other thing other than the art of drama, and I contend that the art of drama should have its place in our society and should be recognized, along with the muscle people who are advocating better football teams and are perfectly willing to appropriate a lot of money for a good football team.

The theater has been my life.

I have produced more plays than any living person in the United States. I have probably given chances to more young actors than any other person in the United States, and I am now old enough to be maternal and paternal about this thing.

Consequently, I realize that if something is not done from the point of view of the Federal Government, either as grants to the State or through a foundation, we are going to be way down the ladder as far as actual expression, not only in this country, when you think of the people who are desirous of going into the theater and also coming to the theater to enjoy it.

The tragic thing, it seems to me, is the fact that the theater has been used in all these years to make money for some other cause, and, consequently, the standards of the schools in America and the churches and anyone who does an amateur play for money, they never recognize the literary value of the play.

I think Samuel French, the play agents in New York, will tell you they make more money out of their 35-cent-copy plays than they do out of their royalty plays. Most of the people are doing these plays primarily to make money, and that is one thing that we have got to get around in the country in order to raise the standards of participation and raise the standards for the people who are coming to these plays.

The Federal Government in its loans to aid the libraries in this country seems to work, and I would like to see Federal aid to the performing arts and the visual arts in this country.

Of course, most of the theater—last year I went to 30 meetings of theater people across the country. I spent 30 days, and at all these meetings they were all bemoaning the fact that the theater was on its last legs. Now, this year I am going to all of the chambers of commerce meetings, the travel meetings, the conservation and development meetings, people who are promoting travel, people who are sending people not only to the Barter Theater but to New York to the theaters, and places like that.

They have not lost faith in the theater. Just recently the Conservation Development in Virginia, the Virginia Travel Council, the State Chamber of Commerce and other bodies have asked the Barter Theater to cease its touring through the other States and through Virginia and concentrate on staying in Abingdon so that they can publicize it and use it as a gimmick to attract people to come to the Commonwealth of Virginia to receive a little culture, and I felt that was a great compliment to us because we are next to Williamsburg, which is considered the greatest tourist attraction in the Commonwealth.

Senator JAVITS. Mr. Porterfield, would you mind answering a few questions?

Mr. PORTERFIELD. Yes, sir?

Senator JAVITS. What is the season of your theater?

Mr. PORTERFIELD. In the past the Barter Theater has played in Abingdon from June through September.

Then we have gone on the road and toured through the Commonwealth, and then we have gone into the other States. We have toured in 28 States of the Union, and we were very pleased a number of years ago that our production of "Hamlet" was asked by the State Department to go to Elsinore and present the production there under the direction of Robert Green.

Senator JAVITS. What has been the general type of play you have produced?

Mr. PORTERFIELD. Well, I feel that we give them a rather nice cross section of plays. We are known for our classics, and, yet, we have presented a number of the contemporary plays from the Broadway stage, and we have tried out a great number of plays.

I think the Barter has probably tried out more new plays, new scripts, than any other theater in the United States.

Senator JAVITS. How much of a permanent company do you maintain?

Mr. PORTERFIELD. It runs between 50 and 60 people.

Senator JAVITS. Does that change all the time or is it a permanent company?

Mr. PORTERFIELD. In the wintertime, of course, it is about 20 people in our company. In the summertime it is larger because we are preparing our repertory. We play as a repertory theater.

Senator JAVITS. How extensive is the season; how many months a year?

Mr. PORTERFIELD. Well, it runs about 10 months out of the year.

Senator JAVITS. Would you have any estimate of the size of your audience per year, how many thousand people see you perform in a year?

Mr. PORTERFIELD. I think we average about, oh, 150,000 to 200,000 people a year who see the Barter Theater productions.

Senator JAVITS. Is the Barter Theater economically viable?

Mr. PORTERFIELD. Economically what, sir?

Senator JAVITS. Viable? Does it pay its way?

Mr. PORTERFIELD. It pays its way with the subsidies that we get; yes, sir.

Senator JAVITS. Now, the subsidies you get, from what you told us, are relatively small, \$15,000 from the State, and you said an equal amount from the foundations. Is that the only subsidy you get, \$30,000 a year?

Mr. PORTERFIELD. No.

It runs around \$45,000 to \$50,000 a year, from individuals and foundations, plus the State grant.

Senator JAVITS. Is it a nonprofit theater?

Mr. PORTERFIELD. It is a nonprofit.

Senator, my busdriver some years ago was stopped and the person asked him about the Barter Theater and he said the Barter Theater is a non-profitable institution, subsidized by the State.

Senator JAVITS. Now, with this \$45,000 to \$50,000 a year in, let us call it, "subvention," which is a word I like to use in respect of these matters; what is the gross amount of your operation?

In other words, what do you take in at the box office, and what do you spend in addition to the \$50,000 per year?

Mr. PORTERFIELD. Well, our take is around \$3,000 a week, and we spend about \$3,000 a week.

Senator JAVITS. So the 10 months season would mean in round figures that you do a gross volume of something like \$150,000 a year. Would that be about right?

Mr. PORTERFIELD. That is just about right.

Senator JAVITS. Plus the \$50,000 subvention, so it costs you \$200,000 to operate, and you get \$150,000.

Mr. PORTERFIELD. Yes, sir.

Senator JAVITS. Out of the box office.

Would you be able to function if you did not get any of these subventions?

Mr. PORTERFIELD. We could function but not with the standards that I have become accustomed to and would like to enhance.

I would not want to do it. I would not want to go back. I would quit before I would go back.

Senator JAVITS. To a nonsubventioned operation. And there are a number of bills pending before us, and they lead directly to what you say you are for.

One bill is for an advisory committee on the arts. That passed the Senate once, but it did not pass the other body.

Then the other bill, Senator Clark's bill, would give every State \$100,000 in matching funds if it has a program of its own. Now, so far, the State of New York has one; the State of New Jersey apparently has an enabling statute; other States perhaps have some approach to the matter, but that is about all there is.

The third bill, which is my bill, would operate on a national level pretty much as the New York State Arts Council operates at the State level or at the British or Canadian Arts Council level and would be a source of support like the State of Virginia to an organization like your own.

Could you give us any judgment as to what you think would be the most suitable legislation for your purposes?

Mr. PORTERFIELD. Well, I read both bills, and I must say that I approve of all of them as long as they do something for the theater.

I see no fault to find with the State-aid bill, and I see no fault to find with your foundation bill, because in my affiliation with the early days of the American National Theater Academy the original plan was to create a national foundation to help the performing arts in this country. I think the only thing to do is to do it.

Senator JAVITS. I agree with you, but there being no inconsistencies among the bills—and I have always said that—there is, however, a question of timing. There is a feeling that if the advisory committee bill is enacted into law, that any form of subvention, whether by State aid or by direct aid, as my colleague contemplates, or a combination of both, would have to wait until we had the recommendation of that advisory committee.

On the other hand, it is argued that the advisory committee, itself, would be able to give "recognition" to organizations like your own, even if they could not give any money.

Mr. PORTERFIELD. Yes.

Senator JAVITS. Now, do you have any reaction to that?

Mr. PORTERFIELD. Well, I do. I think the advisory commission is an excellent thing, but since 1957, when I appeared before the House committee, it looks to me as though the Ford Foundation has done a masterful job in familiarizing the American public and creating an advisory committee for the arts in this country.

Of course, I have worked with them over a period of several years, and I think Mr. McNeil Lowry, of the Ford Foundation, has created this committee on communications in the theater and the other arts to such an extent that I feel that if they could capitalize on what the Ford Foundation has done, they could carry on and appropriate some money so that we could do a better job in this country, as far as the arts are concerned.

I think there are a tremendous number of people who have the know-how to augment any program, but we have not the money to do the job as excellently as we would like to do it.

Senator JAVITS. Now, suppose the Barter Theater received, let us say, just to take an order of magnitude, \$25,000 a year in additional support. Let us assume that came from the Federal Government on the same terms as you get them from the State of Virginia.

What would your organization be able to do more than it is doing now?

Mr. PORTERFIELD. Well, we could enlarge our production. We could give them better shows. We could pay our actors more money. We could enhance the whole program with money, because any time you mention standards, Senator, you are mentioning money in our society, and I have never been pleased with anything that I have ever done because I have always felt that it could be done better. And the

reason that it has not been done better is because of that inevitable compromise always in the arts, and we are suffering from that compromise, and there is no reason for it.

Senator JAVITS. Could more money be responsible for a wider touring area?

Mr. PORTERFIELD. Definitely.

Senator JAVITS. Would that be an important use for money?

Mr. PORTERFIELD. Yes, I think so. I am positive of that.

Senator JAVITS. I tell you, Mr. Porterfield, I am not a believer in bricks and mortar at all.

Mr. PORTERFIELD. I know that.

Senator JAVITS. I only believe in performance, and to reach the unreached areas, to me, is the prime need for Federal assistance.

I see little other reason for it.

It certainly is not needed for New York, Chicago, or even Newark—any place that has a population adequate to support its own subvention.

Mr. PORTERFIELD. Abingdon, Senator, is a town of less than 5,000 population, and we attract people there from all over the world to see the theater.

Our standards are rather high, and I do not think Senator Yarborough would have stopped twice each year if he had not thought our standards were pretty high.

Senator JAVITS. It has an extraordinary reputation, and, of course, we are all very respectful of it.

Mr. PORTERFIELD. The romance of the theater, because we combated the depression economy and came up with something, has its points.

I would also like to submit, if I may, Senator, a translation of an article that was published in *Amerika*. That is the magazine that the State Department and this country is allowed to distribute in Russia. This is the translation from the Russian back into English that I find very appealing, and I would like to submit that, too, sir.

Senator WILLIAMS. Does that describe your theater?

Mr. PORTERFIELD. It describes the theater and the background of the theater and our history and the hopes of the future.

Senator WILLIAMS. As a matter of art, that magazine, *Amerika*, is a magnificent demonstration of what can be done.

We will be very happy to have it.

(The document referred to follows:)

YOU CAN STILL BARTER A JAR OF BEANS OR A SUCKLING PIG FOR YOUR TICKET AT  
BARTER THEATER, ABINGDON, VA.

(The following article is an English translation from the magazine *Amerika*, published by the State Department for distribution in Russia)

(By Joseph R. Judge)

On a cool June evening in Abingdon, a town of red brick houses and shady, century-old streets nestled into the tall blue mountains of southwest Virginia, "Miss Mary" Balance went out into her garden and picked her theater ticket, as she had done for the last 26 of her 95 years.

Moments later she was driven to a handsome brick building from which projected a marquee: "The State Theater of Virginia," it read. Beneath it stood a rangy man with broad shoulders, long blond hair, and handsome, rugged face with blue eyes, a bulky nose, and wide smile. The little lady handed him a

bouquet of iris, gladiolus, and carnations; he handed her a front-row seat and escorted her up the two stairs and into the theater.

Behind that little exchange stands the career of an extraordinary human being and one of the most remarkable stories in American theater.

The theater is called the Barter Theater of Virginia. The man is Robert Porterfield, known to thousands as "Mr. P." For over a quarter of a century Barter has been a missionary of living drama in the rural American South. It has maintained at Abingdon the largest professional company in continuous operation outside New York, conducted an outstanding training school for promising young talent, and has given cultural identity to an area far removed from the mainstream of urban life. Barter rallied to its cause a host of influential actors, producers, writers, and public figures, and has been distinguished as the first and only State subsidized theater in the United States—a remarkable series of accomplishments based on the simple idea of bartering talent for food.

The perfectly logical idea of exchanging ham for "Hamlet" occurred to Robert Porterfield at a very logical time. He was hungry. It was 1932, the year the economy hit bottom. The touring Shakespearean troupe with which Porterfield had landed a job turned back to New York, where he found work as an elevator operator.

It was then that he had the kind of vision that changes lives. He saw the fields of home, rolling toward 1,500-meter mountains. He saw the country lanes, the fragrant orchards, the calm lakes, the still, misty valleys. But sharper than anything else he saw the long lines of hams hanging in the smokehouses, the great sides of pork, the mounds of fresh vegetables, the sausages and jams that the good folk of the mountain produced for their own deep larders.

That night he called together 22 of his friends, actors, and actresses unable to find work in the languishing Broadway theater, and spoke to them in that soft, slow, convincing accent of the Highlands, given color by the occasional echo of a rising twang in the throat.

"Back in my country," he told them, "there is plenty of everything but living art. Here in New York there are more actors than jobs. It's been my idea to bring these needs together; go down to Abingdon and start a theater and make the price of admission the things that people grow and make themselves—corn and beans and cabbages and bacon and eggs and jam and jelly—a kind of barter theater. We can eat the box office. Not only that, we'll be taking theater into places where it's never been."

Some weeks later Porterfield's small expeditionary force from Broadway landed wearily in Abingdon after a 1,000-kilometer trek, mostly by hitchhike, from New York. Their greeting was a grim one—for while Porterfield had counted on his neighbors' way with a skillet, he had not reckoned on their way with a stranger, much less 22 strangers who also happened to be actors. Bred in the strict tenets of orthodox Presbyterianism, the 2,000 mountain folk of Abingdon looked upon acting as a frivolity, useless at best and dangerous at worst, and upon those that pursued it as the sometime "legs of Satan."

"My first job," Porterfield recalls, "was to convince them that the theater and the church were not necessarily at opposite ends of the street."

One Sunday evening shortly after their arrival he marched his troupe to the town church. The congregation was startled, secretly impressed, but not convinced until the organ struck a resonant chord for the hymn singing. As the voices of the worshippers rose in praise, one boomed out louder than the rest. It was the rich, deep baritone of H. H. McCullum, one of old Beelzebub's extremities. The congregation noted with growing pleasure that not only did he sing loud and well, he never once resorted to the hymn book. He knew the words by heart, like a genuine Christian. It may have been coincidental that McCullum had sung the identical hymn in a Broadway show some months before.

That was nearly three decades and nearly 300 plays ago, and in that time some 1,500 actors and actresses have lived, worked, and worshiped in Abingdon. After that first season, played in an abandoned school, Porterfield counted \$4.30 in the till (some patrons had paid the 35-cent admission fee), a couple of dozen jars of preserves that had not been eaten, and aggregate weight gain of 137 kilograms on the company's scale.

Although one can still barter one's way into the theater, and some sentimentalists who are old friends of Barter, like "Miss Mary," still do, the box office is now a substantial office that collects legitimate cash at the rate of \$2.50 per seat and Barter itself is an acting community that embraces more than \$200,000 worth of real estate.

There is the theater itself, a jewel of 1830 elegance fronting on busy highway U.S. 11, a mainstream of summer tourist trade. Outside town, on a hill that overlooks rippling valleys under long mountain ranges and within walking distance of the theater, is a group of large buildings, once the precincts of a women's college known collectively as The Inn. In one building some 70 actors, actresses, and theater hands live. In another they spend long, full days preparing the 12 plays that are presented in rotation during the June to September season, as well as those they will take on tour during the South's warm winter.

Porterfield lives in The Inn, in a tiny two-room apartment cluttered with the sentimental bric-a-brac of 25 years of great moments and lonely times.

On the wall, arranged in neat black frames, are lists of the names of every play and every actor presented at Barter since 1933. All of them could testify to the wisdom of Mr. P.'s philosophy: "I believe," he will tell you, "that in any form of education, when the learning process is going on, you have to have a little bit of suffering to make things stick."

The original form of suffering inflicted at Barter is that most exquisite of all tortures for an actor—he has to get up early. The day starts at 8 a.m., when the stairs resound as the company comes down from the dormitory floors in two's and three's to the basement dining hall, a low-ceilinged museum of Barter history. On the white brick walls are enshrined the achievements of some of Mr. P.'s more famous "alumni." There, for example, one can see former Barter player Ernest Borgnine receiving the highest honor that can be bestowed upon a motion picture star, the award of the Motion Picture Academy of Arts and Sciences, for his performance in "Marty." There, too, hangs a sawed-off section of a tailgate with the legend "Gregory Peck drove this truck" scrawled across it in white letters, a reference to another former Barter player who is one of the most famous, admired, and successful of America's motion picture stars.

On the opposite wall from the Peck tailgate is a unique portrait gallery, the recipients of another Porterfield invention, the Barter Theater of Virginia Award, presented annually since 1939 to the outstanding actor or actress of the New York season. Among the winners are the great names of the American stage—Helen Hayes, Tallulah Bankhead, Frederic March, Ethel Merman, Mary Martin, Shirley Booth, Julie Harris, and others. With the award goes a half hectare of land in Abingdon, a ham, and "a platter to eat it off of."

The Porterfield touch, which might be described as a moral catalyst that makes both giving and receiving two sides to something bigger than either, is revealed in the final honor the Barter Award brings, the privilege of selecting two young people to train for a year at Abingdon. The magic of the Barter name, filled as it is with echoes of famous names, attracts over 800 young men and women to the New York auditions at which the award winner makes the selections.

Under the illustrious gallery of award winners the Abingdon players gather for their meals. With the award players are the young apprentices who come from all over the United States, the actors of established reputation who belong to Equity, the American theatrical union, and odd-job experts to whom Porterfield gives what he calls snuff money along with room and board.

After breakfast, the group disperses into many functional groups in the four-story center building, which contains a great bare cave of a place that was once an auditorium, then a theater, and is now a rehearsal hall. All morning and afternoon the company goes about the business of theater.

All of this activity fits into Porterfield's plan to bring to rural audiences a wide cross section of classical and contemporary drama. In a single season the Barter might produce Shakespeare's "The Merchant of Venice," and in the same week Tennessee Williams' modern drama "A Streetcar Named Desire." They might be followed by Ibsen's half-century-old "The Master Builder" and Sidney Kingsley's "Detective Story."

The total effect of Porterfield's approach to theater is to bring the wide world to Abingdon—the values and conflicts of ideology, the making of men and breaking of empires, pride and its falling, suffering and its cleansing, love and its fruits, and the loud laughter of comedy, all moving in a long pageant before the eyes and hearts of men and women in their own native hills.

In his attempt to find an ever wider audience, Porterfield has extended theater into the farthest reaches of the South. Even in the early days, he crammed his tired actors into old cars for 75- and 150-kilometer drives into the back country where they performed in tobacco barns and at crossroad clearings. Today he

organizes and dispatches a full-sized touring company. Using the funds of a Rockefeller grant, he made a survey of his native State and discovered that 90 percent of the people in the small farming communities and byways had never seen a live play. Now each September, when the Abingdon season comes to an end, a bus, muddied with the rains of seven States, and a lumbering truck packed to the tailgate with flats and costumes and props ease their way down the hill from the Inn and turn south on U.S. 11. After a swing through Virginia, the company plays a 17-week season of 1, and 2, and 3-night stands in hundreds of towns and villages from the Atlantic Ocean to the Gulf of Mexico and westward to the Mississippi.

It is this kind of cultural proselytizing that has attracted to Barter the biggest and most influential rooting audience in American theater. The most fervent boosters comprise an informal group that Porterfield calls his in the hole committee. They are people who can be counted on when a theater needs a friend. Among them are Mrs. Eleanor Roosevelt, widow of the late President, who often bestows the Barter Award for Mr. P.; Mrs. Wendall Willkie, widow of the former Republican nominee for President; outstanding actors and actresses like Helen Hayes and Joseph Cotten; and authors like Howard Lindsay and Cornelia Otis Skinner.

The most famous of Barter's financial adventures was its designation, in 1946, as the State Theater of Virginia. The unique distinction as the first and only State-subsidized theater in America came to Barter in a characteristically casual fashion. One of Virginia's chief justices was a native of Abingdon; one summer he invited his colleagues on the State's highest bench to a cool mountain weekend. Part of the entertainment was a visit to the Barter Theater, where they were greeted by Mr. P. with a jaunty flower in his buttonhole. They were told during the intermission address to keep their mouths shut if they didn't like what they saw, and they saw some first-rate theater. They returned to Richmond with the definite impression that something was going on back there in those mountains that could stand encouragement.

Word of this reaction reached Mr. P. While his innocence appears to be genuine when it comes to admitting the impossible, it is matched by an equal measure of shrewdness when it comes to giving fortune that extra prompt. He went to the State Capitol at Richmond and prompted. A bill was introduced and passed without a single negative vote.

At first the Barter appropriation was tucked into the general moneys set aside for the Virginia Conservation and Development Commission. After Barter's first few seasons, however, the legislators took heart and now it's spelled out bold as brass: "Barter Theater—\$15,000."

That sum is matched by the Old Dominion Foundation, and both are placed in Porterfield's hands without a single instruction or recommendation. He is free to use the money as he sees fit.

It is not often that the In The Hole Committee is called upon, and still less often that the huge contingent of Barter's friends and alumni are asked to rally for the old cause. But such events do occur. One was the famous Empire Theater adventure of 1953, a stirring epic with a cast of hundreds.

It began when Mr. P. heard that the traditional old Broadway theater was going to celebrate its 60th anniversary by being torn down to make way for a new building. With that rare discernment that can sense victory, however slight, within tragedy, however large, Mr. P. felt duly distressed by the fate of the hallowed hall and at the same time duly excited about the possibilities it presented to Barter. He called the owner of the Empire. "What's going to happen to that marvelous old curtain?" he asked. "And that marvelous big carpet. And those marvelous seats? And those marvelous golden lamps outside the front door?"

"Junk" the man said. Mr. P. groaned and waited a decent interval.

"You want those, Mr. Porterfield?"

The colossal transfer of the Empire Theater's furnishings from New York to Abingdon must stand high on the list of human accomplishment. The conditions laid down to Porterfield were these: the wrecking crew was moving in on a Monday morning. Anything he wanted had to be out of the place by then, and he couldn't start until Friday night.

Porterfield, his press representative, John Ardinger, and his executive secretary, Alice Hilton, widow of the novelist James Hilton, went to work on the long distance telephone and the telegraph office calling together the biggest In The Hole Committee in Barter history.

On Friday night there assembled outside the Empire Theater in New York a fleet of moving vans from a Virginia firm ("You want those vans, Mr. Porterfield?"), a mob of hundreds of famous and not so famous actors, actresses, and stage hands ("What time do you want us there, Mr. P.?).

Up came the seats. Down came the great curtain. Up came the carpet. Down came the huge golden lamps. Down came the chandeliers and the stage lights.

Some weeks later Barter opened its doors to a new, shining splendor. The old Empire, with its ghosts and memories, lived again the the mountains of Virginia.

The crew that assembled for the Empire adventure received the thanks of Mr. P. And very often that's its own best reward, for there is a feeling, undiscouraged by Porterfield, that when you do something for Barter you also do something for the whole theater and the national culture as well. It is that kind of feeling that has kept Barter young and growing all these years.

Senator WILLIAMS. Do you know what other States, similar to Virginia, contribute to the theater?

Mr. PORTERFIELD. Not in the budget, so to speak. When you see the Barter Theater in the budget itself, I think it is the only one that is there as an appropriation to a theater.

I know North Carolina has helped the outdoor theaters, and West Virginia has helped some of those outdoor attractions, but I cannot say how much money is being given by the State or the municipal government in Minnesota, the theater that is going to be put up there.

Indirectly, I think quite a few of the States are contributing money. Of course, the Arts Council of New York is giving money to the Phoenix and to the ballet to take the theater into the hinterlands of New York State, but it is not an appropriation directly to a theater or to a performing arts center, to my knowledge.

Now, maybe I am wrong about that.

Senator JAVITS. If the Senator will yield, I think we will undoubtedly have spread upon the record the studies, countrywide studies, on that score as to just what is being done and where.

Senator WILLIAMS. It is true, is it not, that so far as a governmental activity contribution to art in any of its forms, that is one of the last things to be considered and the last things to be enacted?

Mr. PORTERFIELD. It is obvious from the Federal point of view. I do not know about the States.

Senator WILLIAMS. I know in Tamworth, N.H., a big fight arose 3 years ago in the town meeting whether there should be a contribution from the town to the Barnstormers Theater. I do not know if you are familiar with it.

Mr. PORTERFIELD. I know of it.

Senator WILLIAMS. Francis Cleveland is the owner, who produces all of the plays and directs them. He is the youngest son of Grover Cleveland. Art lost out and the theater closed for the first time in 4 years.

It is open, fortunately, again this year. It was opened last year. By the way, Francis Cleveland told me last weekend that his attendance was up about 25 percent this year.

Have you found your attendance improving?

Mr. PORTERFIELD. Yes.

We have had a greater influx of tourists this year, but we have suffered on the periphery of Tennessee, being close to Bristol, Va.-Tenn. Virginia went on daylight saving time, and Tennessee, by law, stayed on standard time, so 12 miles away—and a great many

of our people come from Tennessee—our curtain goes up at 8:30 Virginia time, is 7:30 Tennessee time, and we have lost some of our Tennesseans.

So I wish you all would pass a national law and abide by the Lord's time or some time.

Senator WILLIAMS. Of course, Cleveland told me, also, that costs are up a little better than 25 percent.

Mr. PORTERFIELD. Oh, definitely, because I noticed that over a period.

In the beginning of the Barter we charged 35 cents or the equivalent in victuals, and now we charge \$2.50 a seat, and looking back over my books I can see that I could buy as much with 35 cents, 30 years ago, as I can with \$2.50 now.

That is what has happened to our economy.

Senator WILLIAMS. I have nothing further. Thank you ever so much.

Mr. PORTERFIELD. Thank you very much.

Senator WILLIAMS. Mr. Frank Forest, president of the Empire State Music Festival, New York City.

Senator JAVITS. Mr. Forest, may I welcome you to the subcommittee.

I know the struggle you had in obtaining work in New York, and I have the honor of being a member of the advisory council, as my colleague, Senator Keating, and my predecessor, Senator Lehman, as well as his predecessor, Senator Ives. We will be very interested to hear you, and I must apologize to other witnesses who will follow you, but I will have to leave in 15 minutes to do a television show.

The chairman has graciously allowed me to call at least one New Yorker before I have to leave.

#### STATEMENT OF FRANK FOREST, PRESIDENT, EMPIRE STATE MUSIC FESTIVAL, NEW YORK CITY

Mr. FOREST. Thank you for the privilege of being here, Senators, and for the opportunity of commenting on the bills that are proposed.

I will in my remarks try to be very practical, because I believe we all agree that anything that is done in the three bills will take us one step forward.

I might just jump to my conclusions in view of the fact that our distinguished Senator from New York must leave.

I have reviewed the three bills and I think that there is no question about bill S. 1250. It is a superior one. I think it meets the requirements of the day more fully than the other bills.

I think it shows a feeling for the need of the day, and I think, also, that our situation of today is somewhat parallel to the situation in Britain where the arts council was born.

If I can just refresh your memory, the Sadler Wells and other distinguished British companies were in the beginning instructed to go out into the Provinces and give performances of opera, ballet, and drama.

Well, now, art flourishes, it thrives on luxury. In the case of the British companies touring, they were subjected to, like our own country, having to appear in motion picture houses, town meeting halls,

churches, and other places where the facilities for adequate production were lacking. The same conditions over here exist.

When many of our touring companies go out, there are certain fine facilities in New York, Chicago, San Francisco, and now building in Los Angeles.

All of these are well known to us.

In Britain a decision of the council, where the budget is now over \$5 million annually for the theaters in Britain, they have come to a decision that they will put their audiences on wheels instead of putting the company on wheels until the facilities in the provinces are built up.

This means that the Covent Garden goes back into its own theater, this means that Sadler Wells go back into their own theater, where production facilities will make it possible for the people coming in from the provinces to see the productions at their very best.

This brings us to a need in this country for the building up of facilities.

I know that in New York State, where the arts council is paying for the tours of the Phoenix Theatre, the New York City Opera, the New York City Ballet, they, too, are confronted with very limited facilities.

There are some high schools that have some rather adequate facilities, but I would like to stress the need for building up in certain points that are already well advanced, where a division of the expenses could be used to create more facilities.

I can now give you a striking example in our own field in the performing arts. The papa of all of the summer music festivals is Tanglewood, and, incidentally, a very successful operation in this regard.

Tanglewood saw in the very beginning the need for these facilities because storms struck their tents and they started even on a smaller basis than what we did in New York.

They had a tent to cover the orchestra that was brought up from New York City, about 40 or 45 musicians, and when the rains came, the people sitting in the audience had no shelter and they had to scamper for trees or carriages or any shelter that was available.

Then the next step, they went to a tent that covered not only the performing orchestra, but the audience as well.

Well, storms strike New England as well as they do New York State, and they had trouble and immediately set to work with a very fine committee of citizens, with the help of Governor Curley and other people of the vicinity, and constructed a shed seating 6,000 people.

From the very day the shed was completed, their forward progress has not been interrupted in attendance and success, and I would like to paraphrase something Mr. Porterfield said: That the quality of a performance is the thing of the day.

In Tanglewood we see where the quality, due to the fine management of the festival, is kept at a very high level, and this we have tried to do in the Empire State music festival, and it seems to be the only and the most logical key to success.

People today through our wonderful communication systems, newspapers, magazines, TV, and radio, are made current with any new work that appears in Broadway, London; or any new work that appears on the horizon is immediately known throughout the United States.

Any great success of an artist is immediately known, the latest example being Joan Sutherland.

Now, today Joan Sutherland can draw the largest audience of any living artist. All right, tomorrow it will be someone else, but the point is everyone wants the best. I am sure the Senator has seen in the Metropolitan in the last few years a tradition of the membership, the makeup of the Monday night which is supposed to be the leading night at the Metropolitan Opera, how it is changing.

More people have more money and they aspire to sit in the Metropolitan Opera to hear the best. They aspire to sit in San Francisco in the civic center to hear the very best that is produced there.

In the Lyric Theater in Chicago it is the same.

If we produce an opera or a concert of unusual quality regarding the composition or the performing artist, we notice immediately the result in our box office.

I would like to say this, and I am talking hurriedly so I can get this point over to the Senator who must leave, that while we are figuring on a program of outdoor money, taxpayers' money, do we see an end to a need of subsidizing the building of facilities or performance?

I, too, am not a brick and mortar man. I believe in a living performance because we are living today. We need the spiritual help and the inspiration from the performances, from the heritage of the great works that have been left to us, and buildings we can see in other places, but what is needed and what is lacking, if I may say, are sufficient performances of high quality.

I would like to say I can see an end, and this is something new; I am a little bit excited about it to pass it on to you because it brings a happy ending; that is, that there are two examples where the continued subsidizing of a festival has, in the end, the festival growing to a point where it, in itself, can support other organizations. I will quote two outstanding examples.

Salzburg today is paying for all the losses of the Vienna Philharmonic during the winter, and just yesterday on the telephone I find that Tanglewood is supporting, beginning to support the losses of the Boston Symphony Orchestra on tour and in their local concert series.

This, I think, is great news, because, while you are generously planning to help raise the cultural level through an arts foundation, I think that if you can see that there is a possible end to the need of subsidy, it will help in getting the funds to initiate the subsidy.

I have a lot more to say. I have some very interesting letters as to what music means to the families living in the area in which we operate.

I will say that we have been called in some other States so that we may give information regarding what has happened in our experiences in our festival. There is a growing interest.

I believe the luncheon given by Governor Rockefeller of last Sunday is another further impetus, and I think some people in your State have been particularly attracted, attracted so that there is participation in other places in this new movement, because I am convinced that the next big movement in America is the further development of culture to the satisfaction, I think, of many of you who have worked long and tirelessly for it.

If you would like to ask me some questions, I would be glad to try to answer.

Senator JAVITS. I will just take a minute of your time, Mr. Forest.

What was the stumbling block for the 1962 season of the Empire State Music Festival?

Mr. FOREST. We had secured the support of the New York Council on the Arts, national support in 1961, as well as other contributions.

When support was denied us this year, for some unexplainable reason, nothing artistic, nothing personal, but there is a small budget, and this budget is being attacked from north, east, south, and west, and I believe the management of the budget just could not give to everyone, and we were not on the list, and this was the death knell—we did not know it at the time, but when we went to the source of our financial support, they said no, because this has been a State organization right from the start.

You have brought in tourists; you have worked with the State; you have been advertised by the State; you have acted as a public institution; and it is a nonprofit organization, incorporated in the State of New York, and your principal interests are serving the people of New York, although we do have people from 20 different States in our parking lot.

They have been checked and clocked, not by our organization, but by the Palisades Interstate Park Commission.

But they felt that if the arts council did not support us, they would not. Whether they did that to put the arts council on the spot or why they did it, I do not know. They did say, however, "If you secure support from the arts council"—they did not mention any amount—"next year we will be glad to open the situation."

This was an account that gave us \$50,000, and from an indirect, although the same source, another \$25,000, which, as I say was our principal source of financial support.

Senator JAVITS. How much did you get from the arts council?

Mr. FOREST. \$10,000.

Senator JAVITS. That was enough to give you the imprimatur of being State supported?

Mr. FOREST. That is right. That, conversely, that is the thing that made us fold.

Senator JAVITS. What was the total financial size of your operation? What was your aggregate box office?

Mr. FOREST. \$225,000 was the cost and \$200,000 was taken in.

Senator JAVITS. At the box office?

Mr. FOREST. Through contributions and box office.

Senator JAVITS. How much of that was contributions?

Mr. FOREST. \$131,000.

Senator JAVITS. Contributions?

Mr. FOREST. Contributions.

Senator JAVITS. \$70,000-odd was box office?

Mr. FOREST. \$75,000.

We had a 30-percent increase last year over the year before. We had a 16-percent increase the year before in our new location in the State park.

Senator JAVITS. Then you said you had to just shut down entirely when the State withdrew support?

Mr. FOREST. That is right.

Senator JAVITS. Thank you very much, Mr. Forest.

Mr. FOREST. You are very welcome.

Senator WILLIAMS. Just one or two questions, Mr. Forest.

Just how does the program, the arts council program, operate in New York? Is there a State government contribution to the arts council?

Mr. FOREST. Yes. A survey was made by a representative, a former employee of the British Arts Council, who made a survey of all of the cultural assets in the State, made a recommendation to the legislature and to the Governor that was made into a law, and the law became effective in 1961 with a budget of \$425,000. An arts council was set up with Seymour Knox as chairman, and about 16 or 18 members of the council, and this council has set upon a program more or less outlined, but somewhat changed from its original course.

The original course was to give substance to the already recognized cultural institutions.

It is going out to supporting a program of helping the amateurs in part, not completely, and also juvenile delinquents, and this is, I think, something that will undergo a change, because wherever there is a budget, you know, everyone wants to feel that their organization has a right to a part of it.

In the second year, there was a modest increase. The increase went from \$425,000 to \$525,000, and for this year recommendations are for another small, modest increase of \$50,000, making a total of \$575,000.

Senator WILLIAMS. Do you do any touring?

Mr. FOREST. Yes, we have, but touring with an organization of the size of ours becomes very expensive. We went to Montreal because we had a new work in which there was great interest, a score written on the story of T. S. Eliot. We went to Montreal and produced it in the cathedral, and we also produced this same work in Boston at Cardinal Cushing's cathedral.

When I talk about facilities, I can show you a practical example of why Montreal today is not having yearly guest performances of our production.

They do not have the facilities. I went with the director to a location in Montreal, and he then showed me a plot, a very beautiful plot overlooking the city of Montreal, but there again a tent would have to be used. A tent is a temporary, intermediary step.

They are subject to the winds and the rains, and it is only a temporary proposition until you can prove in your operation of it; then you must go to something.

There is nothing that impedes and inhibits the public from coming out to our performances any more than the clouds that generally gather about 6 or 7 o'clock every evening, almost without exception.

If we had a permanent theater—and it does not have to be a lush theater. It can be a summer-type, boarded-up theater, with nice design, sure. You do not have to go for ugly designs, and stained the usual State park dark brown. This is sufficient to give us that security when people come into the theater, they will not be subject to injury in case the tent is affected by the storms, and the storms up there can just rip large trees and break them over at the trunks like that.

Imagine what they can do to a fragile tent, even though it is engineered well; it is supported as well as it can be. The winds sometimes reach a hurricane velocity of 75 miles an hour, and last sometimes for 48 hours, and they are ruinous.

Senator WILLIAMS. You have become quite a meteorologist in this business.

Mr. FOREST. Yes.

I would rather spend my time preparing artistic productions than worrying about the weather. If you have ever sat in a theater with the responsibility of 1,500 to 2,000 people under a tent with a storm raging and you do not know the full extent of its power and what will happen and wanting the show to go on at the same time because people have traveled 100 miles to come and see your production, and at that point come to a decision to interrupt or go on, I tell you it makes you old very, very soon; too soon.

Senator WILLIAMS. I have been in Lewistown when the storms came.

Mr. FOREST. Yes.

Well, that is rather solid. You probably got a good drenching. But then you know the force of the storms that hit the Hudson River Valley.

Senator WILLIAMS. I have nothing further.

You have been very enlightening.

Senator PELL (presiding). Thank you very much, Mr. Forest.

I must apologize for not having been here to hear all of your testimony.

I look forward to reading it, and I am sure I will benefit greatly by it.

Mr. FOREST. Thank you.

If I may say just one thing more, there are two paragraphs in summary of Senator Javits that appear in the Congressional Record that I think state the situation just about as well as possible.

I think he put it in extremely fine words, and if you could include that, if I could leave it with the chief clerk later on, I think it would be helpful.

Senator PELL. Is this a summary from yesterday's hearings?

Mr. FOREST. No. Here it is. This is dated Washington, Thursday, May 11, 1961.

Senator PELL. With great pleasure, we will include it in the record at this point.

Mr. FOREST. There are two small paragraphs, and I have outlined them.

(The excerpts referred to follow:)

[From the Congressional Record of Thursday, May 11, 1961]

#### NEW CULTURAL CLIMATE

##### SIGNIFICANT STEP

This is a conservative proposal, providing \$10 million a year from the Federal Government for the entire country, but it is most important as a first step in obtaining from the Federal Government some recognition of its responsibility for the encouragement of American culture. Spent in conjunction with matching funds from interested and producing public or private agencies in the performing and visual arts, this modest Federal appropriation could stimulate the

creation of as much as \$50 million in non-Government activity on behalf of the arts. We are long past due as a people in coming to realize that the visual and performing arts are not a luxury but a necessity in our free society.

\* \* \* \* \*

Let us get off the ground. A television set is fine, but it is no adequate substitute for a family excursion to the theater, concert, or an art exhibition. We are the only major Nation on earth whose government still does so little about the Nation's cultural treasure in the performing and visual arts, and it is high time that we caught up.

Senator PELL. The next witness is our colleague, Congressman Giaimo.

#### STATEMENT OF HON. ROBERT N. GIAIMO, A REPRESENTATIVE FROM THE STATE OF CONNECTICUT

Mr. GIAIMO. Mr. Chairman, I am very happy for this opportunity to testify before this subcommittee on a subject which is of extreme interest to many of us on both sides of the Capitol, and I know that it is to you and to your subcommittee.

I would like to commend you, Mr. Chairman and the members of your subcommittee for delving into the problem of American arts and for seeking constructive action in this area.

After lengthly study of the situation, it is my opinion that a changing economic situation, technological innovations, and indifferent Governments—State and Federal—have relegated the American arts and those who pursue them to near poverty.

Last fall, prompted by the labor dispute which arose in the Metropolitan Opera Co., I sponsored a resolution in the House requiring a study of the economic status of the performing arts. Under the able chairmanship of Congressman Thompson, the Select Education Subcommittee conducted that study. I sat with Congressman Thompson's committee, and I listened to the great, the near great, the ingenues of the American performing arts. For 7 days—in New York, in San Francisco, in Washington—the testimony was the same. The American artist is exploited; the American artist is ignored by his governments; and the American arts exist today in many cases despite Government practices that weaken them.

I say this is a shameful situation. As a nation, we are the mightiest and richest the world has even seen, and yet our artists must go to Europe or elsewhere before they can earn a living with their art.

The awful depression that plagues American cultural life was amply depicted by the witnesses who appeared before Congressman Thompson's subcommittee. I am sure your subcommittee will have at its disposal the record of the hearings along with other data which has been accumulated by the House Education and Labor Committee in the past. In addition, no doubt you will have the gloomy picture painted for you by the artists' representatives who will appear before you this week. Therefore, I will not belabor the point.

However, I would like to explore the causes of this depression. I mentioned three earlier—a changing economy, technological innovation, indifferent government.

It is my belief that the economics of the situation are such today that opera, symphony, and performances of large-scale stage productions are becoming simply impossible to produce at a profit. Costs,

of course, have been rising for many of our businesses and many have managed to meet these rising costs by making technological improvements or by raising prices.

The performing arts cannot be automated. I doubt if any of us would enjoy watching a robot strut the stage or listening to a hi-fi play records in a concert hall. To be sure, we may be forced to this extreme, but, at present, I, for one, would not consider such an event as being a sign of progress in the arts.

Prices can be raised and they have been. Ticket prices on Broadway have risen faster than the cost-of-living index in recent years. But there is a limit. One reason is the fact that we are dealing with a luxury item; and, as is true with other items that can be dispensed with by the consumer, if the price is not right, people will pass it by.

Another reason for a limit to price increases goes deeper and depends upon how you answer the question of whether it is a good or bad thing that in a democracy art should be available only to the wealthy. If we answer that it is a bad situation, then we must agree that there is a ceiling and should be a ceiling on ticket prices.

What has Government done in these circumstances? Has it attempted to help keep ticket prices down?

On the contrary, as you gentlemen well know, our Federal Government has imposed a 10-percent excise tax on the theater, making it even more expensive for the patron and more difficult for the theatrical entrepreneur to make ends meet. A government that willy-nilly imposes a burdensome tax on an economically sick area of activity is indifferent government. When it is agreed that the activity is beneficial to our society, then such a tax is an irresponsible act.

I have listed technological change as another cause of woe to the American artist. I would not enjoy sitting in a concert hall listening to a phonograph, but because of technological innovations I can enjoy the finest music in my own home. I would not enjoy watching a robot on the stage, but I can settle for a film of my favorite play shown on television or even the recorded performance of a drama broadcast on the radio.

The benefits to the general public wrought by movies, TV, and recordings are truly remarkable and do serve to bring the finest art to millions of Americans. But what has this meant for the performer and in the long run for our Nation's arts?

The phonograph record has displaced the musician and the actor from radio. The use of films on TV has displaced the actor, dancer, singer, and musician from TV. The use of jukeboxes has displaced the musician and singer from restaurants and cafes. All of these performing artists by recording their talents on tape or film have contributed to the development of their own Frankenstein monster. Today, while many fine talents sit home unemployed and without an income to support themselves in their chosen art, the products of their talent are used, reused, and exploited to the utmost by commercial interests that contribute but a pittance to the artists' welfare.

In 1959, figures available to the Senate Committee on Improper Activities in the Labor and Management Field indicate that there were 500,000 jukeboxes operating in the United States yielding more than \$300 million per year. The musician who contributed his talent to the success of this industry is paid only once—when he makes the

record. Yet, that one record is played many times and that musician's talent is commercialized many times bringing in millions for the jukebox operator and nothing for the performer.

The same situation prevails in broadcasting and particularly in radio which Mr. Newton Minow characterized last spring as "publicly franchised jukeboxes." The NBC Symphony is no more; many of the artists who helped make this organization one of the finest in the world are now unemployed. They have been displaced by their own recordings. NBC radio can now play their recordings, sell the performance to a sponsor and not pay them a cent.

The exploitation of talent through the expanded use of recordings does not only affect the musician. I would like to read to you part of the testimony given by Mr. Eddie Weston, vice president of Actors' Equity, before the Thompson subcommittee:

Broadway shows, Mr. Weston points out, are recorded in albums now by the original casts. For this they receive, outside of the stars who are in a slightly different position and negotiate to the best of their names and abilities, 1 week's salary for 1 day of recording. It is normally done in 1 day and the normal salary is \$112.50—so, for \$112.50 (per performer) the show album of "My Fair Lady," which may ultimately make millions of dollars, will be sold and otherwise used.

The New York Times of September 25, 1961, reports that the "My Fair Lady" album mentioned by Mr. Weston cost Columbia Records \$22,000 to produce and had, to that date, sold 3,250,000 copies for a gross of \$15 million. There is no way of estimating what the play of this recording has brought in for jukebox operators, radio broadcasters, and wire services.

Gentlemen, it is my belief that if the performer were to receive a small fraction of the billions of dollars that are made through the commercialization of his "canned" performance a great many of the economic woes that presently beset our finest talents would be alleviated and some of our greatest artistic organizations would be immeasurably assisted. For example, if the musicians in the Metropolitan Opera received a small return from the commercial use made of their recorded performances by broadcasters and wire services, they would not be under such great pressure to demand more wages from the opera company—an effort which they themselves liken to drawing water from a stone.

How has Government moved to rectify the inequities caused by technological change?

It has not moved at all. Our copyright laws have not seen a major change since 1909—long before the jukebox grew out of its nickelodeon days and before radio, TV, and moern high-fidelity recordings were born.

The Copyright Office has prepared a study—No. 26 pursuant to Senate Resolution 240 in the 86th Congress. The Office recommends statutory revisions and suggests that "a recorded performance is sufficiently creative to warrant \* \* \* copyright protection."

Even if our indifferent Government does not act, the rest of the Western World will. The State Department is presently considering the question of whether or not we should ratify an international convention drafted last fall in Rome which, among other things, provides for the protection of the performing artist against the forms of

mechanical and electronic exploitation that I have mentioned. This protection is already afforded performers in several countries and, with the advent of Telstar, these nations feel it increasingly urgent to obtain international protection for their artist's rights—rights which we do not recognize.

I have mentioned two causes of trouble for the American arts—economic changes and technological changes. I have given you examples of two areas where Government action or inaction has added to the problem for the artist.

I believe that our Government has acted with such indifference and irresponsibility because we in Congress do not receive sufficient information regarding the status of the arts, because we lack the benefits of continuing proper research in the fields of the arts, and because we do not enjoy the advice of experts in these fields. When a tax bill is introduced, we have the advice of the Treasury Department—but who speaks for the artist? When a labor bill is being discussed, to what agency do we refer the peculiar problems of the performing artist? Many performing artists work in more than one State, and, therefore, lose all unemployment benefits or have them drastically reduced. Who in our Government worries about this situation and its effect on our professional artists?

I have introduced a bill identical to S. 741 in the House because I believe that a great many of the problems that beset the American artist are caused by Congress and can be ended by the Congress without subsidies—direct or indirect—if the Congress is awakened to the numerous ways in which its actions affect the arts.

There are many who say that Government has no business meddling in the arts. I say this Government is deeply involved right now with the arts—through its tax programs, its copyright laws, its immigration laws, its communications statutes, and through innumerable other areas of governmental activity. In most cases, because of a lack of the proper information, these Government activities have had a negative effect on the arts and the artist.

I believe a Federal Advisory Council on the Arts will help to correct this situation. In addition to the political considerations for giving priority to this legislation, which were cited to you yesterday by Congressman Lindsay and Congressman Thompson, I say that we need the Advisory Council now to help us remove the many shackles which our Government imposes on the artist and to provide Congress and the Executive with continuing counsel on the ways in which Government programs in existence or planned will affect the American artist. When this is done and the artist is freed from burdensome, unjust taxes, antiquated copyright laws, and other programs which this Government has enacted without thought of the consequences for the artist, then we will be in a better position to determine the need for new approaches.

Senator PELL. I thank my colleague for his testimony. I was wondering what his prognosis was for getting his bill through the body of which he is a member.

How does it look for this session?

Mr. GIAMMO. For this session I feel most pessimistic, Senator, that we will be able to get it through, but I would be hopeful that in the coming session we would stand a much better chance.

Senator PELL. That chance would be even better if there were sufficient public interest and thought and even outcry about it.

Mr. GIAIMO. Right. That is why I am delighted and pleased that this hearing is being held by you and your subcommittee, because I am convinced that if we can bring these facts before the people, they will realize and appreciate the magnitude of the problem.

They will also realize that it is not a question of simply shall the Government subsidize the arts or shall it not, as is frequently posed by those who oppose assistance to the arts.

There are other matters that are inherent in the problem.

If we can bring these facts before the public, I am sure that we can gain much more support for what you are trying to do and what we are trying to do on our side.

Senator PELL. Have you had a chance to consider at all the other two bills with which this committee is concerned, S. 785 and S. 1250?

Mr. GIAIMO. S. 1250 is Senator Javits' bill. I am familiar with that one. The other one, I believe, is the bill for matching grants.

Senator PELL. Matching grants from the different States.

Mr. GIAIMO. Yes.

Senator PELL. I was wondering if you had any views on S. 785?

Mr. GIAIMO. I like the bill dealing with matching grants by the States. I believe that the other bill, S. 1250, is practically a blank check subsidy bill, if not a subsidy.

Senator PELL. I share your regard for the bill proposing matching funds, and I am a cosponsor of that bill.

Mr. GIAIMO. Yes.

Senator PELL. Have you studied the bill in the House that Congressman Fogarty introduced?

Mr. GIAIMO. Yes, I have.

Senator PELL. What are your views on Mr. Fogarty's bill?

Mr. GIAIMO. I have studied it, and I have not formed a definite opinion one way or the other on that bill as yet.

Senator PELL. Basically, the line of testimony so far would seem to be that if we could have this Federal Advisory Council on the Arts established, that would be the first stage.

Mr. GIAIMO. Right.

I think the importance of the Advisory Council is exactly as you have said, Mr. Chairman.

It is the vehicle by which we can then study all of these approaches. We do need a topflight Advisory Council made up of outstanding people from all areas of the country and from all walks of life, who are interested in the field of the arts, and who can give us the benefit of their advice.

I think one of the problems that we frequently face is that the art center of the Nation is obviously New York, and, yet, there is a whole field of interest outside of the city of New York, and the problems that are unique in New York may not be the same as in the rest of the 49 States, so that we should get a broad-based picture and approach to this problem and get the benefit of this advice before we decide on many of these other programs.

Senator PELL. I wonder what your reaction would be to the thought that perhaps, even preliminary to the Federal Advisory Council on the Arts a citizens committee on the arts might be formed?

Mr. GLAIMO. I would certainly be in favor of that.

Senator PELL. Your own community, too, is very active in the field of art, is it not?

Mr. GLAIMO. Yes; they are, and in fact, most of our State is very much interested in the arts. Of course, in the lower part of our State we have people who are active in the arts in New York, and, therefore, we get a great deal of interest generated in our State as a result of their being residents.

Senator PELL. I thank you very much, indeed, for taking the time to come over here.

Mr. GLAIMO. It is a pleasure to come over. Thank you.

Senator PELL. Our next witness is Mr. Charles Nagel, director of the City Art Museum of St. Louis, Mo. You were formerly director of the Brooklyn Museum?

#### STATEMENT OF CHARLES NAGEL, DIRECTOR, CITY ART MUSEUM OF ST. LOUIS, MO.

Mr. NAGEL. I was; yes, sir. I am greatly honored to represent a highly individualistic profession, but one which goes back to the roots of the country, the early 19th century.

Charles Wilson Peale had a museum in Independence Hall, Philadelphia, when the Government moved to Washington. William Clark, in St. Louis, had a wonderful collection of Indian artifacts which he gathered on his tour of duty to the western coast. John Trumbull, an aide to George Washington and a painter of the Revolution, had a museum built in New Haven in 1832, which is now the Yale University Art Gallery.

I am Charles Nagel, director of the City Art Museum of St. Louis, a Midwest museum which in little better than a half century has managed to achieve a position among the top dozen art museums of the country. Our collections, estimated as being worth some \$12 million, span in time and space cultures from early Egypt, the Near and Far East, through historic Western art up to work being produced currently.

We have also a continuous program of traveling exhibitions, and our attendance is some 325,000 annually.

We have been able to accomplish as much as we have thanks to a most liberal law of the State of Missouri under which we operate. This law simply says that any city of more than 400,000 in the State of Missouri may by the vote of a simple majority elect to devote annually one-fifth of a mill on the property tax valuation to the support of an art museum. The funds so raised are to be administered by a board of control of nine members, the first such board to be appointed by the mayor of the municipality and subsequently to be self-perpetuating. The maximum of freedom of action has produced excellent results. The public library system and the Zoological Gardens of St. Louis are operated under similar laws. I am happy to say that the rate of the tax has been altered upward, several times in the case of the library and doubled only this year in the case of the zoo and the art museum.

Under laws of such liberality these cultural institutions have flourished in modest if not spectacular fashion. The art museum this year received some \$340,000 and next year will get about double that amount.

Here, then, is one of our troubles: We are fortunate in being supported by tax funds, but, as an institution growing in size and aiming even toward a richer, larger program, we are unfortunate in that such support is still far from adequate.

In the Brooklyn Museum, of which I was director from 1946 to 1955, the collections belonged to the trustees; the building and its upkeep were the responsibility of the city of New York. We worked with industry and supported an art school. There are many variants on this divided method of operation and upkeep but none of them, save in those few institutions with massive private endowments, provide much more than the necessities of a program. And we are finding it increasingly difficult to obtain funds from private sources in today's tax picture, one reason being that we as museums are permitted only a 20-percent income tax deduction as against 30 percent allowed to universities and colleges. I believe that out of the charitable dollar from foundation sources only 3 cents goes to museums or purely cultural programs at the present time.

American museums of all kinds—art, science and history—have made contributions to the museum field so new and fresh that they have won the right to be taken seriously as educational institutions and not just handsome storage warehouses. They have acted on the unique assumption that distinguished collections have been placed in their charge, not to be admired and studied by a few experts and connoisseurs, but to be used in every way consonant with their safe-keeping, in the business of bringing home to our people more knowledge of the world about them and of their ancestors than can be gained from books alone. This is important to a people of so enormously varied racial traditions as ours.

In other words, we regard our collections as the raw material upon which an educational program can—and must—be built. Our museums have indeed become educational institutions with a serious purpose and we hope that this fact—for we believe it to be a fact—will soon be recognized in the tax structure of our Nation. For now museums are every day losing to the more conventionally organized educational institutions much, not alone of direct financial support but, besides, of actual collections themselves, because of this tax differential.

I remember in 1951 when the first UNESCO seminar on "The Museum in Education" was held at the Brooklyn Museum that the participants from some 40 different countries were surprised, and in some cases aghast, at the freedom with which we used our collections for educational purposes. In the course of a month they came to understand what we were trying to do and in most cases accept it.

For in our art museums are gathered the summation of man's artistic achievements, past and present. If a European museum were destroyed, granted that some of the cream of man's accomplishment would be lost, there would be countless other monuments to man's greatness still standing. If anything happens to our museums in America, all our ancestral roots, save only those to be found in books, have been severed; we are cut off completely from our past and left to sail on, with no help or guidance from those who came before us.

So it is a matter of tremendous encouragement to those of us in the museum field—a field which, under the leadership of the American

Association of Museums, is happily gaining each day more of the kind of recognition it deserves—that these three bills, S. 741, S. 785, and S. 1250 are under consideration by the Senate of the United States.

I have the privilege fairly recently of serving for 2 years on the Advisory Committee on the Arts which had its headquarters in the Department of State. We did our best to be helpful but, when the administration changed and that committee came up for review, I think we all felt that something more was needed, something broader and more inclusive.

S. 741, aiming at the establishment of a Federal Advisory Council in the Arts, seems to meet just such a need. It would be large enough to be representative, yet small enough to be effective—provided, of course, members were appointed who took their positions seriously and regularly attended its meetings. The term of appointment, 6 years, is long enough for members to become effective in their work, and the provision for the terms of one-third of the committee to expire every 2 years makes for continuity while insuring a turnover of personnel.

The accent would seem to be on the active pursuit of the arts with the performing arts to the fore. I would like to put in a word especially for the visual arts, with our museums as a very active potential force in creating worthwhile programs for consumption either on the homefront or abroad.

The three functions of the council are admirably stated and give great cause for encouragement so that, if enacted, we need have no fear that our country will not be able steadily and quietly to do itself credit in this field of the arts in comparison with other nations who have come to rely so heavily on them in the way of propaganda.

If put into effect it would bring into being most of the objectives sought by the Committee on Government and Art, a body of representatives drawn from most of the national organizations concerned with the arts with whose work I am sure you are familiar. I had the honor to serve for some years on this committee under the leadership of Lloyd W. Goodrich, director of the Whitney Museum of American Art, and it is encouraging to see so many of the objectives we sought incorporated in this bill.

S. 785, to establish a National Cultural Development Act for a program of Federal grants to the States to help programs and projects in the arts, would be a most helpful law in that it would assist and implement various new projects in the arts which might appear valid in the light of activities of the Federal Arts Council. In addition, it would be designed to aid existing projects so that organizations, long on ideas but short of funds, would receive the kind of help that might put many a worthy project permanently on its feet. It would require each State to exercise some initiative in the matter but would as well leave with the Secretary of Health, Education, and Welfare some control over projects once approved and underway. It would encourage the development of programs in States presently somewhat backward in the matter of the arts, and would as well reward with further support such States as Virginia and New York where great enterprise has already been shown.

S. 1250, to establish a U.S. Arts Foundation, might well do for the arts what the National Science Foundation is accomplishing in the field of science, and its establishment would, in itself, be a source of great encouragement to those presently laboring in the vineyard of the arts.

The fact that the Foundation would be set up to encourage existing organizations by means of matching funds, to bring art activities to areas where they are at present almost unknown, and to encourage international cooperation in the arts is most heartening to those of us who believe that the arts are potentially as powerful a means as can be conceived of to convey to people, whether in our own or other countries, the ideas and ideals which are the product of our civilization and of which we are most proud.

I have said earlier that the number of institutions with sufficient funds to put on the kind of program they would like to present is extremely small. Almost all institutions work under the handicap of having to cut programs, reduce activities, pare expenditures for acquisitions and even for conservation, or limit the number and quality of the personnel of the organizations. Few institutions have funds to send representatives to conferences abroad and would welcome help in doing so.

Take, for instance, my own museum, as a typical example, which has taken seriously its duties of education ever since its inception in 1909.

This, I think, is a fairly typical example of the many museums in our country. We have an education department which works on both a child and adult level. As a municipally supported institution we feel it is important to interpret liberally our duties to our metropolitan area. Though taxes derive from St. Louis alone, we do not stop people at the door to inquire whether they are taxpayers, but, rather, carry out to the best of our ability the bold legend over our front entrance:

Dedicated to Art and Free to All.

Our education program is much in demand by the public school systems of both St. Louis and some of the smaller municipalities surrounding it. While we do receive some financial aid from some of these school boards, we cannot begin to meet the demands made upon us for educational services. We are at present planning a course of training for volunteers to supplement our existing educational setup.

We have in the past conducted formal art education courses in conjunction with our close neighbor, Washington University and with the University of Missouri, and would like to do so again were sufficient funds in hand.

Our temporary exhibition program is limited severely by lack of funds; yet, here is an activity which enables us to bring to people a familiarity with areas and periods quite foreign to their everyday experience, and which are represented slightly or at most far from adequately in our permanent collections.

Next winter we shall have the Tut-Ankh-Amon exhibition which the Smithsonian Institution has brought to this country. This show is a costly one and a great strain on our budget. Yet, we feel obligated to bring to the people of our city, State, and region something which

is now only a name to them, to make it real, and through the beauty and rarity of what has been sent to us by the Cairo Museum make them more sympathetic with and understanding of the ways of others who existed in times too far past to be readily comprehensible. Perhaps it may make more understandable the problems of contemporary Egypt as well. We hope so, in any event.

This is simply a sample of the kind of thing we are constantly having to retrench on when we know the demand is for far more than we can give.

The passage of any, or, it is to be hoped all, of these bills would be a great source of encouragement to those of us who have for years done the best we can with what we have, who have stretched our resources in order to serve a somewhat larger group than that from whom we receive support and who are ambitious to proceed with the kind of well-rounded program for which American museums have come to be known, but which is still only in the infancy of its development.

With greater leisure time in the immediate offing for our own people such legislation would be of the greatest possible importance to all those who believe in our country and in what it is capable of producing in the way of mental and spiritual nourishment through the arts.

I sincerely thank you for the opportunity to testify before you, and if you have any specific questions, I will do my best to answer them.

Senator PELL. I thank you very much, sir. I know well the important and illustrious position you hold in this field. I was wondering if you could, for 1 minute, give us your thought on the connection of museums with universities. Is there an intimate relationship, or do you see them as two separate activities?

Mr. NAGEL. You mean university museums?

Senator PELL. Yes, exactly.

Mr. NAGEL. Well, I think they have a very interesting and vital function. I was for 6 years a curator in the Yale Gallery of Fine Arts, and what they can do on the undergraduate level and on the graduate level, also, is something quite different than what a municipal museum such as mine, such as the St. Louis Museum, does.

The museums, the university museums, seems to me to have a special obligation to have collections which are rapidly turned over on which small, special exhibitions can be gotten up to illustrate specific points in courses on the history of art that are being given at universities, and they are able to do that kind of thing in a way that large municipal museums simply cannot do.

I know that the Washington University in St. Louis does not have a museum because they use ours, and it is possible to work out means of cooperation, but I do think that the university museum, as quite a different kind of body, has a very great function.

Senator PELL. I would like to compliment your museum, which, as I recall gathered a collection of Bingham paintings, and published a book about it.

Mr. NAGEL. Yes, we have.

We regard Mr. Bingham as being one of our most distinguished regional painters.

Senator PELL. Were you in charge of the museum when that book was published?

Mr. NAGEL. Yes.

The Nelson Gallery, Kansas City, and ourselves put on this show. It was a fine show. We had every known Bingham painting, I think, except one, which was in the hands of restorers and possibly one or two more.

Senator PELL. Thank you very much.

The next witness is Mr. Douglas Richards of Phoenix, Ariz.

We are particularly honored to have Senator Goldwater here to hear you.

#### STATEMENT OF DOUGLAS RICHARDS, MANAGER, PHOENIX SYMPHONY ASSOCIATION

Mr. RICHARDS. Mr. Chairman and members of the committee, my name is Douglas Richards. I reside in Phoenix, Ariz., where, for the past 3½ years, I have served as manager of the Phoenix Symphony Association.

I wish to express my appreciation to the chairman and the subcommittee for your invitation to appear at this hearing and present our views on the various Senate bills now under study by this subcommittee, and to comment on the general question of the relationship between the Federal Government and the arts. I also welcome the opportunity to discuss with you the cultural activities in my city and State. We who are actively engaged in the everyday problems of arts financing and production in the various American cities are gratified to know that these same problems are also your concern.

I appear before the subcommittee today with a prepared statement based upon a resolution passed by our board of directors, February 13, 1962, reflecting their attitude toward Federal subsidization of the fine arts in the United States.

Mr. Chairman, I wish to submit a copy of that resolution for the record, if I may, at this point.

Senator PELL. Without objection it will be included.

(The document referred to follows:)

#### RESOLUTION PASSED BY THE BOARD OF DIRECTORS, PHOENIX SYMPHONY ASSOCIATION, FEBRUARY 13, 1962

The board of directors of the Phoenix Symphony Association is convinced that support for community symphony orchestras should continue to come through voluntary efforts at the local level, and that responsibility for financing the arts in the United States is not a proper function of the Federal Government.

We believe that the tremendous growth enjoyed by the various arts groups and particularly symphony orchestras in America during the past 50 years is ample evidence that the job can be done at the local level. With renewed and continuing effort on the part of civic-minded people responsible for obtaining local support, this growth will continue, in both quantity and quality.

There is general agreement that in our form of democracy, the arts flourish best in an atmosphere of complete freedom, imagination, initiative, and local autonomy. We believe that growth can best be achieved by the continuation of the traditional American program of private enterprise and initiative, with Government encouragement by means of tax forgiveness on personal and corporation donations.

Mr. RICHARDS. I wish also to point out that the board of directors I serve is composed of prominent community leaders, representing both major political parties.

The Federal Government has been of tremendous value to the arts by granting tax forgiveness to individuals and corporations who make voluntary contributions to arts groups. Relieving symphony orchestras and other arts groups from the necessity of paying the 20-percent admission tax on tickets has also been of great assistance.

Additional evidence of your concern is apparent in the fact that during the first session of the 87th Congress, no less than 40 bills concerned with a variety of matters pertaining to the arts were introduced.

There are many individuals and groups who welcome the recent legislative interest and who sincerely believe that the future growth of the fine arts in the United States is dependent upon Federal legislation which would provide for the subsidization of arts groups by Federal tax dollars.

We do not share this belief.

Even though evidence is available that the fine arts in the United States are flourishing, these groups and particularly the large budget symphony orchestras are faced with serious financial problems and the professional musician is finding it increasingly difficult to earn a living wage from his profession.

The growth of interest, however, is still not sufficient enough in income dollars to offset increasing cost of production in most cities.

We are convinced that the solution to these problems, as serious as they may be, must be found at a level not exceeding the individual State Government.

We do not presume to propose a "magic" solution to these problems. Those faced by the major symphony orchestras operating on annual budgets ranging from \$500,000 to more than \$2 million cannot be fairly compared to those faced by orchestras with annual budgets of less than \$500,000. For example, the Phoenix Symphony Orchestra's estimated budget for 1962-63 will be \$145,000. Before exploring possible answers to symphony orchestra financial problems at a level that, in our opinion, would be most desirable, may I present the objections to Federal financial participation in the fine arts by the board of directors of the Phoenix Symphony Association:

(1) We do not believe that it is a proper function of the Federal Government to finance the arts in the United States.

(2) It is generally accepted that in our form of democracy, the arts flourish best in an atmosphere of complete freedom, imagination, initiative, and local autonomy. We do not believe that it would be possible to conserve these strengths if the fine arts were to enter into partnership with the Federal Government.

(3) We believe that Federal tax subsidy for the arts would result in greatly reduced voluntary support at the local level, and voluntary support is one of the cornerstones of our arts as well as our charitable organization financing. It is conceivable that volunteer support might eventually cease entirely and the fine arts would then find themselves in the undesirable position of having to depend entirely upon Federal tax dollars to replace the revenue lost from volunteer support. Eventually the fine arts might find themselves with problems far greater than those they presently face.

With these points in mind, I would like to comment briefly on the development of the fine arts in my own State of Arizona and specifically the development of the Phoenix Symphony Orchestra. Since approximately 1 B.C. when our area was inhabited by the Ho-ho-Kam, who served as the architects for much of our present irrigation system in Phoenix, to the present day, the arts have played a vital role in the lives of the people of our area.

There are three symphony orchestras in our State who receive voluntary support from area citizens: The Phoenix Symphony, Tucson Symphony, and the Northern Arizona Symphony in Flagstaff.

The citizens of Phoenix support an excellent symphony orchestra, an art museum, a musical theater group, a flourishing chamber music society, a little theater organization and the Heard Museum dedicated to the preservation of primitive arts throughout the world with emphasis on primitive arts of the Southwest area. There are many other cultural organizations in the Phoenix area too numerous to mention. The Phoenix Symphony Orchestra will present approximately 30 concerts during the coming season, including performances for adults, elementary school children, and high school students. Demand for tickets to concerts for the past 3 years prompted our board of directors to authorize two performances of each concert during the 1962-63 season.

Four years ago the orchestra presented eight adult concerts and the annual budget of the Phoenix Symphony was \$68,000. That particular season closed with a deficit of approximately \$6,000. The estimated expenditures for 1962-63 will be \$145,000. It is possible to operate our orchestra at this figure due to the fact that our musicians do not depend solely upon orchestral income for their livelihood. The Phoenix Symphony Association and the symphony guild will raise from voluntary contributions approximately 51 percent of the total amount of moneys required to operate the orchestra next season and approximately 49 percent will come from the sale of tickets and program advertising. The association receives no subsidy from State, county, or the city government, and, to my knowledge, none has been sought. Financial audits for the past 3 years show that the orchestra has operated in the black and the \$6,000 deficit has been retired.

I do not intend to intimate that financing the Phoenix Symphony is an easy task. The small success we have enjoyed is due to the dedicated work by volunteer workers soliciting contributions from Phoenix area citizens and industries who sincerely believe that the orchestra helps to serve as a firm foundation for the cultural life of our area.

Within the next 5 years, due to the rapid growth of our area which will result in an increased demand for more service from the orchestra, we may experience the same financial difficulties that are besieging other orchestras today. A long-range planning committee appointed by our symphony association president is presently functioning, seeking to anticipate these problems and devise a plan to combat them. If this day arrives, we believe that the situation can be handled at the local level.

There is one area where the Federal Government is presently being of great assistance to arts groups and where we believe increased assistance would be most welcome. The Government has been most

helpful to fine arts organizations by granting tax forgiveness to individuals and corporations who voluntarily contribute to these tax-exempt organizations. We would favor seeing the present allowable percentage increased both for individuals and corporations. This would allow increased and additional voluntary contributions to organizations at local levels with governmental encouragement.

We believe that there are ways and means yet to be fully explored at a local level. For example: State, county, and city support for the fine arts should be encouraged. A few orchestras presently receive financial support from one or all of these, but we have only scratched the surface in this area. We believe that every city, county, and State should lend financial assistance to arts groups for services performed. Such services, as they might pertain to symphony orchestras, could include educational concerts for children, concerts in cities where an orchestra could not exist permanently, the production of recordings and tapes for school use, and many other services too numerous to mention.

There must be increased vigor on the part of those presently charged with the responsibility of financing local arts groups. State, county, and city governments will not, in most instances, appropriate funds for arts groups unless governmental leaders are thoroughly convinced that the programs offered by these groups will be of real benefit to the taxpayers. It is the responsibility of board members, women's committee members, managers and artistic leaders in the various States to convince community leaders that the fine arts play a vital role in the lives of our Nation's citizens.

The fine arts of America have enjoyed prosperous growth through the utilization of the free enterprise system. As imperfect as that system might be, let us not abandon it to a system that might eventually stifle the creativity of our artists and surrender our local autonomy to the Federal Government. Thank you, Mr. Chairman.

Senator PELL. Thank you very much, indeed. Your testimony has been most stimulating.

Do you have any comments or questions, Senator Goldwater?

Senator GOLDWATER. No. I have to admit that I did not know Mr. Richards was coming to testify until he arrived, and I did not review his testimony.

I am very happy that he has taken this position. I might say it is in keeping with the development of the arts generally in our State, and just lends strength to my belief that the Government can help in these situations by what Mr. Richards has suggested: a more lenient attitude toward tax writeoffs for donations of objects of art, pictures, and particularly money.

I have watched the development in my State of art museums that are now rated among the best of the smaller ones in the country, this symphony orchestra of which Mr. Richards is the manager, and a great number of other art institutes and art groups in my State, all done by local financing through voluntary contributions.

I think, if it can be done in a State like Arizona, which ranks about 29th on the scale of per capita income, it can be done anyplace, and I share Mr. Richards' fears and the fears of the board that he represents that the Federal Government eventually will do more harm in this field than good by overregulating it, by overcontrolling it.

We have an example that you might be interested in, in the Southwest now. The Navajo Indians are very artistic. Most of our native Indians have some art ability. But the Indian Bureau has brought in a professor from Germany to teach them how to paint.

I cannot see any rhyme or reason to this in wanting to establish a rather expensive museum to show the improved art of the Navajo. The Navajo could probably improve our art, if he were allowed to.

This is the type of thing which, if the Federal Government gets into, I think is inexcusable and uncalled for. I am speaking of paintings, both oil, watercolor, and etchings, which are much better when they are done under native inspiration and done, also, I feel, with the artist's own abilities being used rather than being pushed from some direction above.

I recall the days of the WPA. I have seen a lot of murals around this country done during that particular time. I would not have one of them hanging in my backroom.

I do not think the Government did anything to inspire artists during that period.

I may be old fashioned; it might be considered hard boiled by some; but I know only one artist who is wealthy and who did good work, William Lee.

Most artists have had to work hard to get up there.

I just want to compliment you, Mr. Richards, on your testimony. I know it is not in keeping with the feeling of most of the other witnesses, but I think it is a refreshing one, that a small State, faced with 25 years ago no symphony orchestras, no large art museums, has been able to place itself on the cultural map as well as it has. This has been due to the industry of their own people.

Senator PELL. Thank you, Senator.

I think your State has been particularly fortunate, too, given the quantity of people who because they like the climate and the environment have gone out there in their varying degrees of economic well-being.

Senator GOLDWATER. That is true.

Senator PELL. I have a few additional thoughts I would like to raise. I was wondering, first, what your view was as to these specific bills.

Would you oppose the idea of a Federal Advisory Council, per se? Would you give us your thoughts on that?

Mr. RICHARDS. Mr. Chairman, when I received my invitation to appear, the specific bills that would be considered were not indicated in the telegram, so I did not know which ones to study.

Senator PELL. Excuse me, I am informed they were sent to you, sir. Maybe they did not arrive in the mail.

Mr. RICHARDS. They could have arrived after I left. However, in regard to the Federal Advisory Council on the Arts, I believe that our board would feel this way:

That it would be a steppingstone toward something that we at the present time find most undesirable. We think that if the Council is established, it, then, may lead to subsidy which might lead to control.

Presently, we enjoy subsidization by the Federal Government through the tax program, and this we welcome, but I believe that this would be one of the reservations that our board would have.

Senator PELL. I have another more general question.

I was wondering, where do you feel that art—Senator Goldwater was talking about creative art—is best found today?

Do you think it is in our country or do you think it is in the Soviet Union or do you think it is in Great Britain, the Congo, or what country, would you say?

Mr. RICHARDS. Mr. Chairman, I wish I were experienced enough and had the knowledge to answer that question. I do not believe I can answer your question, because I do not feel that I am equipped to answer it.

Senator PELL. I also noticed that in your testimony you mentioned that the majority of your musicians did not derive their total livelihood from their salaries.

Mr. RICHARDS. That is correct.

Senator PELL. I wonder if the caliber of music of the orchestra would not be even further improved if the people could devote themselves full time to playing?

Mr. RICHARDS. I think the obvious answer would be "Yes." However, in our case—and, understand, Mr. Chairman, I speak only for the Phoenix area and the Phoenix Orchestra—we feel that we are coming to that within a few years.

However, we feel that we must crawl before we walk. And, since putting musicians on a full-time salary would probably more than triple our budget, we do not feel at the present time we would be equipped to raise voluntarily from the community the money required to do it.

Now, when the time arrives, we hope then to have a program that we can present to our city, to our country, to our State, and we will say to them: "These are the services we will perform in return for tax dollars."

This will enable us then to hire musicians on a full-time basis and keep them busy.

Senator PELL. Returning to the question of art abroad and here, the thought I was trying to lead into is that there is scarcely a small city in Western Europe or even in Eastern Europe where there is not a symphony orchestra, whereas, in our country, I think there is a rather unfortunate lack of symphony orchestras such as yours throughout the United States.

In most of these countries there is a relationship between the government and support for the orchestras.

I was wondering if you felt that this kind of relationship would be dangerous in our own country.

Mr. RICHARDS. I would make this comment, Mr. Chairman. According to the latest information that I have in my office from Broadcast Music, Inc., there are some 2,000 symphony orchestras in the world. Over half of those are in the United States.

Senator PELL. Excuse me, did you say 1,000 symphony orchestras in the United States?

Mr. RICHARDS. Yes, sir, there are.

We must keep in mind that there are some 883 community orchestras in this country.

A community orchestra, in symphony jargon, is an orchestra that operates on a zero annual budget to \$100,000. The next step up, again in symphony jargon, is from \$100,000 to \$500,000. Orchestras in this

budget category, including the Phoenix Symphony, are classified as metropolitan orchestras. Then those orchestras from \$500,000 up are major orchestras.

There are some 22 metropolitan orchestras; and I believe at the last count, some 26 major orchestras in the country.

So the bulk of the orchestras in the country are community orchestras with musicians playing on a voluntary or semivoluntary basis. In my opinion, these orchestras play a vital role in the American symphony orchestra movement.

Senator PELL. I thank you very much.

Senator Goldwater, do you have anything further?

Senator GOLDWATER. Just one thing.

We have tried here for a number of years to eliminate the cabaret tax which was placed in effect during the war. This tax was cut in half, but, if it were eliminated, I think it would do more for the musicians.

Many of these musicians are not only the dance band type, but also the orchestral type.

We have not been able to convince the administration, either under President Eisenhower or President Kennedy, that the law has reached the point of no return.

The income taxes being collected from these professional musicians, if they were employed, would be some four times what is being collected in taxes.

This is something that the committee might look into even if it does not come under our province.

I think it would form a means of relief to these musicians who are now unemployed if patrons of nightclubs and restaurants did not have to pay the tax, and they might be employed.

Senator PELL. Do you think the national welfare might be advanced by enlarging nightclubs?

Senator GOLDWATER. No, I kind of hate to use the word "nightclub" in connection with it.

I forget the figures, but I think it was some 40,000 musicians employed at one time, and many of these men did play in other orchestras.

It is a tax that has long since served its purpose, and I think it would help to get qualified professional musicians back in their jobs.

Senator PELL. Thank you.

I am not sure I agree with this.

I thank you, sir, for coming, and I assure you that your testimony, running against the general tide of testimony so far, will be very useful to the committee.

Mr. RICHARDS. Thank you.

Senator PELL. Thank you.

The next witness is Mr. Daniel Harris, president of the National Opera Association, Oberlin, Ohio.

**STATEMENT OF DANIEL HARRIS, PAST PRESIDENT AND MEMBER,  
BOARD OF DIRECTORS, NATIONAL OPERA ASSOCIATION, OBERLIN,  
OHIO**

Mr. HARRIS. Mr. Chairman, I wish to correct one impression, and that is that I am president of the National Opera Association.

I have been president and I am a member of the board of directors, but the president at this time is Mr. Howard Groth of Arkansas State Teachers College.

I have come with his approval, and he has authorized me to represent the organization.

Before I begin, I should like to agree with Dr. Bush-Brown in his hope for a distinction in approaching the arts between the arts which are more or less permanently represented by buildings, sculpture, and painting, and those which are evanescent, living art presented in theaters and concert halls. They do require different approaches, and that has been brought out, I believe, by the testimony this morning.

I should also like to agree with the distinction which he drew between research and creation; the fact that many millions of dollars have been poured into research, whereas support of the creative arts leading in an entirely different direction, has never been adequate.

I should also like to agree with Mr. Porterfield in his request for support for the professional side of the arts. In my case I refer particularly to the performing arts, and with that brief prelude, I should like to address myself directly to the bills under consideration, 741, 785, and 1250, in numerical order.

First, S. 741 for an advisory committee. I see nothing against such an organization, although I feel that it might duplicate work which has already been done by the foundations and might postpone tangible action which is the thing most needed at the present time.

Again, its recommendations might not be welcomed in various parts of the country, and in any forward step in this direction I would feel that tastes and cultural patterns of different parts of the country should be respected, and that the United States, if it offers any help, should offer only assistance, rather than dictating a pattern.

Other than that, I feel that the establishment of an advisory committee might be very valuable.

Certainly I wish to express appreciation for all the effort and thought that has gone into the planning of these bills, and anything I say I do not wish to be at all derogatory.

S. 785 provides for matching funds. The wording of this bill including, as it does, movies, radio, television, and the restoration and maintenance of monuments, is not at all in harmony with the amount offered to the States. The restoration of an old and beautiful house, the maintenance of a battlefield could very easily use up this amount of money or 10 times the amount.

And the inclusion of movies and radio and television might well be included in the advisory phase of S. 741, but I wonder at their being included in S. 785, where they are supposed to be included in the fields covered by the \$100,000 allotments.

Then the third bill, S. 1250, I wish to make it clear at this time that I favor the U.S. Arts Foundation bill offered by Senator Javits of New York. It has the advantage of great flexibility to meet the needs of the various regions of the country, and it offers tangible aid to groups or organizations that already exist.

It is not a substitute for existing support, but it is a device which would permit thriving organizations to become more useful, and struggling organizations to become more secure.

It does not put the Government into the producing business, but the Foundation could step in and, by using the principle of matching funds, salvage an artistic project whose loss would be keenly felt by the Community, State, or region.

Similar to the British Arts Council and the Canadian Arts Council in many ways, it is based upon the premise that an informed part of the American public will support good music, including symphony concerts, good theater, including opera, drama, musical productions and ballet, and good art.

Of the above-mentioned, the performing arts have always been the stepchildren in the United States. Tremendous contributions have been made by individuals, foundations, and States toward the training of the performing artist in this country, but very little has been done to assure him or her of an honest living.

In view of Senator Goldwater's remarks, I do not refer to a luxurious state of existence, but the ability to make a living by exercising the profession for which one is prepared.

Our Puritan pioneer background sometimes makes it difficult for us to think of the artist, and particularly the performer, as a valuable member of society. Excellent foundation projects to train conductors and artists only add to an already glutted market if no new outlets are provided.

Subsidy of the end product, public performance, is the only answer.

Under the stimulus of the U.S. Arts Foundation regional companies for the production of opera, musical comedy, and drama might well bring live performance to many cities and towns long without such benefits.

Such companies could also provide opportunities for our mature artists who are now working in Europe, and valuable experience with the possibility of earning a living for the more capable graduates of our universities and music schools.

Instrumentalists would find employment, and outstanding musicians would have a chance to develop into the conductors and musical leaders of the future.

Most of the symphony conductors of the past 50 years have achieved recognition and experience through the musical theaters of Europe. It is time for us to recognize the importance of training our own leaders by permitting them to work at their trade here at home.

All the seminars and training projects in the world are not as valuable as actual experience under professional conditions.

It was said by some that in a time of world tension and national crisis, it would be ridiculous to make the smallest gesture toward the support of the performing arts, but if we wait for the ideal time, when will we ever begin?

We have become bogged down in a swamp of subsidy for material things, frequently negative subsidies. We pay farmers not to grow wheat; we kill the little pigs, we burn the potatoes, but we take no steps to guard this living national treasure which we run the risk of losing.

I refer to the talent and performing skill of from some 200 to 300 young Americans who are singing in the opera houses of Europe, principally Germany. Many of them have benefited from the extraordinary Fulbright Act in the preparatory stages of their work and

have now won places for themselves in the European theater in open competition.

Most of them have year-round contracts with a month of vacation. They are excellent artists. I heard many of them this last year. And they have rendered valuable service to the foreign communities in which they have worked.

Now, however, a new generation of young German and Austrian and Italian artists has come forward, each rightfully claiming the opportunity of making a living in his own country. What is to become of the talented, experienced American singers? When they come home, perhaps two or three will be engaged at the Metropolitan; a similar number will be engaged for the short season in San Francisco and Chicago; a few will be able to fit into Broadway productions; and one or two will become concert artists of stature.

Most of them will be obliged to apply for teaching positions, whether or not they have sufficient background ability and interest to become good teachers.

The U.S. Arts Foundation, administered with imagination, might help to guide some of these excellent performing artists into useful channels here at home and at the same time extend the length of the season for some of the struggling symphony orchestras through pre-season and post-season opera programs.

Infinite possibilities come to mind of ways in which this bill could stimulate the economic climate of the artistic world.

The Foundation might eventually prove to be the living organization which would function in the new cultural center, encouraging and choosing the best from the Nation's performing groups to appear in Washington.

The National Arts Advisory Council might be valuable, and I certainly would not oppose its establishment, but what we need now is action involving financial aid.

We have the excellent examples on the New York State Arts Council and the British and Canadian Councils. They have proved that such projects can successfully be administered by men of integrity, judgment, and taste.

No legislation is perfect, but I believe that the U.S. Arts Foundation could render great service with comparatively little financial outlay.

Thank you. I shall be happy to answer any questions.

Senator PELL. Thank you very much, indeed, sir.

To interpolate for just a moment, while you would prefer to have S. 741 enacted upon first, you would like to see us go further than that bill. You would agree, though that S. 741 at least would be a first step in the right direction?

Mr. HARRIS. I would.

I would hope that it could be done, because it is certainly needed. I would feel that S. 741 or S. 1250, are by no means, mutually exclusive.

Senator PELL. They are mutually complementary.

Mr. HARRIS. That is right. They really do not interfere with each other in the slightest.

Senator PELL. Thank you very much, indeed, and we are very glad, indeed, to have the benefit of your testimony.

I now call on Mr. Daniel Millsaps, landscape and water color painter. Will you introduce yourself?

**STATEMENT OF DANIEL W. MILLSAPS, WRITER, PUBLISHER, AND ARTIST**

Mr. MILLSAPS. Yes.

I am Daniel Millsaps, writer, publisher, and practicing artist. I am very happy for the chance to be here today with you.

My statement is very short and the printed one has errors which I will try to correct.

I received my education, bachelor of arts, at the University of South Carolina, and was fortunate enough to attend the Art Students League, world famous, in New York to study painting and the graphic arts.

I have practiced my art for the last 20 years, and it is in this capacity that I want to testify today.

I am not here to represent officially all of the artists in the country. However, in my testimony I will attempt to give what I feel is the view of the greater majority of the visual artists.

For years it has been the aim of the U.S. Government to keep ahead of the other modern-day countries in social and economic areas. However, in doing so, we have become negligent in meeting the responsibilities of our cultural life. The United States would probably rank among the lowest countries in the world in its Federal activities to encourage and stimulate the arts of this country. Hundreds or more of young people who have great talent are being deterred from pursuing a life in the arts because of the lack of official recognition that this country has given its artists. As recently as the 19th of this month, the Associated Press art editor, Miles A. Smith, wrote a full-page feature appearing in many papers noting the economic plight of artists in the United States. He said that despite the cultural boom that seems to be growing in this country, the artist still must struggle for his very existence.

I feel the ideas embodied in the three bills which are before this subcommittee would do much to alleviate the plight in which American artists sometimes find themselves. These bills are concerned with providing a means by which the Federal Government would display its interest in fostering cultural development. This interest is fundamental, and I believe that the initial responsibility for encouraging cultural development and achievements must come from the leadership of this country.

Historians have for years always placed a high regard on a civilization or country who has displayed a large degree of cultural and artistic development. I feel that if action is not taken by the Government to encourage these aspects of our American way of life, history may record us as a nation with no appreciation of esthetics or the arts.

In the spring of 1961, the Capitol Hill Community Council here in Washington sponsored a rather large and exciting art exhibit, which I cochaired with Mrs. Roswell Ward, who is here today, and who will submit a statement, if it is allowed, for the record of these hearings.

She took the role of the community affairs expert and I the role

of the artist. It worked very well, the combination. We had no official recognition from the Federal Government, not because there was no interest, but simply because there was no office through which our requests could go.

Had there been a Federal Advisory Council, we quite possibly could have enlisted much more support and thereby broadened our show and made it more accessible to the public. Fortunately there was a limited amount of private financing which enabled us to prepare a book based on our experiences in organizing such an exhibit and explaining in detail the complexities of presenting an art exhibit of this kind. This book, although long overdue, has now received recognition from the USIA and is being circulated throughout the world by their facilities.

I want to thank the two Senators here today for the help they personally gave in that show by appearing and by giving endorsements to the art show, and to its publication the "Community Art Show Guide."

It helped us a great deal.

Individual States are beginning—this has been discussed in the hearings—to recognize the need to stimulate the arts, and although this is growing, there is still a lack in overall coordination. Recently, the Washington International Art Letter, which we publish, wrote all the Governors in the United States asking for their cooperation, through the various agencies that exist in their States.

We heard from 23 of them personally within the first week, and the rest of them had their agencies contact us.

I feel that this indicates quite a broad, State level interest, more than most people realize, but, again, we feel there is need to coordinate all the efforts on the local, State, and National level.

To add a little information which you asked of other people, Hawaii just a few days ago has appointed an arts council composed of 34 members. I do not know what the appropriation is yet, but the first action that they took was to have the University of Hawaii do a survey of what all States are doing, how they are doing it, and all foreign nations.

That might be of some use to you.

Other things such as the contributions of business these days, with the S. C. Johnson Co. buying three-quarters of a million dollars worth of contemporary paintings to send around this country and around the world, with Walter Mack giving scholarships to the Atlanta Fulton County, who lost so many of their people, giving art scholarships from one of his companies, these things simply should be recognized by an agency or commended.

That is one of the functions that a council could perform and which would help a great deal.

The arts council movement in this country is tremendous, too, such as the Winston-Salem one, which is one of the most famous. It is the first one and the oldest, and the people are in touch with us with all of the details. Louisiana has had a State appropriation supported art commission since 1938.

Further than that, there has been developed a Council of Arts Councils, so you are not building on nothing when you begin to work on the Federal level.

In summary, I would respectfully submit that your subcommittee and the Congress as a whole has a responsibility to encourage young artists.

You have a responsibility to see that the artists of today receive proper recognition and a responsibility to see that the U.S. Government makes, as a part of its public policy, an effort to direct energies and funds toward, and to coordinate and stimulate, cultural endeavors in this country.

Thank you very much.

Senator PELL. In essence, then, you approve of all three of these bills?

Mr. MILLSAPS. In essence, I do, and I think the sooner the better. I do not know whether you can politically do it. There is a great deal of dissension about large appropriation bills, but in these you are not giving any great amount, so I do not think that would hurt.

Senator PELL. Thank you very much, indeed, for coming.

Mr. MILLSAPS. Thank you.

Senator PELL. At this point I will insert in the record the Washington International Art Letter mentioned previously.

(The document referred to follows:)

[Washington International Art Letter of September 1962]

UNITED STATES—FEDERAL

Depending on whether the Federal Arts Advisory Council legislation gets to the floor of the House of Representatives, the White House is withholding its decision as to whether to bring a council into existence by Executive order.

Congressman William H. Avery, Republican, of Kansas, reports that the legislation will not get out of the Rules Committee, along with some 30 others still resting there, and therefore the House will have no chance to vote on it. Avery wanted to bring it up again for a vote but Rules Committee Chairman Howard W. Smith, Democrat, of Virginia, has indicated he would not hear of it.

With 364 pages of printed testimony coming from hearings before the select subcommittee and reported out favorably by them, Rules Committee bottled it up. Expensive hearings on similar legislation have been held for many years. Perhaps if the money spent on the hearings were spent on setting it up, it would be more economical, to say the least. The legislation does not call for large expenditures of funds but the body it suggests is extremely important to the art world to have in existence.

The letter reported in our last issue that the Council legislation had already passed the Senate. An error was made and we should have said that it had been introduced there. However, similar legislation did actually pass this body in 1956 during the last 2 weeks of the session, therefore no chance was given for the House to pass it. We note with interest that once similar legislation has passed, on reintroduction it usually encounters no difficulty. With proper prodding this bill will encounter no difficulties in clearing the proper committees and being passed by the Senate early in the 88th Congress convening in January.

LATE INFORMATION

Hearings are being held by the Senate as this issue goes to press. No particularly new information is expected from them, but the sincere interest of the Senate is being expressed.

Mrs. Kennedy's homemaking and antiques, though to be appreciated, are not enough. The need is for an officially recognized body of qualified experts to advise the various Federal agencies and departments about matters pertaining to the arts. The body envisioned in H.R. 4172 would do just this through an executive secretary and paid committees.

We have interviewed many Congressmen and most are willing to vote "aye"—so long as the people at home do not get the impression that they (the Congressmen) are going "high hat." The guilt complex of such legislators must

be broken down before any real advance will be made officially by the Congress itself.

If even modest funds are made available, a formal lobbyist can be employed to show these Congressmen, at the next session, just how much grassroots support there is for such a council. The Letter has been approached by several qualified lobbying firms in Washington interested in carrying on this work. Readers are asked to indicate their interest in financing such an activity.

#### TAX-EXEMPT FOUNDATIONS THREATENED

Congressman Wright Patman, Democrat, of Texas, says tax-exempt foundations are violating income tax laws and tried to hold up granting further extensions of tax-exempt status to nonprofit activities. His report said foundations today bear a "frightening resemblance to the bank-holding companies invented by champions of monopoly in the early 1900's. He came up with some damaging statistics and findings. Conjecture is that nonprofit organizations will be having a harder time in the future to justify themselves; 522 are under investigation. These have 90 percent of the assets of all foundations. There are about 15,000 foundations in the category he is investigating while some 30,000 additional entities, somewhat close to foundations in their makeup, are really civic, educational or religious bodies, according to the Foundation Library Center. Hearings are to be held by Patman's Small Business Committee during the coming months. Many foundations make efforts to appear to be aiding art, while others do a very legitimate job of assistance. The repercussions from these hearings may hurt the many for the sins of the few.

#### COPYRIGHTS

Passage chances seemed dim in August that the bill to extend copyrights temporarily for 3 years would pass. Congress is supposed to be slated to consider next session a wide ranging overhaul of copyright laws. Justice Department has objected to the temporary change, saying that 56 years is enough (copyrights are for 28 years and can be extended once). The copyright law may mean more in dollars and cents to writers but it also affects artists whose works are in reproduction and bringing royalties.

#### "CULTURAL WEEK" ASKED

To point up the drive for funds for the National Cultural Center for which the main event will be held November 29, both the Senate and House have bills authorizing the President to designate the week of November 26 through December 2 as National Cultural Center Week. Following men introduced the bills: Senators Clark, Democrat, of Pennsylvania; Fulbright, Democrat, of Arkansas; Saltonstall, Republican, of Massachusetts; and Congressman Thompson, Democrat, of New Jersey.

All Members of Congress are on the board of trustees for the Center. The main events in this year's fund drive will be centered around a closed-circuit telecast to be known as An American Pageant of the Arts. Visual arts contribution in the drive will be through the Fine Arts Gift Committee, headed by Jerry Finkelstein, publisher of the Civil Service Register.

#### AVIATION AGENCY HAS DESIGN ADVISORY COMMITTEE

To advise FAA on such factors as architecture, design space layout, landscaping, decoration, furnishing, and lighting in the development of facilities, Administrator Najeeb Halaby has appointed a Design Advisory Committee to bring him the benefit of current thinking in these areas. Chairman is Mrs. George Y. Wheeler III, with members including William Walton, Gordon Runshaft, Andrew Ritchie, Henry Dreyfuss, Mrs. Aline B. Saarinen, Mrs. James H. Douglas, and Stanley Marcus.

Active on the Dulles International Airport project, the efforts of the Committee will extend to all facilities of the Agency. At Dulles one of the main objectives was to see that all features of the terminal are compatible with the impressive design executed by the late Eero Saarinen. The Committee is considering a national competition for the design of control towers. One aim is to keep airport facilities from becoming ugly and commercialized. Growing tendency throughout the Nation is to obtain expert advice on esthetic considerations in urban developments and facilities. (See "Urban Aesthetics" articles, this Letter.)

## ON THE WALLS OF THE HALLS—OF CONGRESS

Joining his colleagues in the exhibition of art done by contemporaries in home States, Senator Harrison A. Williams, Jr., Democrat, of New Jersey, is showing for 6 months a group of canvasses by New Jersey Artists Ruban, Burger, Konrad, Lenson, Dreiger, Lozowick, Rohomsky, and Petras.

Democratic Majority Leader Mike Mansfield (he says he likes "old-fashioned art" and shows two American Indian paintings in his office) attended the opening for the artists in Williams' office. Mansfield's wife has painted in watercolor and her works, along with those of a French artist and some children's art, form the Mansfield's home collection.

The works shown by Williams are mainly abstract and were gathered together by Meyers Rohowsky of Westfield, N.J.

Senator Philip Hart, Democrat, of Michigan, is credited with starting the senatorial shows. We are told the idea originated through his wife who has artist friends in Michigan. Now in their third selection since beginning in May 1961, the Harts have five paintings and two sculptures on loan and are showing one painting which they bought from the first show. The Harts personally foot the bill of shipping and insurance costs of their exhibits. A consultant artist selects the works for the Harts to show.

Senator Strom Thurmond, Democrat, of South Carolina, shows paintings of himself in his office. (He also exhibits tinted photographs of moss-covered trees with mostly Negro activity included beneath the boughs.)

Sprightly Congressman William S. Moorhead, Democrat, of Pennsylvania, has just concluded a show selected from artists who had been accepted in the Carnegie International of Pittsburgh and is considering another one. His wife also helped get the program started. Experts from the National Gallery hung his show for him.

Many other legislators whom we have interviewed would show art in their offices if the art world would come up with solutions of selection which would relieve the lawmakers of showing partiality among constituents. Suggestions are welcome through the Letter and will be presented to the Congressmen. Elliott Hagan, Democrat, of Georgia, is willing to show works of artists from his district if a way can be found.

## U.S. PRISON ART INSTRUCTORS

Acting Director of the U.S. Bureau of Prisons, Fred T. Wilkinson, reports to us that part-time art instructors are employed in Lewisburg, Pa.; Danbury, Conn.; Terre Haute, Ind.; and Springfield, Mo., prisons. In the other 27 Federal prisons, which have none employed, the art and drafting courses are under the supervision of the education department of the prisons with inmate instructors, many of whom have prior training and experience in the "free community."

He says, "Efforts are made to display artwork. Since our institutions receive many official visitors, the art department often is part of the tour. Also, art is always on display in the visiting rooms and elsewhere in the institutions." Prison art in recent years has also been displayed fairly frequently in community libraries and local colleges.

## INTERNATIONAL

## RUSSIA'S CULTURE HELD SLANTED

Stephen S. Rosenfeld, recently returned from a 3-week tour of the Soviet Union, reports that though Russia makes much effort to keep her people involved in cultural activities, the approach is a slanted one. Pointing out, in a recent article, that the Soviet scene abounds with such things as a publicly posted official paper "Soviet Culture," and posted announcements of everything from ballet and films to art exhibits and concerts, he thinks tastes are, nevertheless, of low level. One Russian artist, he says, viewing a retrospective exhibition of an academic painter in Kiev, felt compelled to apologize to an American and expressed the hope that public shows of "Russian Abstractionism" would soon be possible.

In Moscow, local abstract paintings hang in some private homes and some foreign ambassadors buy them. Most Soviets find the kind of traditional art that is encouraged by the Government dull, according to Rosenfeld who holds, on the other hand, that artists and intellectuals and Soviet officialdom are engaged in a "kind of competitive coexistence."

## BRITISH WANT THEIR DA VINCI

Prime Minister Macmillan went all out to raise the \$1 million necessary to keep their da Vinci charcoal drawing in Britain, while Laborite Woodrow Wyatt told Commons the drawing seldom was shown and that the National Gallery in London evinced no interest in it. He wanted to sell the work to the highest bidder and use the money in Britain.

## BUCKINGHAM PALACE ART GALLERY

The palace chapel has been made into a combination chapel and art gallery showing 117 major items from Queen Elizabeth II's collection to the public at a 35-cent entry fee. Most of the works in the present show will be on display for a year. Her collection is said to be one of the greatest in the world. Present selection includes Rembrandt's "The Lady With a Fan," and Vermeer's "The Music Lesson," 12 Michelangelo drawings, and 13 by Leonardo da Vinci. Only 150 persons will be allowed to view the works at any one time. The Queen patronizes contemporary artists as did her ancestors, but it is the older family masterpieces showing now, not those she has commissioned or bought. Enthusiastic crowds attended the opening in late summer.

## CANADA ENTRIES: 1,570 WITH 82 EXHIBITED

Montreal Museum of Arts this year showed only 82 of 1,570 works submitted at their annual exhibition. Works were submitted from all provinces except Newfoundland. Quebec Province artists accounted for the majority of the works. David Partridge, American born and now living in Canada took first sculpture prize of \$500.

## HIDEAWAY

Miss Olivia Terrell of Cambridge, Mass., has given a large summer residence with wooded acres on the Gaspé Peninsula to the Canadian Arts Council as their first real estate gift. It will provide a place for artists, writers, and musicians wishing to finish work already begun.

## INTERNATIONAL MUSEUM PROPOSAL

Introduced by Congressman Joseph M. Montoya (Democrat, of New Mexico), is a resolution favoring the establishment of an international living museum of anthropology and ethnology with sponsorship by UNESCO. Mrs. F. Liebman, 216 Maryland Avenue NE., Washington, D.C., is working for this project and would like comments and suggestions. Senator Long (Democrat, of Hawaii) introduced the concurrent resolution in the Senate.

## NETHERLANDS SENDING ART TO NORTH CAROLINA

Dr. A. Van Schendel, director of the Rijksmuseum, Amsterdam, says he is sending two highly prized 15th century alabaster sculptures to the October exhibition of the North Carolina Museum of Art.

## CHILDREN'S EXCHANGE

Mrs. Paul Allee has developed another embryo international exchange of children's art. A reported 22 exhibits of art from children of other countries have been circulated in the United States and an equal number from the United States to other nations through her efforts. So far, personally financed, it is said, she has obtained tie-in support with use of art being given to First Lady Jacqueline Kennedy by Mme. Indira Gandhi, at a recent exhibit.

Mrs. Allee began collecting the work through embassies and governmental agencies, now has plans for 5 groups (50 examples each) to travel to New Zealand, Australia, Cambodia, Greece, Morocco, Japan, and Korea, among other places. The program is known as the "Children's Art Exchange," addressed at 1017 Welsh Drive, Rockville, Md.

Many children's art exchanges have been made through the town affiliation program of the American Municipal Association, 1612 K Street NW., Washington, D.C. The "sister city" plan is a vast one already involving over 400 cities over the world, and being expanded rapidly. Mrs. Oakland is the executive there.

## SPOLETO, ITALY, FESTIVAL MAY BE ENDED

Money difficulties may end the 5-year life of the Festival of the Two Worlds, held in Spoleto, Italy, in July, under leadership of Gian Carlo Menotti, the composer.

Spoleto will be remembered for an outdoor exhibition of 72 contemporary sculptures installed this year in the streets, squares, and amphitheaters of the sleepy little Umbrian town. Work of Fritz Wotruba, David Smith, Seymour Lipton, Gaicome Manzu, Henry Moore, and Marino Marini were included and more than one visitor to the festival thought that some of the abstract pieces were tools left inadvertently by a workman. On the other hand, critic John Canaday (New York) claims that "Spoleto absorbed modernism as it has absorbed other variations from ancient times through the Renaissance." Some of the works were rusting already when the festival closed on July 22. They were of iron and should not have been in an outdoor exhibition especially because of the dampness of the area.

Menotti claims that fund raising for the festival has become a full time job and he, primarily an artist, is no longer interested. Spoleto people will be hurt in that it has brought money and business to them.

## UNITED STATES—STATE AND LOCAL

## CULTURAL COMMISSION FOR HAWAII

Governor Quinn has appointed a cultural commission to stimulate interest in the arts, both performing and graphic. Comments were that he hoped to dispel the idea that Hawaii was a land of hula girls only.

Placed for administration under the department of planning and research (426 Queen Street, Honolulu), it is headed by Mr. John Gregg who is also president of Honolulu's thriving Academy of Arts. There are 33 members.

One of the first acts of the commission was to ask the University of Hawaii to do research on what other States and nations are doing in this area of activity.

## NEW YORK COUNCIL REPORTS

After 2 years of operation and sending some 50 contemporary art exhibits to New York State cities as part of a comprehensive plan the New York State Council on Arts reported to Gov. Nelson Rockefeller, Sunday, August 19, at his estate, on their progress. Copies of the report can be requested from the council at Albany, N.Y. New York was the first State to create such a commission with large appropriations.

## ART GETS TV VEHICLE IN KENTUCKY

Nine channels for educational TV have been approved for Kentucky by the Federal Communications Commission. Central production and transmitted facilities will be located at the University of Kentucky. Gov. Bert Combs committed \$1 million in State capital improvement funds for the program and says that Federal funds totaling \$600,000 to \$1 million can be had.

## URBAN AESTHETICS

## INTERNATIONAL BUILDING CONGRESS

Held in June in Essen, Germany, an international building congress brought architects, art historians, and town planners from many European countries and Asia. Town planning was the main topic with Kenzo Tange (Tokyo) sketching a picture of a supercity of the future. Urban aesthetics developments were discussed.

## PUBLIC HOUSING IN THE UNITED STATES GETS ARTISTIC PUSH

Mrs. Marie McGuire, Public Housing Commissioner of the United States is pushing for what she calls "happiness housing." She is working out cooperation with the American Institute of Architects toward more individuality and humanistic approaches to public housing. She says it costs no more to get attractive, imaginative designs from architects and has negated the many restricting specification provisions in the official manual by making them advisory but not mandatory. She advocates use of space in such a way as to give leeway for community art centers to be melted with public housing.

## ARTISTIC VITALITY IN SAN FRANCISCO REDEVELOPMENT AGENCY

One of the most outstanding and incidentally best documented urban development efforts, now history, is by the San Francisco Redevelopment Agency headed by Everett Griffin. In their complex Golden Gateway project the developer included a \$50,000 sculptured fountain and footed all additional bills for the competition, open to all artists. Winning design (by Frenchman Francois Stahly) was a fountain of the "Four Seasons" equally modern as the controversial FDR memorial winner in the Nations Capital. It is purely symbolic, not representational, and well received by the press and public. Other planners and developers would do well to write the agency for their literature. (Address: 525 Golden Gate Avenue, San Francisco, Calif.; Robert L. Rumsey, acting executive director.) An interesting statement in their leaflet "The More Handsome City" aside from its urging of experimentation and variety of approach to achieve good design, is their comment: "Avoid legislation of beauty. It cannot be created by fiat."

## GARAGE PLAN WAS DEFINED

In San Francisco in July, \$9 million was withheld for the second 4,000-car phase of the world's largest garage until architects have provided decorative open spaces in the three-story slab structure. It was the result of the Art Commission's action.

## "ENVIRONMENT" WAS ASPEN 1926 THEME

This year's International Design Conference held in Aspen, Colo. had 20 important addresses given for 40 minutes each by some of America's top leaders in their fields including artists (Richard Lippold, Herbert Bayer), scientists (Dr. Jonas Salk and Dr. Karl Menninger), town planners (Prof. Louis Kahn, Justin Harman), designers and architects (Walter Netsch, B. V. Doshi, Neal Hathaway, and Peter Blake) among others. Such matters as urban aesthetics, new aspects of sculpture and the arts in general and improvement of the environment of the human being were discussed. A book containing all that was said will be published this year (inquire of the Aspen Institute for Humanistic Studies, Aspen, Colo.). Summing up the conference Herbert Muller, author and professor of English and government at Indiana University said he thought the significance of the conference lay in the fact that all speakers stressed individual and human values. He said the creative artists must exercise value judgments and become the agents of cultural change.

Albert Schweitzer is honorary trustee of the Aspen Institute, with Robert O. Anderson its president. Anderson is also president of Hondo Oil & Gas Co. Other officers include Harald Pabst, William Benton, John Herron, Robert Ingersoll, Walter Koch, and Byron White. It was founded by Walter P. Paepcke in 1949.

## WASHINGTON, D.C. ITEMS

## CAPITOL CURATOR

Efforts are being made to hire a curator of art and historical objects for the U.S. Capitol. One bill would authorize hiring a \$17,500 curator independent of other agencies but the Capitol's Architect J. George Stewart, thinks the post should be under his office. The bill introducing his proposal would set the salary at \$15,000. Mansfield, Senate majority leader, introduced the first bill, originally wanted a \$22,500 salary but was beat down. Congressman McDowell introduced for Stewart.

## WHITE HOUSE CURATOR RESIGNS

Lorraine Pearce, first White House curator and author of the first official guidebook, left her post September 1, to be replaced by Baltimore man William V. Elder, 30, still working on his master's degree. Mrs. Pearce, who had been on loan from the Smithsonian for her job with Mrs. Kennedy, is said to want to give more time to her young child and will not go back to the Smithsonian. She will remain a volunteer adviser. When Mrs. Kennedy was in India, a premature announcement of Mrs. Pearce's resignation appeared in the public press, inspiration unknown. Elder went to the White House in 1961 as registrar to catalog new acquisitions, which post he will continue to hold.

## U.S. BUSINESS SPONSORSHIP

## ART OF U.S. WEST ACQUIRED BY UTILITY COMPANY

With the stated purpose of improving the cultural environment of the Omaha, Nebr., area, the Northern Natural Gas Co. there purchased the Maximilian-Bodmer collection of early American paintings this summer. Permanent home for the paintings bought through M. Knoedler & Co. will be the Joslyn Art Museum, directed by Eugene Kingman. Bodmer, the Swiss artist-reporter, accompanied Prince Maximilian, a German naturalist-scientist, who set out to record the ethnology, flora, and fauna of the West. They passed through the Omaha area.

The collection of pictures and manuscripts was lost many years and rediscovered in the last decade at the birthplace of the prince on the Rhine River. Price of the collection was not made known but it was part of a larger group said to have been worth \$1 million, which was shown at the Joslyn Museum's 30th anniversary observance last year. The utility expressed hope that others will follow suit in enriching American cultural heritage by purchasing art works.

## RELIGIOUS ART SPONSORED BY UTILITY

Claiming that it is the first time in local history that it had been done, the District of Columbia Gas Light Co. showed 140 religious art works chosen from 300 submitted in August. Thomas M. Beggs of the Smithsonian Institution was the head of the advisory committee. Works included fine arts, crafts, and examples of architecture. Sculptor Robert Kuhn won best in the show. Small (\$100) prizes were awarded. The show was a critical success, said to have no relationship to the desire of the clergy to sponsor, own or thereby use art, but rather an expression of the inner conviction of the artists who produced the works.

## SHOWS AND STATISTICS

## CELEBREZZE WAS THERE

Whether the new Secretary of Health, Education, and Welfare is as much inclined to art as was his predecessor Ribicoff, remains to be seen, but he comes from Cleveland, Ohio, where there is an outstanding record of sales of local artists through a program begun in 1919. As artists are getting back to their studios and planning production and exhibition participation for the year, we present a brief history of May show sales of the Cleveland Museum of Art prepared especially for the Letter.

The May show began in 1919 and that year sold objects totaling \$2,044.50. Four years later, in 1923, the sales had increased four times and amounted to \$10,543.70. Again in 1927 sales had quadrupled—leaping to \$21,058.50. At the height of the depression in 1932, when the economic dislocation had become acute and unemployment widespread, sales went down to \$6,268 and hovered in that monetary vicinity until World War II began when they again started an upward course. Climbing steadily sales reached an all time high of \$34,144.25 by 1956.

Due to various factors, such as reducing the number of entries and eliminating low-cost items, sales have been lower in recent years. For example, in 1952 the jurors accepted 1,273 items for the show and sales were \$28,762, while in 1962 only a third (443) as many objects were accepted but sales were \$23,717.

Since its inception in 1919 purchases have amounted to \$687,777.27, and 2,976,876 visitors have seen the show.

The program was started by William M. Milliken, who was in charge until he retired in 1958. Dr. Sherman E. Lee is now director, with Mrs. Margaret R. Parkin in charge of public relations.

## ART SUPPORTER STATISTICS

It is too frequently heard that the same people belong to or support the same cultural program. In other words, it is assumed that the people we see at the symphony concert are the same faces that greet us at the opening of an art show or the theater. To test this, a researcher obtained the membership lists of seven organizations that were most active in the arts and humanities in a certain community. Each name from each list was placed on a 3 by 5 card. When the cards were alphabetized another list was prepared to show the

duplication distribution. Believe it or not, 4,000 people belonged to only one organization, 250 belonged to only two organizations, 100 belonged to 3, 30 belonged to 4, 10 belonged to 5, and 1 belonged to 6" (quoted from University of Michigan Bulletin).

#### RECORD AUCTION SALES

It is reported that Sotheby's in London claimed a world record for fine art auction houses with season's sales at 835,759 pounds (\$24,740,125). Season is from October 1 last year to August. One-fourth of the business was from America; largest sales were the Somerset Maugham and Alexander Korda collections.

Detroit Institute of Arts is showing until November, 50 paintings and 8 sculptures which represent what they believe is the best of each artist of the museum's collection. Included are works by Baziotes, Shahn, Gellows, Luks, John Sloan, Mark Tobey (first American painter since Whistler to win an International Grand Prize at the Venice Biennale and the first living American ever given an exhibition at the Louvre), a talented and lucky man.

#### SHORT NOTES

The University of Michigan reports there are now 73 local cultural centers built or in the planning stages in the United States in 29 States.

Polish Art Clubs of America held their annual convention in Detroit on August 7. Lucille E. Jasinski of Detroit is general chairman. Polish artists of the Krakow School were shown at the McGregor Community Conference Building.

One thousand and four hundred Lutherans now hold membership in the Lutheran Society for Worship, Music, and the Arts.

The Hartley-Powers Gallery at 116 Main Street, Northville, Mich., claims to be the smallest art gallery in America. Michael Church, University of Michigan Extension Division, reports that "if you are in the market for a painting or a piece of sculpture or a license plate they are in business every day of the week." Church writes a publication that goes to 2,000 Michigan artists and patrons free. It is a lively commentary of affairs in Michigan. To get on list he may be contacted at 412 Maynard Street, Ann Arbor, Mich.

New public relations director for Sleepy Hollow Restorations, Tarrytown, N.Y., is Saveerio Procario, according to Jack B. Collins, executive vice president. Sleepy Hollow seeks to provide the public with an insight of the culture of the lower Hudson Valley in the 17th through 19th centuries, through art and architecture. Operation was made possible largely by John D. Rockefeller, Jr., with Dana S. Creel, president of the board of trustees.

The walls surrounding the White House swimming pool have been decorated by murals by Bernard La Mott (New York) with funds given by the President's father.

(Died August 15. Hobart Nichols, 93, American landscape artist and president emeritus of the National Academy of Design. He is credited with liberalizing exhibitions of the Academy although he painted conservatively. His works are in leading U.S. museums.

Mrs. Richardson Preyer, of Greensboro, was elected to the board of the North Carolina Museum of Art and Art Society of the State, replacing Dr. Clemens Sommer, deceased.

Replacing Ernst Buchner who died in August is Prof. Kurt Martin at the Bavarian State Paintings Collection in Munich, Germany, one of the largest art museums in Europe.

Kennedy has appointed Hideo Sasaki, professor of landscape architecture at Harvard, on the Fine Arts Commission. Sasaki is a member of a Massachusetts firm. The Commission is limited to District of Columbia activities perhaps because it has been dominated by people of limited vision. This is perhaps also a factor in the failure to secure proper legislation in recognition and support of art nationally.

A doctor in Baltimore, Md., walked out on Mr. and Mrs. Morton D. May's (St. Louis, Mo.) exhibit of German expressionistic paintings at the local museum saying they were too raw. The reception continued. The former Nazi government of Germany persecuted artists of that artistic school. Some of the paintings are "fulsome nudes in riotous color," worth very large sums today.

Israel is said to be having an art boom—contemporary, that is.

Membership in the National Audubon Society, sponsors of great art shows, showed a 24-percent gain in 1 year to 41,036 this June.

Senator PELL. I would like to welcome at this time Mr. Joseph Prendergast, executive director of the National Recreation Association of New York City.

**STATEMENT OF JOSEPH PRENDERGAST, EXECUTIVE DIRECTOR OF  
THE NATIONAL RECREATION ASSOCIATION**

MR. PRENDERGAST. Mr. Chairman, there has been some talk this morning about Yale and Harvard, so I am glad to join with you and Mr. Bush-Brown as representing that great college of New Jersey—Princeton.

We are also interested in culture. I am here at the invitation of Senator Javits of my home State of New York to represent the National Recreation Association, the only nationwide, nonpartisan, non-sectarian, and nonprofit civic organization serving the entire field of recreation.

The association was founded in 1906 and is dedicated to the service of all the recreation agencies and leaders of the country to the end that every person in America, young and old, shall have an opportunity to find the best and most satisfying use of his expanding leisure time.

In pursuing its purpose, the association gives aid and counsel to citizens and citizen groups throughout the Nation who are seeking to provide better recreation opportunities—including the performing and visual arts—for themselves and their children. It serves the volunteer and professional leaders of the country; and it serves recreation agencies—public and private—local, State, and National.

The association is supported by voluntary contributions through gifts of individuals, through Community Chests and United Funds, and through corporate and foundation grants.

The association's board of directors is made up of distinguished lay and professional leaders from all parts of our Nation. Another group of distinguished citizens serves on our National Advisory Commission. Some 600 outstanding recreation leaders serve on our various national and district advisory committees. These men and women are in touch with local, regional, and national developments. Many, in their home communities or at the State level, are serving on policy and planning boards concerned with the performing and visual arts.

The association is cosponsor of an annual national recreation congress each fall and it holds eight district recreation conferences every spring which together are attended by some 5,000 recreation board members, executives, and other leaders, both volunteer and professional. Discussions of the need for and the importance of the performing and visual arts as recreation have been highlights of all recent meetings.

Some 2,000 Federal, State, and local recreation agencies, both public and private, are service affiliates of the association and more than 4,500 recreation leaders are associated with it for service. These recreation agencies and leaders, in turn, serve millions of Americans through the recreation areas and buildings they administer.

The association has a staff of approximately 100, and its 1962 budget is \$943,000. Besides handling some 25,000 requests at headquarters for help from all parts of the country each year, it trains recreation leaders, conducts surveys and makes studies for Federal, State, and

local agencies—many related to various aspects of the performing and visual arts. Its 12-man field staff is in constant touch with recreation agencies and leaders in all parts of the country. Since 1907 it has published a series of recreation and park yearbooks reporting on programs in the public recreation field, including performing and visual arts programs. It conducts an extensive research program and publishes a large number of publications on all aspects of recreation, many dealing with the performing and visual arts.

In addition, the association is 1 of 11 national organizations concerned with performing arts and their recreational and educational aspects which have been officially invited by the Board of Trustees of the National Cultural Center to participate in the work of that Center.

As executive director of the national service organization, it is part of my job to be in constant contact with the needs, problems, and challenges of recreation at the Federal, State, and local levels including the performing and visual arts in recreation.

I should also add that since 1959, I have been a member of the Advisory Committee of the Arts of the National Cultural Center which was established by an act of Congress of September 2, 1958.

With this as a background, I would like to say that I fully support the purposes of the three bills now under consideration, S. 741 introduced by Senator Humphrey to provide for the establishment of a Federal Advisory Council on the Arts, S. 785 introduced by Senator Clark to establish a program of grants to States for the development of programs and projects in the arts, and S. 1250 introduced by Senator Javits to establish the U.S. Art Foundation.

I was very interested to note that Senator Pell in announcing these hearings stated that—

A special effort will be made to obtain testimony on community cultural activity and needs in cities and States in various parts of the country.

In that connection, I was very pleased to note that in the declaration of policy in section 2 of Senator Javits' bill (S. 1250) it is stated that—

The general welfare will be promoted by providing national recognition of the status of the theater and other performing arts \* \* \* as a valued means \* \* \* for the promotion of education, national culture, recreation, skill in the arts, and beneficial utilization of leisure time. \* \* \*

I was also interested to note in Senator Humphrey's bill (S. 741) section 1—

that as work days shorten and life expectancy lengthens, the arts will play an even more important role in the lives of our citizens.

These specific references to the important role which the arts will play in the lives of our citizens and the need to promote the performing and visual arts as a form of recreation and as a valued means for the beneficial utilization of leisure time are especially significant in view of certain trends in our society.

Although there is no specific mention of the performing and visual arts as recreation in Senator Clark's bill (S. 785), I know of his long-standing interest in public recreation, both during his years of service as mayor of Philadelphia and now as U.S. Senator from Pennsylvania. As a matter of fact, Senator Clark will be honoring us this

fall by addressing our 45th National Recreation Congress which is meeting in Philadelphia, September 30 to October 3.

I also call to your attention the National Cultural Act of June 2, 1958, which imposes upon the Board of Trustees of that Center the responsibilities for developing programs for all age groups of our population in all performing arts, and I quote the law itself, "designed specifically for the participation in education and recreation."

Permit me to give you a few facts with reference to the growing importance of leisure time in American society today and the growing importance of the performing and visual arts as valued means for the beneficial use of that expanding leisure time.

Today the average American has more leisure time than working time during the course of his life. Child labor and extensive home chores are things of the past for our children and our youth are going to school for many more years than they formerly did. The average American business and professional man is now retiring earlier from his employment or his career and, with all other Americans, are living longer than ever before. Industrial working hours by the day, by the week, and by the year are being cut from 10 or more hours a day, 6 days a week, 52 weeks a year of the past to an 8-, 7-, or even 6-hour day, a 5- or 4-day week, and a 46- to 50-week year.

No nation has ever faced and mastered the test of mass leisure. We are only now beginning to realize what it means in the negative term of crime and delinquency, of mental illnesses and emotional upsets and we are only now beginning to realize what it means in the positive terms of individual fulfillment and the development of a strong nation, fit in every sense of the word, physically, mentally, emotionally, socially, and spiritually. The future of America depends upon how wisely we use our expanding leisure time and that time cannot be wisely used, in my opinion, unless participation in the performing and visual arts, as both spectator and performer, is open to all our people.

The public recreation movement in America represents a conscious, cultural ideal of the American people, just as the great system of public education represents such an ideal. It takes rank with our systems of public education as a necessary addition to the cultural equipment of the Nation. Its supreme objective is the promotion of the Nation's general welfare through the creation of opportunities for a more abundant and happier life for everyone.

Recreation is no longer just a sandbox, a wading pool or a slide or two. It now requires vast areas, expensive facilities, complex organizations, trained leadership, and large budgets. Its programs include sports and athletics, indoor and outdoor activities, and all the visual and performing arts. The child, the youth, the young adult, the middle years and the years of retirement are all being served by the public recreation movement.

As has been said, the leisure time of the American people is expanding and will continue to expand for an indefinite future. This is true for children and youth, for working men and women, for women who are not employed outside their home and for older adults. At the same time our population is growing rapidly, the urbanization of the country continues, and we have a constantly higher level of living and a rising level of education.

All these factors, taken together, have brought about what can only be described as a sociological breakthrough as important in the field of sociology as the military and technical breakthroughs which we have heard about in recent years were in their respective fields.

This sociological breakthrough is of enormous importance to human society, comparable only to that sociological breakthrough of 10,000 years or so ago when man was freed from fighting for his bare existence in a hunting and gathering economy, by the domestication of cattle and the sowing and reaping of grain.

That sociological breakthrough gave some leisure time to some men and civilization began. Today, our sociological breakthrough is giving a great deal of leisure time to most men, and the probability, not just the possibility, of a "golden age" is here.

The field of leisure time cultural activities, a part of the larger field of recreation, is the one that is now growing the fastest. Today, all our schools and colleges are giving our children and youth education in cultural activities as active participants or appreciative spectators. All the former members of high school bands and choruses, of college dramatics and art courses—and there are millions of them with many more millions yet to come—are now beginning to demand opportunities to continue to participate in such activities after they have left their schools and colleges. The development of public recreation programs in these fields and the construction of city centers for the visual and performing arts are underway as never before.

More and more people are now turning to music, to art, to drama, dance, and poetry in an effort to find more meaning in life, some outlet that they can enjoy, some means of expressing themselves. They are feeling the need to use their own hands, bodies, and minds in a revolt against complete automation, and they want these opportunities for their children as well. They are dissatisfied with what is now being offered.

Just a little while ago, for example, the Iowa Council for Community Improvement asked the question: "What are the areas of greatest need for improvement?" Replies from almost 1,500 people of 100 Iowan communities gave first place to "cultural arts and recreation" as the most important area that needed improvement.

One of the leading secondary schools of the country, Phillips Andover Academy, is building an \$850,000 creative art center for its students. This is quite a change from my day at Exeter when only football stadiums and gymnasiums were being built. The idea that a boy might prefer painting to football, music to basketball, never entered anybody's head then. What is more, the very concept that it is perfectly all right for a he-boy to enjoy art more than sports and that he has a right to choose his recreational interests is another indication of the tremendous change going on in this country.

Another indication of that change, again taken only from the New England area, are such major cultural projects at the college and university levels as Dartmouth's Hopkins Cultural Center and Harvard's Loeb Drama Center, the Boston University Art Center and the Jewett Art Center at Wellesley.

In 1959 some 28,500,000 Americans played some type of musical instrument (that is 1 in 6). In 1955 there were more than 1,100 symphony orchestras made up of community neighbors. One-third of all

these were in communities under 50,000 population, and 10 percent were in communities of under 10,000. In 1951 more than 30 million persons, twice as many as in 1941, paid admissions to concerts, operas, and ballet. In 1958 there were over 200 professional symphony orchestras and over 250 million music records were bought by Americans.

Americans own 141 million radios and 47 million television sets. Yet, they hear and see many soap operas and westerns—but they also see and hear the Metropolitan Opera, Leonard Bernstein, Robert Frost, and most of the leading singers, conductors, dancers, and actors. They watch Hamlet and Greek tragedies; they see plays by Saroyan, Odets, Tennessee Williams and Maxwell Anderson. The world of the performing and visual arts opens up at the touch of a dial.

Programs in the performing and visual arts should be concerned with two groups—spectators and participants—yet these two are really only one. They are high and low tides, they ebb and flow into each other. The best participants are those who have had their interest stimulated, and curiosity aroused, by watching, looking, and listening. On the other hand, the best spectators are those who have had some training in the art and know what to look for and appreciate. This spectator-participant relationship is of great importance in the cultural arts. Only a great audience can see a great performance.

Public recreation departments in various sections of the country are rising to such challenges. I cite a city with a new children's theater with seating for over 500; a city that offers a free weekly concert of various types of music throughout the fall, winter, and spring; a country that has developed a youth symphony orchestra; a city that sponsors students concerts; a city that brings art exhibits, has a string orchestra class for children 9 to 15; a symphony orchestra and a community playhouse; a city with a modern dance program for children and adults; a city with a creative arts program where children can develop skills in music, dancing, and painting; a city with a teen theater—the list could go on and on. A climate is thus being created in our cities in which individuality can flourish and find creative expression. America is preparing for a renaissance in the cultural arts.

Participation in the performing arts as a form of community recreation has grown remarkably in the past decade and has made the performing arts an essential art of community recreation planning, organization, and program. A 1960 survey of the 2,000 recreation agencies which the National Recreation Association serves revealed that community recreation programs of the country included 165 different types of musical groups ranging from informal singing to symphony orchestras, 39 drama types covering the field from drama stunts to festivals, 35 dance types from ballroom to ballet, 15 opera and 6 poetry types.

The association's 1956 yearbook reported the following recreation activities in the field of the performing arts:

Music: 307 cities sponsored choral groups; 294, instrumental groups; 33, opera groups; 123, orchestra groups.

Drama: 245 cities sponsored children's theaters; 258, festivals; 188, little theaters; 241, pageants; 390 presented plays other than little theater or children's theater; 298, puppet and marionette groups.

Dance: 240 cities reported sponsoring ballet or modern dance and 535, folk or square dance.

Set out in exhibit A attached hereto are the number of governmental units (cities, counties, towns, villages, and school and park districts) reporting recreation programs in the visual and performing arts in the association's 1961 Recreation and Park Yearbook.

It might also be mentioned here that in 1959 in connection with its work within the National Cultural Center, the National Recreation Association was in contact with more than 90 recreation, community, civic, and other similar nonprofit groups and organizations on the local, State, and national levels in the field of the performing arts.

All the cities and organizations just mentioned, and many more, are very much concerned with legislation with reference to the performing and visual arts which you are considering, and I know they and the millions of Americans they serve support the three bills now before your committee.

Speaking of the National Cultural Center, may I express the hope that the proposed Federal Advisory Council on the Arts (S. 741), the program of grants to States for the development of programs and projects in the arts (S. 785), and the U.S. Arts Foundation (S. 1250) will work very closely with the National Cultural Center so far as the performing arts are concerned.

I do not have any specific amendments to recommend at this time with reference to S. 741 or S. 785, but, since the declaration of policy of S. 1250 refers to the importance of the performing and visual arts with reference to recreation and the beneficial use of leisuretime, I would like to suggest the following amendments to the bill to make sure that the declaration is properly implemented so far as recreation and the beneficial use of leisuretime are concerned:

(1) Insert the words "and recreational" in line 16 of page 2, between the words "educational" and "groups".

(2) Insert the word "recreational" in line 4 of page 3, just after the word "educational".

(3) Insert the word "recreational" in line 23 of page 4, just after the word "educational".

(4) Insert the words "and recreational" in line 13 of page 5, between the words "educational" and "groups".

(5) Insert the words "meeting standards prescribed by the Foundation" in line 13 of page 5 after the word "groups".

(6) Insert the words "or recreational" in line 9 of page 10, between the words "educational" and "group".

I want to call to your attention that I have tried to gather for you facts and figures with reference to the extent to which the performing arts and visual arts are now in city and community recreational programs.

I notice from your questioning earlier that you have been seeking such facts and figures.

I think you will find the facts and figures here. I would also like to submit to you for the use of your files two publications on the performing arts as recreation, "Music Is Recreation," and "Drama Is Recreation," which I will leave with Mr. McClure.

I also want to express the hope that the National Cultural Center will become the chosen instrument for any action taken in the field of the performing arts.

In this connection, I would certainly urge you to seek the views of Roger Stevens, the chairman of the board of trustees; Robert Dowling, the chairman of the Citizens Advisory Committee on Arts; and Gerold Kiefer, the Center's Coordinator.

Senator Javits, I have certain suggestions with reference to your act, on page 10, and hope that it would help to implement the statement in your declaration of policy with reference to recreation and the use of leisure time.

I do not have any specific recommendations with reference to the other two bills at this time, but I would conclude my remarks by urging again that in all your legislation that you consider now and hereafter, you give real serious consideration to the recreational aspects of it. On exhibit A, Mr. Chairman, I have listed for you from our last 1961 yearbook the various activities and the number of governmental units—this is the local units, city, county, village, and town, and school and park districts—now dealing in various visual and performing arts.

You will see that you already have throughout the country a framework ready for your use and prepared to assist in every way it can in the visual performing arts.

Senator PELL. Thank you very much, indeed.

Senator JAVITS. Mr. Prendergast, I think these figures which you have given us are absolutely indispensable, and I am delighted to get them, and I congratulate you upon that preparation and compilation.

When we come to the hard materials upon which to build the record to justify whatever we do in the way of a bill, these materials will be absolutely indispensable.

(Exhibit A follows:)

EXHIBIT A.—*The Performing and Visual Arts as Recreation*

Set out below are the number of local governmental units (cities, counties, towns, villages, and school and park districts) reporting recreation programs in the visual and performing arts in the "1961 Recreation and Park Yearbook" of the National Recreation Association.

| <i>Activity</i>         | <i>Number of<br/>units reporting</i> |
|-------------------------|--------------------------------------|
| Visual arts:            |                                      |
| Art shows.....          | 1, 141                               |
| Clay modeling.....      | 1, 224                               |
| Ceramics.....           | 1, 059                               |
| Drawing.....            | 998                                  |
| Leathercraft.....       | 1, 293                               |
| Metalcraft.....         | 894                                  |
| Needlecraft.....        | 829                                  |
| Painting.....           | 1, 067                               |
| Other graphic arts..... | 261                                  |
| Papercraft.....         | 1, 332                               |
| Photography.....        | 310                                  |
| Plastics.....           | 689                                  |
| Sculpture.....          | 228                                  |
| Weaving.....            | 1, 051                               |
| Woodwork.....           | 948                                  |

| <i>Activity</i>                   | <i>Number of<br/>units reporting</i> |
|-----------------------------------|--------------------------------------|
| Performing arts:                  |                                      |
| Ballet.....                       | 370                                  |
| Band concerts.....                | 1, 337                               |
| Choral activities.....            | 514                                  |
| Community celebrations.....       | 1, 263                               |
| Community theater.....            | 444                                  |
| Creative dramatics.....           | 439                                  |
| Festivals.....                    | 542                                  |
| Folk dancing.....                 | 864                                  |
| Informal instrumental groups..... | 346                                  |
| Modern creative dancing.....      | 428                                  |
| Motion pictures.....              | 1, 024                               |
| Music shows.....                  | 474                                  |
| Orchestral concerts.....          | 373                                  |
| Pageants.....                     | 332                                  |
| Puppets and marionettes.....      | 388                                  |
| Radio and TV shows.....           | 340                                  |
| Rhythm.....                       | 503                                  |
| Social dancing.....               | 1, 747                               |
| Square dancing.....               | 1, 539                               |
| Storytelling.....                 | 1, 044                               |

Senator JAVITS. May I ask you whether you have sponsored or taken any survey of the States in order to ascertain what they are doing in the field of the visual and performing arts?

Mr. PRENDERGAST. No. We have made no survey specifically for that. We have some facts and figures of a general nature, but not specifically designed for that purpose.

Senator JAVITS. Certainly the figures and facts which you have are absolutely invaluable, and I congratulate you upon producing them for us.

I notice what you have with respect to my own bill, you introduce the idea of recreation and education. You are very much concerned with this. You have a great reputation in the field. I would like to ask you about the morale factor which is involved.

What effect do these activities in the visual and performing arts of the kind that we have been discussing here have, in your view, upon the morale of our people, as distinguished from the morale today?

Mr. PRENDERGAST. I would say it would have a tremendous effect, and specifically we have done considerable work with the Armed Forces, particularly the Air Force, and I think you will find some very interesting facts and figures from them as to the recreation program.

A large part of it has been in the field of arts and crafts in all the stations throughout the world, particularly concerned with those in isolated areas far from cities, the fighter posts, missile posts, and so forth, and their need for recreational activities and the part that the arts can play in that.

So far as the Air Force is concerned, it has proven without any question the effect on morale and the enlistment rate.

So far as the general public is concerned, I can only support your own belief that it has a tremendous effect in strengthening the morale of our people.

Senator JAVITS. Mr. Chairman, I would request the committee to ask the Air Force for either a statement of its experience or to produce testimony on this subject. I think this is a most significant lead with respect to this matter.

(A statement from the Air Force will be found on p. 313.)

Mr. PRENDERGAST. I also call to your attention that in my testimony I referred to some 90 organizations which we contacted in connection with the National Cultural Center that are concerned with the community-civic aspect of the performing arts.

You will find that there are a large number of organizations serving millions and millions of people in this field, just waiting and waiting to support you in every way.

I believe they would support these three bills. It seems to me there is no reason why the three bills cannot be brought together as a package. They certainly complement each other, with the U.S. Arts Foundation as the basic one.

Senator JAVITS. Thank you very much, Mr. Prendergast. Your testimony is very helpful. I am sorry, it is my fault that you were delayed, but I am delighted that you appeared.

Senator PELL. Thank you very much, indeed, for coming down from New York. Our next witness is Mr. Lyle Dye, Jr., managing director, Equity Library Theatre, New York City.

#### STATEMENT OF LYLE DYE, JR., MANAGING DIRECTOR, EQUITY LIBRARY THEATRE, NEW YORK CITY

Mr. DYE. I will, if I may, make just a brief and rather informal statement, and then be happy to answer any questions that there might be.

By way of introduction, for the past 3 years I have served as the managing director of Equity Library Theatre in New York City.

I am now about to leave to work with John Houseman's Theatre Group in Los Angeles on a Ford grant, and I am delighted to be within commuting distance of Washington at the time of these hearings.

I think, first, it is important to give a brief history of Equity Library Theatre simply because it is a peculiar animal, so far as the professional theater is concerned, and, even more particularly, so far as New York City itself is concerned.

In the first place, the "Library" is in there because some 19 years ago Equity Library Theatre was founded by people who realized that the only way actors could become more proficient in their craft was to practice their craft.

Therefore, the unions, every theatrical union in New York City, gave permission for Equity Library Theater to perform without paying the actors, without paying designers, without paying any union people who might perform, as a showcase.

They performed in various libraries throughout the city.

Some 12 years ago they received a permanent home and have just moved to a new theater last year, where each production now takes place. Some 12 shows are done every season at Equity Library Theater, and I think it is the most representative, professional, theatrical organization in the city, simply because we handle and deal with thousands of actors every year.

We are the only open call in the city and any Equity member is qualified and encouraged to come out to an Equity Library Theater show to audition. From 200 to 400 actors come out for each production.

I think this shows the need for actors to work in front of an audience. They serve for 4 weeks of rehearsal, for nine performances at the Master Theater for absolutely no money.

These are people who are highly proficient in their craft, many of whom have had 10 to 12 Broadway shows, most of whom have been in the theater for years and years, that still find the need for a showcase, find the need to be seen again, find the need to perform in front of an audience.

We are a non-profit, noncommercial corporation, sponsored by Actors Equity Association. Our moneys all come from contributions. We sell no tickets, as such. We have contributing members. We have certain foundations which help us, certain names in the theatrical world who, each year, help us. Our only interest is to remain self-sufficient. Profit has no part in the organization as such.

ELT is expanding. There is now an ELT west in Los Angeles; one in Chicago; and one is beginning in Canada also.

Being the head of a nonprofit, noncommercial corporation, operating in the professional field of the performing arts, I feel eminently qualified in some areas and woefully unqualified in others to speak to the three bills before us.

Consequently, it seems to me that my main value today lies, not in speaking for or against any single bill, but, rather, to enthusiastically endorse and embrace all of them in principle.

I have full confidence that the wisdom of those actually working on these bills will allow them to carefully examine and eventually produce for us a bill that will accomplish what is, at least for me, the salient point, and that is the Federal Government coming close to proclaiming that the performing arts have matured to the extent of receiving official sanction, and being recognized as a vital part of our everyday life.

The details, the specific byroads which must be traveled before these plans become a reality, are areas I must frankly stay out of.

I will speak today from my personal experiences and personal knowledge only. I know only that there are dozens of us working on various levels in the professional theater who are mainly interested in the encouragement or, more important, the stimulation the arts most definitely will receive through Government action and participation.

As an example, and I think probably the best example I can give briefly now is that Equity Library Theatre, at the moment, is working in cooperation with the New York State Council on the Arts to send 4 of our 12 productions out on what we have called a "subway circuit" this year.

Four of our shows, when they finish their normal run at our own theater, will play in Brooklyn, Queens, and the Bronx. It is surprising and amazing, too, that just because communities are within a subway's travel of Broadway itself, it does not mean that these communities are not culturally starved.

Many of these people have never set foot in the professional theater. This is the reason the New York State Council now is concentrating on the boroughs of New York City and not just the upstate New York areas.

So far only three theatrical groups have been recognized and helped by the New York State Council: the Phoenix Theater, the New York Shakespeare Festival, and Equity Library Theatre.

More to the point, the important thing to me in this project is the sponsoring organizations which have been specifically created to sponsor our productions and the eventual results that these organizations may look forward to.

The best example is the Bronx Council on the Arts which has been formed to bring four of our productions to the Bronx. It represents every faction of community life there from the religious element to political elements to the business element to the board of education. This organization is bringing our group out, not because they initiated the idea, but because the impetus came from the State.

Help was offered to them and that was all that they needed.

Actually, the important thing in this project, too, is that we, and the New York State Council, are not giving anything away. This is not subsidization in any kind of an artistic sense. It is simply the State is not helping ELT directly or financially; but it is allowing us to expand our already existing program into areas that would not normally have the opportunity to sponsor professional theater.

We will make individual arrangements with each sponsoring organization. They must guarantee us a certain sum, determined by their potential gross. With this guarantee money, plus the grant from the State, we then take care of all payments to the actors, all payments to the other unions. In addition to your guarantee they take care of the auditoriums and what have you.

In this way the hope is that these communities are going to at least break even in bringing professional theater out to South Ozone Park at what will essentially be movie prices.

These groups, however, must work to bring us out there, but the State aid gives them confidence that they have a good chance again to break even.

Our productions concentrate on the actor and the spoken word, thereby giving the audience theater and not spectacle. For the past 3 years I have advocated what is called a "bare bones" type of production. This is the kind of thing where the usual heavy, solid, box set is not needed; where a suggestion is needed; a set piece is needed; where a shift of light becomes meaningful, a flash of color becomes meaningful.

Again, this is giving the audience the kind of theater which kindles their imagination, allows them the feeling of creating for themselves, and they begin to realize then the theater is not just a luxury, not just a waste of time, but a way to help develop an individual's inner resources, so that a theatrical experience becomes time well spent, not merely entertainment.

Again, official recognition of the arts will help create an attitude toward the arts that eventually will, and I think should, become a way of life.

As to one further point, I would like to speak briefly on professional children's theater, which Equity Library Theatre has delved into in depth in the past 3 years, and we almost find ourselves engulfed in it.

Our Theatre for Children is performed by adult actors. It is most certainly not children performing for children. I think there is a

rightful heritage of every child in dramatic theatrical literature that they should have, they should receive.

It is an educational experience for them.

We have in the past two summers—as a matter of fact, we are doing it right at this moment—performed in Central Park in the New York Shakespeare Theatre, offering 10 free matinees for children. The opening day was exciting and also a little frightening as some 2,000 children crowded in to see a live professional performance. Many of them had never of course, been to the theater before. These are given specifically for the ages 6 to 12.

Also last year we worked in association with the higher horizons program of the Board of Education of New York City. The purpose of this is to get underprivileged children out of the schools and into the theater, into an art gallery, into a symphony hall, not taking anything to them but bringing them to it, so that it becomes a much fuller and richer experience for them.

As far as the support for these children's theater productions are concerned, there has been no State aid. There certainly is no help from the city as of yet. It is all been done through private individuals, certain foundations; the board of education is now trying to get money for this specific purpose, professional theater for children, as they recognize the importance of it in education.

I think progress is being made, being specifically made in children's theater if for no other reason than the kind of advisory council we lined up this year of Katherine Cornell, August Heckscher, Robert Dowling, Mary Chase, Governor Lehman, Richard Rogers, all of whom feel a live theatrical experience is important for children.

I can only once again personally urge that the Government recognize and give dignity to the arts.

Senator JAVITS (presiding). Is performance given without payment at the box office by your group?

Mr. DYE. That is right. We sell no tickets as such.

Senator JAVITS. How do you distribute your tickets?

Mr. DYE. We have a series of contributing members who contribute so much each year. They may reserve seats for the shows.

We urge VIP's who are in a position to help actors to come to the shows. Any remaining seats are available to the general public. They simply come to the box office the night of the performance, and if there are seats, they are given out on a contribution basis.

Senator JAVITS. And also the sponsoring organizations get blocks of seats; is that right?

Mr. DYE. Yes, for our initial performances, but, of course, when we travel to the boroughs on these State subway circuit tours, they will be selling tickets, and we will be paying the actors and everyone involved, but only for the touring shows.

Senator JAVITS. That has not started yet?

Mr. DYE. No. That will start in October.

Senator JAVITS. Where is your own theater?

Mr. DYE. Our theater is the Master Theatre, 103d Street and Riverside Drive, New York City.

Senator JAVITS. How do you maintain that, by contributions?

Mr. DYE. By contributions.

Senator JAVITS. How much are you getting from the New York State Council on the arts?

Mr. DYE. For this tour, \$20,000. However, it is for the tour alone. Every bit of that will be spent to send the four shows out.

It changes our picture not at all, merely allows us to send these four shows out.

Senator JAVITS. When you say you are going to tour the subway circuit, are you going to perform in libraries or theaters?

Mr. DYE. We will perform in the Brooklyn Academy of Music; in the Bronx, in a high school; and in Queens, in a high school.

Senator JAVITS. And you will pay your actors?

Mr. DYE. Yes; for these weekend tours, they will be getting the equivalent of off-Broadway salaries.

Senator JAVITS. Just weekends?

Mr. DYE. That is right; two weekends.

Senator JAVITS. And what will be the performances you put on?

Mr. DYE. Which shows?

Senator JAVITS. Yes.

Mr. DYE. We are starting with Earle Hyman in "Mr. Roberts"; Dorothy Sands in "Elizabeth, the Queen"; "The Devil's Disciple," and a musical which has not yet been named.

Senator JAVITS. A musical which is being written?

Mr. DYE. No, it has not been named yet because of clearance difficulties, so we are not sure what the musical will be.

Senator JAVITS. It has been written?

Mr. DYE. Oh, yes. We do nothing original. We do revivals only.

Senator JAVITS. And what could you do if you got money from a Federal Government agency as well as money from the State?

Mr. DYE. Precisely the same kind of thing we are doing now, I am confident that ELT will continue to operate on its own for many more 19-year periods as it has in the past, but we would be able to expand an already existing program and take it to areas where, surprisingly enough, professional theater has never been, even though, as I mentioned before, it may be just a subway ride from Broadway.

Senator JAVITS. Do you venture out of New York City at all?

Mr. DYE. We never have. However, this, again, is a possibility. The Phoenix last year was sent throughout the State under the auspices of the New York State council.

Senator JAVITS. From what you have heard about that experience, do you like it?

Mr. DYE. Yes. It was an eminently exciting experience.

Senator JAVITS. I certainly thank you very much, Mr. Dye.

The Equity Library Theater is very dear to New York's heart. My own wife was engaged in your activities when she was a girl, and we know a lot about it and admire it greatly. Thank you very much for appearing.

You have been very helpful in having this personal experience.

The subcommittee will stand adjourned until 10 o'clock tomorrow.

(Whereupon, at 1:10 p.m., the hearing was adjourned, to reconvene at 10 a.m., Friday, August 31, 1962.)



## GOVERNMENT AND THE ARTS

FRIDAY, AUGUST 31, 1962

U.S. SENATE,  
SPECIAL SUBCOMMITTEE ON THE ARTS OF THE  
COMMITTEE ON LABOR AND PUBLIC WELFARE,  
*Washington, D.C.*

The special subcommittee met, pursuant to notice, at 10:10 a.m., in room 4232, New Senate Office Building, Senator Claiborne Pell (chairman) presiding.

Present: Senators Javits (presiding pro tempore), Pell, Yarborough, and Clark.

Committee staff members present: Stewart E. McClure, chief clerk; and Michael Bernstein, minority counsel.

Senator JAVITS. The subcommittee will come to order.

The first witness is Mr. George V. Clancy, international treasurer, American Federation of Musicians.

Come forward, please, Mr. Clancy. Good morning. You may proceed, Mr. Clancy.

### STATEMENT OF GEORGE V. CLANCY, INTERNATIONAL TREASURER, AMERICAN FEDERATION OF MUSICIANS, AFL-CIO

Mr. CLANCY. Mr. Chairman, I would like, if I may, to first read from a prepared statement, and then I will be glad to answer any questions to the best of my ability, if you have any to ask.

Mr. Chairman and members of the Special Subcommittee on the Arts, my name is George V. Clancy. I am the elected international treasurer of the American Federation of Musicians, with offices at 220 Mount Pleasant Avenue, Newark, N.J.

Appearing here today as proxy for our international president, Mr. Herman Kenin, I speak for some 268,000 professional instrumentalists. I do not designate my 268,000 colleagues as working musicians because dwindling employment opportunities deny more than half of them the privilege of earning their principal livelihood in their chosen profession. Yet, each and every one of them is a dedicated musician, concerned not only about his or her professional future, but about the sad estate of music and the other cultural arts in this country.

Let me say first that we musicians are cheered by the significance of this very hearing. Little did we hope that an exceedingly busy Senate, confronting a priority work program in its drive toward adjournment, would pause even briefly to consider the merits of three so-called "arts" bills. We could wish that a comparable will and desire to serve the human values concerned here were equally evident on the other side of the Capitol.

The American Federation of Musicians endorses enthusiastically the main thrust of all of the legislation under consideration here, namely: S. 741, a proposal to establish a Federal Advisory Council to the Arts, introduced by Senator Humphrey and a distinguished list of cosponsors from both sides of the Senate aisle; also S. 785, proposing grants to States in support of the arts, introduced by Senator Clark, for himself, and on behalf of Senators Pell and Humphrey; and S. 1250, proposing a U.S. Arts Foundation, sponsored by the distinguished senior Senator from New York, Mr. Javits.

These are all enlightened, significant, worthy proposals and we are happy to see them sponsored on both sides of the Capitol, and in bipartisan fashion, by legislators who are leading thinkers and doers in the Congress. We musicians would like to see all three of these bills enacted into law, but if we had to settle for one instead of three—and thus far we have had to settle for none at all—we would commend particularly to this subcommittee S. 741, the Federal Arts Council proposal, as perhaps the best starting platform for any structure of governmental recognition and assistance to music and the performing arts that might be evolved in the next decade.

If we musicians were pessimists we, along with our music, would long since have succumbed to the frustrations of attempting to win the Congress, and especially the House of Representatives, to the simple concept that Government has an obligation and a responsibility to conserve the human resources of our artistic and cultural heritage just as it must conserve the Nation's natural resources. But we are realists, and while we admire the bold strikes of the Javits and Clark bills which would put the Federal Government into the immediate business of making grants in support of the arts, we wonder if the country—and especially the Congress of the United States and more particularly the House of Representatives—is ready for that so necessary but yet so advanced a governmental posture.

Too many Americans have been too long a time, Mr. Chairman, in coming to any small recognition that Government has a duty to perform in promoting the national culture as expressed in the performing arts. That concept, so well established in the Old World hundreds of years ago, still is not acceptable to all Americans. Yet, there is an awakening in this country. There are unmistakable stirrings, and it is not strange that this should be so.

Some 30 millions of us, approximately one out of every six Americans, play musical instruments; there exist—precariously and, for the most part, always on the edge of bankruptcy—some 1,500 serious musical organizations that may be called symphony orchestras. We have some 750 organizations that produce opera and there are well over 100,000 theatrical groups engaged in seasonal and occasional production, amateur and professional. Seventy-three of our cities already have built or are in process of building their own cultural centers and more and more States are quite proudly subsidizing with tax moneys their worthy, established performing arts institutions through the medium of State arts councils.

I do not mean this partial rollcall of community activity in the arts to be predicting that the golden age of the arts in America is upon us. It is not. We have much to learn; we have many of our fellows to educate; we have to put government into this arts business simply

because it is not a business. It is not—and never can be—a commercial venture capable of sustaining itself any more than are our public school systems, our libraries, and our museums.

No; the golden age of American arts and culture is not yet discernible on the far horizon. In fact, the only tangible gain—and the importance of this gain no one will deprecate—has been the public awakening I have just attempted to describe.

In fact, today, almost a year after putting into the record of this Congress, in hearings before the Select Subcommittee of the House Education and Labor Committee, a rather dour prognosis on the future of serious music in America, we find no reason to soften our words.

My associate, President Kenin, testifying before the House subcommittee considering the Arts Advisory Council proposal, on November 15, 1961, said, and I quote:

It is the considered opinion of the American Federation of Musicians that serious music cannot survive much longer in the United States without assistance from Government.

Today, a year later and with a good many thousands of words added to that congressional report on the anemic condition of the performing arts, we musicians see no justification for softening that unhappy forecast.

Senator CLARK (presiding pro tempore). Mr. Clancy, let me interrupt you to assure you that we are all very much interested in your testimony. I regret that in the closing days of the Congress we are all so hectic it is very hard to give any continuity to the presiding up here, but I know that everybody on the subcommittee is very much interested in your testimony.

We are all going to read it. Please go right ahead, sir.

Mr. CLANCY. Thank you. I realize that this is a hectic time for the Senators.

In short, we say to this subcommittee and to the Congress that time is running out. There already exists in America a shortage of skilled string players capable of filling symphony orchestra chairs. The Federation of Musicians gives graduate instruction every summer to 100 of the finest young talents in this musical field, but we cannot, in all honesty, comfort these hard-working, completely deserving young people with any assurance of a bread-and-butter career in music. True, they can all get seasonal jobs in symphony orchestras because demand exceeds supply, but very few of them can hope for employment tenures of more than 20 weeks out of a year or monetary rewards in excess of \$3,000 per annum. Those figures fall far short of a professional livelihood and, needless to say, offer no incentive to the propagation of new instrumental talents.

Our American pool of career musicians is fast drying up. The trend will continue so long as the economics of the profession are so bitterly unrewarding.

How do we halt this blight? There is, we fear, no single magic cure-all. There are several things that should be done, and most of these assists are the prerogatives of the Congress. Whether they be in the area of excise tax relief, grants-in-aid, outright subsidies to insure that the civilizing influence of the performing arts shall be year around and nationwide, or in new copyright protections and rewards for performers whose talents are now exploited through mechanical

reproduction—all these and many other approaches must be inspected and dealt with by legislative reforms. It all adds up, Mr. Chairman, to Federal assistance to the performing arts and that must, of course, stem from Government's recognition of its very certain obligation to conserve these talented human resources and thus insure a high level of artistic culture.

The what to do and how to do it, Mr. Chairman, will develop, we believe, only after a painstaking factfinding—and perhaps some experimentation. That would be, as we understand the proposed legislation, the prime function of a Federal Advisory Council on the Arts. The Council should write the formulas and establish the definitions of grants-in-aid, such as are proposed by the two other bills under consideration by this subcommittee.

You will have gathered from my testimony that the musicians favor governmental subsidies for music and the arts. That is correct. But we are not advocating now a substantial giveaway or crash program. We predict that a forthright demonstration that official Washington does care about the arts will be as important as the dollars it disburses. And we doubt that a single penny of Federal tax moneys should be invested in this rescue operation until a congressionally approved and Presidentially directed plan for administering to the arts is established.

Therefore, I return to my recommendation that in our opinion the Federal Arts Council proposal is the most needed piece of legislation at the beginning of this salvage operation. We think the legislation pending here and as represented in the House by H.R. 4172 would be materially improved if it were amended so as to establish the Arts Council as a function of the Cultural Affairs Office of the White House rather than to house it in the Department of Health, Education, and Welfare. We suggest to you and to the sponsors of this legislation that needed for this complex study will be the best minds and skills possible to bring to the public service. These persons can best be recruited and put to work if they are responsible and responsive to the Chief Executive. The departmental mazes of Washington will prove less attractive, we fear, to the type of men and women needed to shape a starting program for a renaissance of the arts in America.

I say to you again, Mr. Chairman, that there is a timetable and that time is running out, even as talents are being starved out. We are told we are but a few months or a year or so behind in the race to the moon. In the cold-war contest to win friends and influence people on this planet—a contest in which we have utilized our artistic talents to greater effect than our more abundant dollars—we are generations behind most other civilized nations in providing continuing and effective sustenance to our arts and artists. The moral is plain, Mr. Chairman. The timetable is all too apparent. The compulsion to win this race, or at least to compete on even terms, seems inescapable.

We of the Federation of Musicians thank you for giving us this opportunity to contribute to the record of these hearings and we hope you will ask the Senate to adopt the worthy proposals now before you, and particularly to speed the creation of a Federal Advisory Council of the Arts, making it responsible to the President of the

United States whose favorable recommendation on all this particular legislation already has been made known to the Congress.

Thank you for your attention and your courtesy.

Senator CLARK. Thank you, Mr. Clancy.

Senator YARBOROUGH?

Senator YARBOROUGH. Mr. Clancy, I want to thank you for this very concise, hard-hitting statement.

You mentioned cities that are building community art centers.

I have here a clipping from Time magazine of August 10, 1962, that I will place in the record at this point under the title, "Modern Living in the City." It describes the Los Angeles Music Center as one of those you had in mind.

It also describes the proposed \$6 million Center for the Performing Arts at Houston in my home State.

Thank you for your statement.

(The article referred to follows:)

#### MODERN LIVING IN THE CITY

##### THE DO-IT-YOURSELF ACROPOLIS

Auger-tongued H. L. Mencken once described vast stretches of the United States as a "Sahara of the Bozart." In those days, grand opera companies or symphony orchestras seldom ventured outside a dozen or so of the largest cities; public art museums, if they existed at all, were usually ill-lit annexes to the local fossil and arrowhead collection. The theater meant Broadway, and the road companies that once tramped every town hall in the land had long since bowed to the onslaughts of celluloid and popcorn.

Today, across the United States, culture centers are springing up like puffballs on a dewy morning. To date, close to \$375 million is involved in building projects scheduled to house the arts in 70 cities. It has been developed into a kind of competition. Local boosters now tout their cities' artistic attractions more than their rail connections, and the effort is paying off: IBM's choice of Rochester, Minn., San Jose, Calif., and Westchester, N.Y., for new locations was swayed by the lively cultural life in those areas. In Cincinnati, Procter & Gamble mails a brochure on local cultural events to potential recruits. Projects to woo the muses and the masses are now big business, and range in scope and ambition from Manhattan's \$142 million Lincoln Center for the Performing Arts, which opens for business next month with the completion of the new Philharmonic Hall, to Rockville, Md., which has recently built itself a \$190,000 art center. Among the more notable projects:

##### *Los Angeles*

The \$25 million music center designed by Welton Becket & Associates comprises a 3,310-seat auditorium for the Los Angeles Philharmonic; a circular amphitheater for experimental drama seating 869, equipped with an elevator stage; a theater with 1,700 seats for plays. More than half the cost is coming from revenue bonds backed by Los Angeles County, the rest by private donation. It is a pet project of Mrs. Norman Chandler, wife of the publisher of the Los Angeles Times. She has already raised \$9,400,000. Also underway in Los Angeles: a \$10 million County Museum of Art, designed by William Pereira Associates, which will rise near the La Brea tar pits this summer. It will be financed totally by private gifts.

##### *Trenton, N.J.*

The New Jersey State Cultural Center will contain an auditorium, a planetarium, a library, and a museum. Part of a complex of new State capital buildings now under construction, the cultural center will cost \$6 million, is being financed by the New Jersey Teachers' Pension and Annuity Fund. The planetarium's dome will float over a reflecting pool, will house an "intermediate space transit instrument" which will project the heavens not only as they appear on earth but from the moon.

*Seattle*

Major legacy of the Century 21 Exposition, which will close on October 21, will be the handsome Seattle Center, a \$40 million cultural complex that includes a 3,100-seat opera house, an 800-seat theater, an exhibition hall, and a coliseum that can serve as a site for conventions. The opera house, built inside the gutted frame of Seattle's drafty and flat-floored civic auditorium, boasts a rich interior of cherry wood, scarlet plush and gold; it is linked to the theater and exhibition hall by covered promenades.

*Houston*

The proposed \$6 million center for the performing arts includes a 3,022-seat auditorium with contractable walls and continental-style horseshoe-shaped balconies. The center is a gift from the Houston Endowment, Inc., a foundation set up by the late Jesse H. Jones. Also planned: a theater in the round, financed partially by the endowment.

*San Rafael, Calif.*

First phase of the Marin County Civic Center, which may cost more than \$15 million upon completion, is finished. Designed initially by Frank Lloyd Wright (it was one of his last projects), the civic center is also called the War Memorial by local wags in reference to the almost 10 years of wrangling that went on. The county administration offices will be finished in a few months. Included in Wright-designed buildings to come: a hall of justice, an auditorium, an exhibition pavilion.

*Washington, D.C.*

The long-talked-of \$30 million National Cultural Center has had trouble with Congress, which agreed to provide a Potomac site at Government expense, but insisted that the public must raise the money to build it. Heading the fundraising committee: Mrs. Kennedy and Mrs. Eisenhower.

*Other U.S. cities and towns with cultural gleams in their eyes*

Winter Park, Fla., planning a \$2 million theater, museum, and concert hall; Oklahoma City, a combined arts and science museum; Baltimore and St. Petersburg, Fla., new concert halls as part of their civic centers; Salt Lake City, Asheville, N.C., and Ypsilanti, Mich., theaters at a total cost of \$2,150,000; Laramie, Wyo., Hartford, Conn., Saratoga Springs, N.Y., Odessa, Tex., Gadsden, Ala., and Tenafly, N.J., have art centers and cultural projects planned or promised.

Senator CLARK. Senator Javits?

Senator JAVITS. I am very much interested in your statement, Mr. Clancy.

Quoting your president, for whom I have a very high regard and whom I urged to come here today—and I am glad he sent you as his deputy—you say:

Serious music cannot survive much longer in the United States without assistance from Government.

Nonetheless, your union recommends only the Advisory Council bill as a first step.

The thing that troubles me, frankly, as it troubles Senator Yarborough, who has taken an attitude in this matter very much like mine, is the following:

A council could be appointed by the President. He does not have to wait for the Congress to give him a mandate. He can appoint a Council on the Arts tomorrow, and there is always money available to the President out of his executive funds to finance the modest sums that would be involved.

I am very concerned about the great organizations like your own only striving for a very limited objective, because, in my opinion, if all we have is legislation for an advisory council, it is going to take a very long time to get any action, based upon that.

Therefore, I would urge you—and I understand your problems and I have heard them many times—I would urge you, if I may be so bold—and I think I have earned it by my services in this and other fields—to go back to your executive board and have them review that situation and to see whether the union could not perhaps next session come back with more affirmative recommendations as to what can practically be done.

Frankly, an advisory committee is just side stepping the issue right now.

I do not think you have time to wait for an advisory committee; that is my judgment, and I think it is your judgment; and, in my opinion, we may be able to get an advisory committee through in 6 months or a year.

It may take us 2 years to get something definitive with the Federal Government and the arts.

I would much rather fight for the latter because if you do that, you will save 5 years, and you people may not be able to survive 5 years.

You have got a very tough situation facing you.

So I would urge, most respectfully, and I think you know very well how favorably disposed I am to your union, that in the intervening period between now and the next Congress—I do not know whether I will be here or not then, but whether I am or not is immaterial—the point is that you should go back, in my view, and try to develop with your board something far more definitive than just recommending an advisory committee, which, I assure you, the President can appoint tomorrow.

That does not mean it should not be done. That is fine, but it does not answer the question, in my view, and will only defer it for more years, and we just have not got that amount of time to wait either at home in your situation, which is very serious, as you properly say, or abroad, where we are being very seriously disadvantaged every day by the Russians and the Communist Chinese in the international field of displaying our cultural achievements over the world. Thank you, Mr. Chairman.

Senator CLARK. Do you want to comment on that?

Mr. CLANCY. Yes, I very much agree with the Senator. However, you will notice in your statement we say that if we cannot have all three of them, why, then, we feel that the Advisory Council should come first. We would like to have all three, I assure you.

Senator CLARK. Senator Yarborough?

Senator YARBOROUGH. Two or three years ago I presided at hearings here on a similar bill by the late Senator Case of South Dakota before which Robert Frost testified.

Shortly after that I received a considerable volume of mail from artists to this effect. They said art is creative. If the Federal Government takes this over and regiment it, it will regiment the creativeness out of art. This was not in that exact language, but that was the substance of those communications.

In your statement you say that too many Americans have been too long a time in coming to any small recognition that the Government has a duty to perform. Do you not think, Mr. Clancy, that probably this fear that some artists have or some patrons of the arts have that a governmental commission will lead to governmental direction and

that if the Government directs the nature of art, then art will not be truly creative, has something to do with the fact that there has been so little governmental recognition of the place of art in our national life?

Mr. CLANCY. It is very possible, but I think that their fears are groundless, I really do.

Senator YARBOROUGH. You do not feel that governmental support of arts in Europe has in any wise stifled artistic development?

Mr. CLANCY. I do not think so. There is far more work for musicians and artistic effort in Europe than there is here, and most all of it is Government subsidized.

Radio stations even in Germany provide employment for as many as 150 musicians. There are hardly that many employed all over the United States.

Senator YARBOROUGH. You might say, too, in countries with very much lower per capita income than the United States?

Mr. CLANCY. That is right.

Senator YARBOROUGH. They have smaller resources. Thank you very much.

Senator CLARK. Senator Javits?

Senator JAVITS. Now, we have had a little experience with the British Arts Council, which, when you take the American analogy, is very much like Senator Clark's bill or mine, for that matter, and the Canadian Arts Council is now functioning.

Do you happen to have any knowledge of the experience of artists as to whether they have been restricted or hampered or frustrated in creativity under the British Arts Council scheme or the Canadian Arts Council scheme?

Mr. CLANCY. I am not too well acquainted with the situation in Europe as far as the interference.

I do know that in Canada there are outright grants and there does not seem to be any interference, and in New York State I understand that there has been considerable distribution without any efforts on the part of the State to tell them what to play or whom to hire or anything else artistically.

Senator JAVITS. We are going to have a witness from New York State, and I think Senator Clark's bill and mine, and, incidentally, I wish to affirm again my complete oneness of view with Senator Clark; I mean I will take his and I think he would take mine, whichever we can get through—but in New York State we will have the actual testimony, as I have already mentioned. Thank you very much.

Senator YARBOROUGH. I want to say to the Senator from New York, I will go further. Instead of taking either yours or Senator Clark's bill, I would take a combination of both.

Senator JAVITS. I thank you.

Senator CLARK. Mr. Clancy, I want to compliment you on what I think is some very cogent, down-to-earth testimony.

Nevertheless, I share your view that public opinion in the United States, which always has to be way ahead of the Congress before the Congress is ready to act, is not ready for the measures which I think all of us feel are necessary. I agree that time is running out.

My recommendation to you and to your union would be that through appropriate channels you make strong recommendations to the Presi-

dent, which I suspect this subcommittee might be willing to do; that he establish, by Executive order, this Advisory Council on the Arts which we are talking about.

That you go back to your group and perhaps in cooperation with some of the other groups represented by witnesses here see if you cannot come back next year with a pretty definitive program on which as many as possible of the rugged individualists who do not usually like to cooperate in much of anything, but who are probably more successful and fine members of the artistic community, agree, so we can get some consensus in the artistic community, which would be very, very helpful to the Congress.

In connection with that, I do not know whether you have the funds to do it, maybe you can get the funds somewhere else, but I am going to recommend to the chairman of the subcommittee that we get in this record somehow a pretty careful analysis of not only the Canadian and British experiences, but also Western European experience, and I would like to take a look at Soviet experience to see how we can bring these things along.

My own untutored view at the moment—and I agree completely with Senator Javits that I will take his bill or he will take mine, and we will have maybe a third bill, which Senator Yarborough referred to, a combination of both, but my own thought—is that we might explore the possibility of an analogy to our rather complicated educational system from its artistic end.

We have our public schools; we have our private schools. We have our symphony orchestras, which are supported by civic groups such as the Philadelphia Orchestra; we have some that are supported by municipalities and cities.

You have some State aid in New York, and I do not know of any other State that does, but then you move along from the civic, usually nonprofit group—and, of course, many musicians play with profit organizations—municipal symphony orchestras; then we ought to push for some kind of act to bring States into the picture; and then in the end—that is what we are trying to do with education, and I do not know whether we will succeed—you have to get some bait to get the States in; and then in the end, the Federal Government has got to put a pretty big contribution in.

We have got to be very careful, as we are in education, that there is no Federal control of this thing, but perhaps this is the way or the line of approach which could be expedited by the Executive creation of the Council of Federal Arts, but which will not get anywhere if the initiative has to come from members of this subcommittee.

The initiative has to come from something approaching a consensus of the American citizens who have this problem deeply in mind.

Senator JAVITS. Will the chairman yield?

Senator CLARK. I yield.

Senator JAVITS. It has always been my view, Senator Clark, that we would not get anywhere unless you have a really potent citizens committee.

I have actually tried to organize one, and I hope, with enough time and perhaps teamed with Senator Clark and some of my other colleagues, we could do it, and your union would be of tremendous help.

He is absolutely right, as a matter of fact, that you cannot get any-

thing done here along this line unless there is a really affirmative public demand, and that public demand has to be developed and evidenced in a way which it has not yet been.

Senator CLARK. Thank you very much, Mr. Clancy. Do you want to make any comment?

Mr. CLANCY. I merely wanted to say that we will be glad to heed your advice. We think it is good.

When I say "subsidy," I do not mean entirely Government. I think subsidy should come from all branches, business, even unions. In Detroit, where I came from originally, the union, itself, donates \$10,000 a year annually to the Detroit Symphony Orchestra, and I know a lot of smaller unions that do the same thing.

Senator YARBOROUGH. Mr. Chairman, I want to comment a minute about the thought that has been advanced by the chairman and by Senator Javits that nothing can be done in the Congress until the public demands it.

I agree that that is true insofar as taxes are concerned and insofar as regulatory laws are concerned.

Senator CLARK. You do not see much of a demand to vote for public taxes.

Senator YARBOROUGH. Or insofar as criminal law reform is concerned.

It seems to me in fields like this, where you are not regulating anybody, you are not putting tax or other burdens on them directly, that the Congress has been successful in not following the country, but in leading the country.

I refer to the Library Service's Act. We are sending bookmobiles into many counties of the Nation where there was no great demand for libraries, and where they did not have libraries.

Now, of the 38 million children who attend schools in this country today, 10 million attend schools where there is not a single library.

The Federal Government has, by grants-in-aid stimulation, rendered great service in getting books to the people in this country. This seems to be one of the basic things needed for cultural advances.

I believe that there is some hope that we can pass, not in this session, at this late hour, but in the next Congress, some legislation like this, even though there is not a great public demand. I do not think very many cities first submit to a vote of the electorate first whether they are going to subsidize a municipal opera or not there.

Senator CLARK. I hope you are right, Senator.

Thank you very much, Mr. Clancy.

Mr. CLANCY. Thank you.

Senator CLARK. I will place in the record at this point a statement of Representative Harris B. McDowell, Jr., Congressman at Large from Delaware.

Mr. McDowell is unable to appear in person.

(The statement of Congressman McDowell follows:)

PREPARED STATEMENT OF REPRESENTATIVE HARRIS B. McDOWELL, JR., CONGRESSMAN AT LARGE, DELAWARE

Senator Pell and members of the Special Subcommittee on the Arts. I would like, as my contribution to these proceedings, to suggest a novel and painless way—yet one tested for many years in European countries, notably France—to

pay for the national arts program which would be established by the bill, S. 785, sponsored in this House by Senators Joseph S. Clark, Hubert H. Humphrey, and Claiborne Pell, and S. 1250 introduced by Senator Jacob K. Javits.

Certainly these Senate measures would provide ample means of encouraging the fine arts in our country. S. 785 is based on the Federal-State grant-in-aid programs now helping us build highways, hospitals, and stock our rural libraries. S. 1250 has as its precedent the National Science Foundation Act. An early version of S. 1250 was introduced in the Senate by Senator Herbert H. Lehman, and S. 785 is almost as old.

If amended as I now suggest, there would immediately arise a situation in which both S. 785 and S. 1250 could be enacted into law, if not in the few weeks remaining to this session, then certainly next year, at the latest. We could do something now, because these bills would become politically acceptable through the amendment I have in mind. It will be many years before we are ready for either of these bills unless they are made ready for the political test. I only need remind you that the Federal Advisory Council on the Arts legislation has been before the Congress since 1955, to point out the need to improve S. 785 and S. 1250. If amended, we could pass these bills and we would not have to go on, year after year, talking about how nice it would be to help the fine arts as is done in Europe.

Senator Javits proposes a Federal subsidy of \$10 million a year, while Senators Clark, Humphrey and you, Senator Pell, propose a more modest Federal subsidy of \$5,200,000 a year.

I would like to urge this committee to delete the section from S. 785, and the section from S. 1250 authorizing these sums, and put in the place of these authorizing sections the following new section:

"(a) All writings, except religious writings, but including music, now or hereafter in the public domain shall be the property of the United States as copyright owner and the United States shall collect royalties on such writings.

"(b) There is hereby authorized to be appropriated for the fiscal year beginning July 1 of the year in which this Act takes effect, and for each succeeding fiscal year an amount equal to the amount derived by the United States from royalties collected during such fiscal year pursuant to subsection (a) of this section."

It will be said by some proponents of S. 785 and S. 1250 that the Federal Government subsidizes airports, highways, housing, the sciences, that it spends billions storing surplus farm production and in giving food away overseas. I have heard it argued that the Federal Government spends millions of dollars each year to keep the whooping crane and the barren ground caribou from becoming extinct. In fact, an 11,000-acre Federal wildlife refuge has just been established in Delaware. But the point is missed that a tax on fishing and hunting equipment pays for much of our country's fish and wildlife programs. The amendment to S. 785 and S. 1250 which I have proposed would, in much the same way, make it possible to finance our new national arts programs authorized by these measures with income from writings which shall be the property of the United States.

I have long been concerned with the problems involved in widening the Nation's cultural horizons and I am well aware, as, I am sure, everyone in this room is, of the traditional difficulty of getting Federal funds for such purposes.

Early this year I authored a bill, H.R. 9906, to provide that all writings, including music, with the exception of religious writings, such as the Bible, now or hereafter in the public domain shall be the property of the United States as copyright owner and be used for the benefit of the public in advancing the arts. The amendment I have proposed to S. 785 and S. 1250 is based on my own H.R. 9906. This method of paying for a national art program is a new concept in the United States, but this arrangement has been followed for many years in European countries, notably France.

I should like to call your attention to one section of the statement by Secretary of Labor Arthur Goldberg urging support for the arts in the United States which he made in his justly famous arbitration award in the Metropolitan Opera dispute on December 15, 1961:

"Mr. Robert Dowling has recently brought up to date a proposal introduced in Congress in 1958 by Senator Fulbright which would make it possible for the Federal Government to collect royalties on music which is now in the public domain, or becomes so in the future.

"Senator Fulbright's bill provided that 'all music now or hereafter in the public domain shall be the property of the United States as copyright owner, and be used by it for the benefit of the public.'

"Although this is a new concept in the United States, the arrangement has been followed for years in other countries, notably France. Senator Fulbright proposed that an administrative body be established which would be authorized to administer the licensing of such music, utilizing the proceeds for the support of the arts, much in the manner of a private foundation devoted to this work.

"The sums involved in such an arrangement, while not enormous, are nonetheless considerable. Mr. Dowling has estimated that the total potential income from royalties on music in the public domain, calculated on the same percentage basis as copyrighted material would be \$6,520,000 annually, distributed as follows: Popular music (records) \$1,100,000; sheet music (classical) \$3,420,000; classical music (records) \$2 million.

"At this period when the entire body of copyright law is under study, it would seem appropriate to give further attention to this attractive proposal for supporting the arts."

On April 1, 1962, the New York Times discussed my H.R. 9906 in an article, titled "How to Get Shakespeare to Pay the Bill", which pointed out that my proposal had a parallel in France, where literary works, in what would correspond to the public domain in this country, "earn royalties which go to the pension and welfare fund of the French authors' society."

August Heckscher, President Kennedy's consultant on the arts, recently expressed a strong preference for my bill, H.R. 9906, and the action program it would establish, over other measures before the Congress which did not provide financial aid to the arts. This was at a dinner in the home of Judge Francis Biddle, former Attorney General of the United States, attended by several Senators.

My plan will, I have reason to think, be vigorously supported by all American composers of serious music, most of whom have for many years eked out a livelihood while our symphony orchestras, especially the 30 or 35 great ones, have gone on year after year making money and paying their guest artists large fees (they are paid more for 1 night's performance than composers of serious music make in 5 years), their conductors large salaries, and concentrating almost exclusively on the classic masterworks in the public domain because they do not have to pay copyright fees for them.

The National Music Council has constantly complained over the years about the way in which American symphony orchestras uniformly and universally refuse to play the works of American composers except in a most limited way. The National Symphony Orchestra in the Nation's Capital has won several citations by playing programs which presented American works 16 percent of the time.

If the amendment to S. 785 and S. 1250 which I propose were adopted, it would have this great merit, that our symphony orchestras would have as much incentive to play the works of living American composers as they would have to play the masterworks of Bach, Beethoven, Brahms, Wagner, and Mozart, speaking financially, that is.

This could lead to the situation where our serious composers might even be able to earn a modest living as composers and, possibly, just possibly, the day might arrive when they would earn as much as truckdrivers, carpenters, and bricklayers.

I have conducted a poll of sorts, the McDowell poll, some people call it, and found that, by and large, the 30 or 35 great orchestras are doing very well, thank you. The New York Philharmonic Symphony Orchestra has been given a great new hall in the Lincoln Center of the Performing Arts by the American people. Leonard Bernstein, its famous conductor, makes much more money than our Cabinet officers do. The orchestra's players are paid up to \$15,000 a year, and work 50 weeks a year. The Boston and Philadelphia Symphony Orchestras are scarcely less favored. The National Symphony, however, has a 26-week season. Its orchestral players eke out their livelihoods by odd jobs during the off season. The city government contributes only \$8,000 a year to its support (though it included \$64 million in the current budget for highways), and the management of the National Symphony Orchestra doesn't even have a permanent home and has been reported as feeling that it is being excluded from the National Cultural Center. Its plight can only be compared to the plight of those composers of serious American symphony music who receive \$1,000 a year for

their contributions to our Nation's cultural life. That is, they get that much sometimes, in some years.

Many cultural leaders have supported my bill, H.R. 9906, while a few have been quick to point to the financial aid European countries give to the arts but have been unwilling to accept here in our own country the kind of program France has instituted to finance its national arts programs. Reluctant as such cultural leaders may be, however, they are not nearly as reluctant as are those hard-pressed U.S. taxpayers who will have to dig down into their pockets to pay for art programs they may never be in a position to attend.

It isn't only corn farmers from Iowa and Illinois, cotton farmers from Alabama and Texas, wheat farmers from Indiana and Montana, potato farmers in Maine and Idaho, and poultry and vegetable farmers in Delaware who you will find reluctant to be taxed for support of fine arts programs.

All most Americans have to do to see and hear the New York Philharmonic Symphony Orchestra is to switch on the television set. The Texaco Oil Co. broadcasts the Metropolitan Opera programs, we are all familiar with the "Firestone Hour." Earlier this year Congress passed and the President signed into law legislation providing millions of dollars for educational television, as a result of which we will soon be able to see and hear additional riches in the arts free in our homes.

Advertising costs are part of business expenses, and our tax laws have helped American businessmen provide unparalleled riches to all Americans, and the arts have been the first to benefit. We have been taught by American businessmen to expect these things free. All we have to do in return is listen to the commercials.

For many years, too, our tax laws have provided that contribution to art museums, symphony orchestras, and opera companies are tax deductible so that many Americans are able to be art patrons. Many of these tax aids are not available to aid Europe's art programs. Some of them are not unmixed blessings, witness the \$2 to \$3 million paid by Americans for a single painting. Nor is the American theater broke, fortunes can still be made in it. Life magazine says, editorially (Aug. 31, 1962, p. 11): "Even a moderate Broadway success \* \* \* can serve as a comfortable lifetime annuity for its author, while a hit play can rocket him into the top-income brackets with dizzying speed."

No one, however, has suggested that the cultural life of European countries, including France, have suffered because of their use of copyrighted literary works to aid the arts. Nor will the cultural life of the United States suffer from my plan.

The plan I have suggested to improve S. 785 and S. 1250 might be called a Federal version of the ASCAP royalty programs, ASCAP being the American Society of Composers, Authors & Publishers. The ASCAP program, and my plan, too, helps living artists.

The Washington (D.C.) Post reports this morning (p. B-8) that American students "to a degree never before required" must study the culture and language of foreign countries. The chairman of the Virginia Commission of Public Education, William B. Spong, commission chairman and State senator from Portsmouth, told more than 1,000 Arlington, Va., teachers this, only yesterday, August 30, 1962.

Two great Virginians, Presidents George Washington and Thomas Jefferson, both called for local, State, and National aid to the fine arts. The State of Virginia, itself, supports financially the Virginia Museum of Fine Arts, the director of which is Leslie Cheek, and the Barter Theater headed by Robert Porterfield. These are two of our country's major cultural institutions, in which everyone can take pride.

If S. 785 and S. 1250 are amended along the lines I have suggested this morning, I would say that we would find a number of the members of the congressional delegation from Virginia voting for them including the distinguished chairman of the House Rules Committee, the Honorable Howard W. Smith, who represents the congressional district in which is located the home of President Jefferson. We should not forget that Congressman Howard W. Smith both spoke for, and voted for, the National Cultural Center Act in 1958, when assured, during House consideration of that legislation, that it would not be built at the expense of the general taxpayer.

I thank you for your patience and consideration.

Senator CLARK. I would like to offer for the record at this point an excerpt from the Congressional Record under date of February 2, 1961, at page 1547, which is the explanation I made when I offered the bill which is presently under consideration here, and also a table which appears in the June 5, 1961, Congressional Record at page A-3986 of the appendix entitled, "Municipal financial support of certain artistic and cultural activities in selected U.S. cities, a compilation of answers to a questionnaire."

Also, the text of a speech which I made on May 8, 1961, entitled, "Does the Federal Government Have a Role in Our Cultural Life?"

(The documents referred to follow:)

PROGRAM OF GRANTS TO STATES FOR DEVELOPMENT OF THE ARTS

Mr. CLARK. Mr. President, on behalf of myself, the Senator from Minnesota (Mr. Humphrey), and the Senator from Rhode Island (Mr. Pell), I introduce, for appropriate reference, a bill to establish a program of grants to States for the development of programs and projects in the arts, and for other purposes. I ask unanimous consent that a press release prepared by me relating to the bill, together with a memorandum prepared by the Library of Congress on the same subject, be printed in the Record.

The PRESIDENT pro tempore. The bill will be received and appropriately referred; and, without objection, the press release and memorandum will be printed in the record.

The bill (S. 785) to establish a program of grants to States for the development of programs and projects in the arts, and for other purposes, introduced by Mr. Clark (for himself and other Senators), was received, read twice by its title, and referred to the Committee on Labor and Public Welfare.

(The press release and memorandum presented by Mr. Clark are as follows:)

Senator Joseph S. Clark, Democrat, of Pennsylvania, today introduced the National Cultural Development Act, which would help States develop and encourage artistic programs and projects. The bill was cosponsored by Senators Humphrey, Democrat, of Minnesota, and Pell, Democrat, of Rhode Island.

"One of the bright spots on the new frontier," Senator Clark said, "is the emphasis that President Kennedy is giving to excellence in every field. Encouragement and appreciation of culture and the arts will clearly be one of the hallmarks of the new administration.

"In this century, the United States has ceased to be a backward child in the arts and has become a leader. Our artists are in the first rank of creative and performing ability. Not only do we not need to apologize for their quality; they have given impetus to many fresh directions in which the arts all over the world are moving today. But though we may boast of topflight performers and creative artists, we are still confronted by the fact that cultural projects constantly run into economic difficulties which threaten their lives or make it impossible for them to reach fruition. Gifted students often do not have local artistic horizons which are sufficiently rich in opportunity for advanced training and performance."

Senator Clark pointed out that his bill would establish a program of grants to States for the development of programs and projects in the arts. A maximum of \$100,000 would go to each State to help it inventory existing programs, survey the need for additional programs, and develop new and existing nonprofit activities in the arts. Funds could also be used to build public and other nonprofit centers for the performance, demonstration, teaching, or exhibition of the arts; to protect and preserve sites and buildings of national or local historical, architectural, or artistic significance, and to help States develop projects designed to supply leadership, training, and experience in the arts.

Senator Clark continued: "The ovations that have been given to traveling American artists like Marion Anderson, the 'Porgy and Bess' and 'My Fair Lady' companies, Van Cliburn, the Philadelphia Orchestra, Louis Armstrong, and the New York City Center Ballet indicate the potentially enormous acceptance of American culture abroad. American scientists, for all the brilliance of their

achievements, cannot hope to arouse these eager and enthusiastic responses. Yet compare what we spend nationally on scientific programs with what we spend nationally on the arts. Compare our concern with seeing to it that scientists are trained with the haphazard way in which we force artists to scramble for their training, and indeed for their careers. Compare the support we give to ongoing scientific projects to the always shaky future of artistic projects.

"We need a coherent and continuing national outlook and policy toward the arts. The bill I introduce today would establish such a policy and outlook while leaving to the States the initiative as to what specific projects and programs to support.

"That music is the universal language we all know. The other arts as well have universal messages to convey. At a time when we are trying to reach the hearts and minds of people everywhere, there is no more direct route than the arts, no vocabulary which is more eloquent, no vision which can be more readily shared."

#### STATE SUPPORT OF ARTISTIC AND CULTURAL ACTIVITIES

(By Anne F. McGrath and Helen A. Miller, Education and Public Welfare Division, Library of Congress)

##### A. EXPLANATION OF SUMMARY

This State-by-State summary is a compilation of information selected from the 47 replies received from letters sent by the Legislative Reference Service to the 50 State Governors in February at the request of several Members of Congress. The following questions concerning State support of the "fine arts and cultural activities" were included in these letters to the Governors:

1. What kinds of State-created or State-sponsored agencies exist in your State whose major interest is in cultural activities?

2. Do any other groups or organizations (for example, art councils, commissions, private groups) receive State support for the promotion of cultural activities?

3. Please include any additional information concerning:

(a) the artistic and cultural activities, organizations, institutions, buildings, etc., which receive State funds;

(b) the specific amount of State funds expended for each cultural activity supported;

(c) the sources of such funds in each case (i.e., general revenues, taxes earmarked for such purposes, etc.);

(d) how such funds are allocated to the various State-supported cultural programs.

This survey represents a sampling of how the States in general have expressed their official interest in cultural activities as reflected primarily by the amount of financial assistance made available for such programs. Therefore, it is not intended as a complete report on all the way in which any individual State encourages cultural endeavors.

##### *1. Form of summary*

Due to the wide variety of activities supported, the time periods covered, and the varying amount of detail with which the States answered the survey letters, the information selected from the replies is presented here without further elaboration or interpretation. Each State letter was considered individually. However, because of the variations in the facts reported, it was often necessary to select activities to include on a discretionary basis only—depending to some extent on the amount of information made available. More details concerning the selection of activities are discussed in the next section (content of summary).

The State information has been arranged below (pt. B) in alphabetical order—rather than in chart or table form—in order not to invite unwarranted comparisons of State activities. Because of the numerous ways of answering and differences in the extent of the information reported, it is clear that comparisons may not be made on the basis of the following facts alone.

## 2. Content of summary

Concerning the use of the phrase "fine arts and cultural activities" in the survey, one State requested a definition of this term. The following explanation was presented in the reply to this request:

"We wish to explain that a broad, general phrase such as this has been purposely selected to be used in our letter. It was our hope that, by not further limiting the definition of this phrase, we would thereby encourage its broadest possible interpretation by the States and thus receive the most comprehensive kind of information available.

"For example, in addition to such obviously artistic activities as art museums and symphony orchestras, some of the States have chosen to report such forms of State support as that to: State libraries and library associations; historical agencies, museums, libraries, and publications; museums and academies of science and industry; certain State-supported arts and crafts programs and exhibits; memorials and centennial commissions; art festivals at State universities; horticultural societies; garden tours; and even State aid to county fairs. Other States have confined their answers to those agencies receiving State support whose major interest is in cultural activities and have interpreted the term 'fine arts' according to its traditional meaning (that is, painting, drawing, architecture, sculpture, poetry, music, dancing, dramatic art)."

The intention is not further defining this phrase was to encourage the most complete report possible and yet to allow each State the leeway to select and emphasize programs considered most indicative of its own particular interest in support for cultural endeavors.

To be more specific, for the purposes of this report, libraries and related agencies have been considered primarily as educational activities thus distinguishing them from "cultural institutions." However, there are exceptions to this general rule—for example, in cases where a State report includes specific mention of the fine arts programs of its library or where the State library budget includes, let us say, a historical museum. In line with the nature of the congressional request, whenever possible in such cases, an attempt has been made to present a breakdown of the funds involved. However, such a breakdown is not always reported by the respective States.

Also, the cultural and artistic programs of State institutions of higher education are omitted even when a State letter specifically refers, for example, to a university's contemporary art festival. It is presumed that State-supported institutions of higher education in all the States sponsor activities of an artistic or cultural nature to some extent, many of which are not distinguishable from the educational program. Moreover, detailed information relating to this subject was not reported consistently.

Among other categories which were mentioned in certain State replies, but which this survey does not include, are: Civil War centennial commissions; certain other historical commissions or boards designated as temporary; memorial funds; horticultural activities; wildlife reservations; and garden tours.

Other possible limitations in connection with the following excerpts and other selected information are:

1. Of 50 letters and, in some cases, followup letters sent to the Governors between February and May 1960, 46 final replies have been received. One State has sent a partial reply. No information is included about the other three States, therefore.

2. Many of the survey letters were referred by the Governors to the offices within the respective State executive departments—e.g., the department of finance or the director of the budget. This fact might present a problem in the case of answers to the question (No. 1) which relates to State-created or State-sponsored agencies whose major interest is in cultural activities. It is conceivable, for example, that a State which actually has statutory provision, for a State art agency but which agency perhaps received no appropriation for a recent fiscal year or biennium might not be mentioned in a letter from the State's department of finance. For this reason, the source and date of each State's information appears at the end of the respective State's excerpts. (Incidentally, the following States reported the existence of a State art council, commission, or similar agency in their replies: Alabama, Florida, Georgia, Louisiana, Maine, Massachusetts, Minnesota, Montana, New Hampshire, New Mexico, New York, North Carolina, Utah, and Wisconsin. Brief descriptions of these agencies appear in the excerpts below.)

## B. STATE-BY-STATE SUMMARY

*Alabama*

Amount of State funds appropriated for each fiscal year during the biennium beginning October 1, 1959, and ending September 30, 1961:

|   |           |
|---|-----------|
| Department of archives and history.....                     | \$91, 040 |
| Cahaba Historical Commission.....                           | 2, 500    |
| Gorgas Memorial Board.....                                  | 5, 000    |
| Hall of fame board.....                                     | 500       |
| Richard Pearson Hobson Memorial Board.....                  | 5, 000    |
| La Grange Historical Commission.....                        | 500       |
| Alabama Agricultural and Industrial Exhibit Commission..... | 25, 000   |
| First White House of the Confederacy.....                   | 40, 000   |

Source of appropriations: Practically all of these appropriations were made from general State revenues.

Other agencies mentioned without additional information: Alabama Art Commission, Stonewall Jackson Memorial Fund, Fort Morgan Historical Commission, Division of State Parks, Monuments, and Historical Sites, State Department of Conservation.

Other information included: A few private groups or organizations sometimes receive State support for the promotion of certain cultural activities. For example, an annual appropriation is often made for the purpose of providing Spanish-American War veterans an encampment. Also, sometimes appropriations are made for local chambers of commerce.

(Source: Charles Cooper, Director, Legislative Reference Service, Feb. 18, 1960.)

*Alaska*

Amounts of State funds appropriated for last year: Alaska State Historical Museum and Library, \$24,950.

Source of appropriations: General revenue fund.

Method of allocation: Allocated by legislative action based on Governor's budget as modified by house and senate finance committees.

(Source: Paul Solka, Jr., special assistant, office of the Governor, Feb. 25, 1960.)

*Arizona*

Amount of State funds appropriated in 1959 (see "Other Information," below):

|  |           |
|--|-----------|
| Arizona Pioneers' Historical Society (Tucson)..... | \$48, 535 |
| Sharlot Hall Museum (Prescott).....                | 13, 300   |

Source of appropriation and method of allocation: Legislative appropriation from the general fund of the State.

Other State-supported artistic or cultural activities:

The State Museum is located at the University of Arizona and is under the direction of the board of regents of the State universities and State college. Funds for its operation are included in the university appropriation.

Each year a very fine art exhibit is held at the State Fair. This includes not only paintings, but also Indian art—basketry, jewelry, painting, weaving, and pottery making. This is under the jurisdiction of the State Fair Commission, with funds set aside by the commission from its appropriation.

Other information (re: Arizona Pioneers' Historical Society and Sharlot Hall Museum): The State provided matching funds for the building of the Arizona Pioneers' Historical Society quarters and granted a 99-year lease for the old Governor's mansion at the Sharlot Hall Museum. The funds appropriated by the State are used for upkeep and personnel. Other funds are provided by memberships, organizations, and local governments.

(Source: Mrs. Alice B. Good, director, Department of Library and Archives, Feb. 24, 1960.)

*Arkansas*

So far as we can determine, the State of Arkansas does not make direct grants to artistic and cultural activities in this State. The State of Arkansas makes

direct appropriations for the maintenance of the territorial capitol restoration, and the old State house restoration. The territorial capitol restoration is comparable, on a limited scale, to the Williamsburg restoration.

(Source: Marcus Halbrook, director, State of Arkansas Council, May 26, 1960.)

#### California

Amount of State funds for last year: Annual arts and crafts exhibit of the California State Fair and Exposition, \$27,900.

Source of funds: Funds earmarked for fair purposes.

Other information: The State also maintains as part of its beach and parks program, 19 historical monuments for the purpose of portraying the history, customs, and physical character of early California. The restored gold rush town of Columbia; Sutter's Fort, and Indian museums; selected historic buildings in the city of Monterey; and the Hearst castle at San Simeon.

(Source: Edmund G. Brown, Governor, June 25, 1960.)

#### Connecticut

Amount of State funds appropriated:

|  | 1959-60 | 1960-61 |
|--|---------|---------|
| State library: Operation of State historical museum.....   | \$5,400 | \$5,600 |
| State department of education: Connecticut Historical Society (a private corporation with own building)..... | 1,000   | 1,000   |
| State parks and forest commission: Trustees, Henry Whitfield House.....                                      | 14,800  | 11,400  |
| Harkness Memorial State Park (gift to State):  |         |         |
| (1) 900 bird paintings by Rex Brasher.....   | (1)     | (1)     |
| (2) Gillette Castle.....   | (1)     | (1)     |
| Groton Monument (Fort Griswold State Park).....  | 300     | 300     |

<sup>1</sup> None specified.

Highway department: Preservation of Goodspeed Opera House,<sup>1</sup> \$10,000 (1959-61).

Sources of State appropriations: General fund revenues, except in case of highway department.<sup>1</sup>

Method of allocation: Regular State allotment programs after appropriation by State legislature.

Other State-supported cultural activities: Connecticut Historical Commission, Goodspeed Opera House Foundation.

Other information: The Connecticut State Library Building contains memorial hall with its collections, paintings, artifacts, and memorabilia of the history of Connecticut. A history of Connecticut is also being written under the direction of this agency.

Under the State parks and forest commission, the Henry Whitfield House, furnished as a State historical museum was established as a State agency in 1899. Groton Monument is a monument to a battle in the Revolutionary War similar in style to the Washington Monument.

The highway department has provided funds for the painting of Goodspeed Opera House. The entire restoration is the project of a private foundation comprised principally of residents of Connecticut and New York. The State provided the land for \$1, and included parking areas, and additional area. A drive is currently underway for public contributions to restore the former glittering and famous opera house (circa 1876) to its former grandeur as a unique center for contemporary and cultural activities, including possible operation as a festival theater.

(Source: Henry J. Rigney, budget examiner, department of finance and control, budget division, Mar. 14, 1960.)

<sup>1</sup> From special funds derived from gasoline tax, highway tolls.

*Delaware*

## Amount of State funds appropriated :

|  |           |
|--|-----------|
| State museum-----                              | \$26, 950 |
| John Dickinson Mansion-----                    | 15, 350   |
| Lewes Memorial Commission-----                 | 8, 000    |
| Delaware Day Commission-----                   | 100       |
| New Castle Historical Building Commission----- | 8, 450    |

(Source : Mrs. Lillian I. Martin, chief accountant, budget commission, May 13, 1960.)

*Florida*

(Defines "cultural" as referring to the "traditional fine arts" and includes only "agencies whose major interest is in cultural activities.")

Florida supports three State agencies whose chief interest is in cultural activities :

1. John and Mabel Ringling Museum of Art at Sarasota includes the art museum, the Ringling residence and furnishings, the circus museum, the Asolo Theater, and extensive grounds. In addition to the collection of paintings, the agency sponsors an artist series, lecture series, and a motion-picture art series. Total expenditure for this activity in 1958-59 fiscal year was \$303,303. These funds came from three sources: (1) a State appropriation of \$95,374 from the general revenue fund; (2) income of \$188,162 from museum admissions and activities which was deposited in and expended from the incidental fund; and (3) \$19,767 from the interest of trust fund which consists of interest earned on a trust fund established by the Ringling will for the preservation and enlargement of the collection. General revenue and incidental funds for the Ringling Museum are requested, budgeted, and appropriated as is the case with any other State activity.

2. The Florida State Museum is an adjunct of the University of Florida and is supported by regular university funds which come from general revenue appropriation and university incidental fund collections. Total expenditures for this activity in 1958-59 were \$104,000. Appropriations are made on the basis of the University of Florida request. Actually, a lump sum appropriation within the categories of salaries, expenses, and operating capital outlay is made to the University of Florida for all educational and general operations and the university allocates the amount which goes to the Florida State Museum.

3. The Stephen Foster Memorial Commission operates the Stephen Foster Memorial at White Springs. Aside from the physical park facilities of the memorial and the museum \* \* \* the commission is concerned with the preservation and presentation of the folk arts in the fields of music and dance of the period with which Stephen Foster is associated. Total expenditures of the commission in fiscal year 1958-59 were \$150,306. Of this amount, \$70,087 was appropriated from the general revenue fund, \$34,719 came from the trust fund income derived from parking fees and concession sales at the memorial, and a \$500 scholarship from private contributions. \* \* \* The Stephen Foster Memorial Commission requests and justifies its appropriation before the State budget commission and the State legislature.

## Other State-supported activity :

The Florida Arts Commission was established by the 1959 legislature with an appropriation of \$5,000 for the 1959-61 biennium (ch. 59-275, Florida Statutes). As of February 1960 the commission had not been activated. Commission to consist of 9 members appointed by the Governor upon recommendations of board of commissioners of State institutions. "The Governor shall appoint as members \* \* \* citizens and residents of Florida representative of various professional organizations and governmental institutions concerned with the orderly development of the artistic and cultural resources of Florida in the fine arts area and qualified to advise and assist in capturing and symbolizing the spirit and great natural beauty of Florida in permanent structures of the State." Members to serve without compensation but to be reimbursed for expenses.

Powers and duties of commission to be concerned with: decoration and beautification of public buildings, assurance of a uniformity of artwork within State buildings; advice on the acquisition by gift or purchase of fine art works and their use and display; and fostering "the development of a receptive climate for the fine arts" in Florida (ch. 59-275, House bill No. 347, June 12, 1959).

Other information: The State does not contribute to the support of any private art groups.

(Source: Harry G. Smith, budget director, State Budget Commission, Feb. 23, 1960.)

*Georgia*

Amount of State funds appropriated:

|   | <i>Last year's<br/>appropriations</i> |
|---|---------------------------------------|
| Department of Archives and History-----   | \$100,000                             |
| State Museum of Science and Industry----- | 25,000                                |
| The Georgia Historical Commission-----    | 100,000                               |

Method of allocation: All State funds appropriated by the general assembly and none specifically allocated from certain taxes earmarked for special purposes.

Other information: A Georgia Art Commission acts in advisory capacity only, and no State funds are appropriated.

(Source: Ben W. Fortson, Jr., secretary of state, department of State, Feb. 25, 1960.)

*Hawaii*

Amount of State funds appropriated, source of funds, and description of activities supported:

Hawaii historic sites: One function of the State department of land and natural resources is to locate, identify, and preserve sites of historic significance, such as heiaus (ancient Hawaiian burial grounds), and other historic and pre-historic structures. The public may visit these historic sites without charge. During the fiscal year 1959-60, the sum of \$1,680 was appropriated out of the general revenues (general fund) of the State for this program.

Captain Cook Memorial: During the fiscal year 1959-60, the State public archives has expended \$200 for the collection and purchase of historical or other materials of Captain Cook, the discoverer of the Hawaiian Islands. Moneys expended were obtained from a special fund created through the sale of commemorative coins of Captain Cook.

Iolani Palace: For the fiscal year 1959-60, the legislature has appropriated, to the department of accounting and general services, out of the general revenues of the State the sum of \$75,382 for the maintenance and operation of Iolani Palace, the former capitol of the Hawaiian monarchy. The palace (State owned) is maintained for historical and cultural purposes and is open to the public without charge.

Hulihee Palace: The legislature has appropriated, to the department of accounting and general services, out of the general revenues of the State the sum of \$7,668 for the purposes of operating and maintaining the Hulihee Palace (State owned) for the fiscal year 1959-60. The palace serves as a museum for Hawaiians.

Hawaiian language and arts: A sum of \$25,000 was appropriated by the legislature out of the general fund of the State for the 1969-61 biennium for the preservation and study of the Hawaiian language and arts. The University of Hawaii is designated as the expending agency. The sum of \$15,000 was allocated for the fiscal year 1959-60.

Hawaii Visitors Bureau: For the fiscal year 1959-60, the legislature has appropriated to the Hawaiian Visitors Bureau, a private nonprofit corporation which is primarily concerned with the development and promotion of the tourist industry, the sum of \$750,000 from the general fund of the State. (The visitors bureau is also supported by private funds.) The visitors bureau has allocated the following sums to organizations that promote cultural shows and events:

(a) Aloha Week Commission (\$5,000): The Aloha Week Commission promotes the Aloha Week festival, which presents the old Hawaiian customs through parades, events, and displays.

(b) Cherry Blossom Festival (\$1,000): Sponsored by the Japanese junior chamber of commerce to display to the public the customs of the Japanese people through cultural shows and exhibits.

(c) Narcissus Festival (\$1,000): This festival by the Chinese junior chamber of commerce to display the Chinese customs through cultural shows and exhibits.

Other information:

The definition of "cultural activities" on which Hawaii based the selection of the above information for inclusion in its letter is "all activities which promote

and otherwise make available on a communitywide basis knowledge and interests in the fine arts, humanities, the broad aspects of science, and the distinctive attainments, beliefs, traditions, customs, and so forth, which constitute the background of the various racial, religious, and social groups, and which are not presented as part of the curricula of educational institutions."

State support is almost entirely restricted to the preservation and understanding of the rapidly becoming extinct customs, traditions, and so forth, of the Hawaiian people. With the exception of State public libraries, there are no agencies whose major interests is in cultural activities which are created or sponsored either by the State or the counties, such as museums and art academies. (Source: Department of budget and review, May 25, 1960.)

*Idaho*

The State of Idaho does not support the promotion of cultural activities except insofar as it may be a support of one of our institutions of higher education.

(Source: Robert B. Hodge, assistant to the Governor, February 16, 1960.)

*Illinois*

Amount of State funds appropriated:

| Type of activity                                       | State expenditure (fiscal year 1959) | Source of revenue                       | Method of allocation       |
|--|--------------------------------------|---|----------------------------|
| Historical library.....                                | \$138,000                            | General revenue.....                    | Legislative appropriation. |
| State museum.....                                      | 250,000                              | do.....                                 | Do.                        |
| Publicizing Illinois natural and historic attractions. | 35,000                               | do.....                                 | Do.                        |
| State memorials:                                       |                                      |   |                            |
| Operation.....   | 341,000                              | do.....                                 | Do.                        |
| Capitol.....   | 180,000                              | do.....                                 | Do.                        |
| State aid to county fairs.....                         | 1,410,511                            | Tax on pari-mutuel wagers, horseracing. | Do.                        |
| State aid to city and county fairs, and expositions.   | 1,955,087                            | do.....                                 | Do.                        |

Source: R. D. Frisch, supervisor of research, budget division, department of finance, Apr. 4, 1960.

*Indiana*

Amount of State funds appropriated:

|  | <i>Biennial appropriations</i> |
|--|--------------------------------|
| World War Memorial (to World War I veterans).....  | \$106,960                      |
| Soldiers' and Sailors' Monument (to Civil and Spanish-American veterans).....              | 63,270                         |
| 14 memorials in the Department of Conservation (such as George Rogers Clark Memorial)..... | 200,000                        |
| New Harmony Commission.....  | 50,000                         |
| Historical Bureau.....   | 79,812                         |
| Source of funds: General Fund of the State of Indiana.                                     |                                |

(Source: Philip L. Conklin, director of the budget, March 8, 1960.)

*Iowa*

Amount of State funds appropriated annually:

|   |          |
|---|----------|
| State Department of History and Archives.....                 | \$92,500 |
| Herbert Hoover Birthplace Society (private organization)..... | 10,685   |
| Historical Society (private organization).....                | 94,000   |

(Source: R. C. McClelland, research associate, Iowa Development Commission, Feb. 24, 1960.)

*Kansas*

| Amount of State funds appropriated:                                     | <i>Fiscal year<br/>1961</i> |
|---|-----------------------------|
| Kansas Historical Society, general revenue.....                         | \$352, 130                  |
| John Brown Memorial State Park, general revenue.....                    | 5, 810                      |
| Kansas Frontier Historical Park, general revenue.....                   | 9, 636                      |
| Marais des Cygnes Massacre Memorial Park, general revenue....           | 500                         |
| Pawnee Rock Historical Park, general revenue.....                       | 3, 911                      |
| Washington County Historical Pony Express Station, general revenue..... | 3, 291                      |

## Other cultural activities supported:

State funds were appropriated for the purchase of land for the use of the Eisenhower Presidential Library Commission (\$50,000 in 1955) and for the Agricultural Hall of Fame (\$95,000 in 1960). (There is also a museum of art and a museum of natural history at the University of Kansas. However, as in the case with many other State universities, the amounts expended for cultural activities are not classified separately and are, therefore, impossible to determine.)

An amount of \$200,000 is budgeted for a series of pageants depicting the history of Kansas. The amounts shown above for the Kansas Historical Society and the various historical parks include funds for personnel, maintenance of buildings and grounds, and preservation and extension of museum collections.

(Source: James W. Bibbs, budget director, department of administration, Feb. 24, 1960.)

*Kentucky*

Amount of State funds in budgets for fiscal years 1960-61, 1961-62:

|   |            |
|---|------------|
| Public concerts (especially for school children) from funds allotted to the State Council on Public High Education (Louisville Symphony) -- | \$106, 000 |
| To commission the painting of murals by a first-class artist for the University of Kentucky Medical Center.....                             | 50, 000    |
| Kentucky Historical Society—museum and publication.....   | 108, 000   |
| Kentucky State Fair (premium for art work awarded each year)----  | 1, 000     |

Source of funds: The general fund and trust and agency fund.

Other information: Kentucky has no agency, the primary functions of which are devoted to fine arts and other cultural activities.

Concerning the allotment of funds for public concerts to the State Council on Public Higher Education: Members of the orchestra—that is, the Louisville Symphony Orchestra—also will be available for lectures and film demonstrations as a result of these funds.

Concerning the murals to be painted at the University of Kentucky Medical Center: These murals not only will enhance the esthetic beauty of this vast medical center, but also will be viewed by thousands of persons during the lifetime of the hospital. A large piece of free sculpture will be centered outside the entrance to the new medical center. This work also will be commissioned by the university in behalf of the State.

Concerning the Kentucky Historical Society: The society maintains a museum filled with art pieces in the old State capitol in Frankfort. \* \* \* The society writes legends for all historical highway markers and approximately 150 of them have been erected since 1948. The society also publishes the official State historical quarterly.

(Source: Robert R. Martin, commissioner of finance, Commonwealth of Kentucky, Department of Finance, May 19, 1960.)

*Louisiana*

State of Louisiana Art Commission (official State agency created by the legislature in 1938 and supported entirely by State appropriations):

Current annual operating budget, \$20,500 (facilities also provided by the State).

Program set up in two major categories: 1. Baton Rouge Art Galleries; 2. Extension Services (including the loan and circulation of free traveling exhibitions and slide talks).

Executive board (serving without pay of any sort): State superintendent of education, president of Louisiana State University, president of Baton Rouge Art League.

(Source: Jay B. Broussard, director, State of Louisiana Art Commission, February 1960.)

*Maine*

Amount of State funds appropriated for current biennium :

|  | 1959-60  | 1960-61  |
|--|----------|----------|
| State-created or State-sponsored agencies:   |          |          |
| Maine Art Commission .....   | \$3, 500 | \$2, 500 |
| State museum .....   | 6, 272   | 6, 292   |
| State historian .....  | 500      | 500      |
| Park commission (restoration of forts and memorials) .....                         | 0        | 48, 400  |
| Groups or organizations which receive State grants:                                |          |          |
| Knox Memorial Association (toward support of Montpelier) .....                     | 1, 000   | 1, 000   |
| Maine Historical Society .....   | 2, 750   | 2, 750   |
| Aroostook County (to restore forts) .....  | 5, 000   | 0        |
| Various towns, purchase of histories .....   | 2, 075   | 0        |
| Maine Federation of Music Clubs for biographical sketches of Maine composers ..... | 750      | 0        |

Method of allocation: The individuals and groups involved appear before the legislative appropriations committee and explain the need and the funds which are approved by legislative action are then sent directly to the group or organization.

(Source: David F. White, budget examiner, department of finance and administration, bureau of the budget, Feb. 29, 1960.)

*Maryland*

Amount of State funds appropriated in 1960:

|  |          |
|--|----------|
| Star Spangled Banner Flag House Association to assist the association in perpetuating the old Flag House .....                             | \$2, 500 |
| Baltimore Symphony Orchestra Association, Inc .....  | 25, 000  |
| Maryland Historical Society (among whose activities are the preparation of historical road markers) .....                                  | 27, 500  |
| Maryland house and garden tours to assist Historic Annapolis, Inc. (appropriation provided through the department of economic development) | 1, 000   |
| Maryland State Fair Board .....  | 14, 400  |

Source of State appropriations and method of allocation: All amounts listed come from general fund revenues, with the single exception of funds for the Maryland State Fair Board, which come from racing revenue. All amounts are allocated as lump sum grants. In most instances the amounts are stated by law or are calculated on the basis of legal formulas; the remainder are determined in the course of the budget process.

Other information: Although many of the organizations and institutions listed operate on the basis of State charters \* \* \* they can [not] be identified appropriately as State-created or State-sponsored \* \* \* there are no State-created or State-sponsored agencies whose major interest is in cultural activities but \* \* \* there are groups or organizations \* \* \* which receive State support for the promotion of cultural activities.

(Source: Dwight C. Smith, Jr., budget analyst, department of budget and procurement, Mar. 15, 1960.)

*Massachusetts*

(Partial reply)

The art commission (for the Commonwealth) has complete jurisdiction over State commissions for sculpture, design of medals, and the like.

An important new venture which began last summer is the Metropolitan Boston Arts Center. The Metropolitan District Commission, which is a State agency, contracted with a local drama group for the production of plays in an open-air summer theater, which was constructed by the MDC.

(Source: Martin Lichterman, research director, executive department, the Commonwealth of Massachusetts, Mar. 15, 1960.)

*Michigan*

Amount of State funds appropriated for the current year: Historical commission \$100,979.

Other information: The State of Michigan does not directly support any State, local, or private organizations relating to fine arts and cultural activities, as such.

(Source: James W. Miller, controller, department of administration, Feb. 22, 1960.)

*Minnesota*

State art society: Governing board consists of the Governor, the president of the university, as ex-officio members, and 11 other members appointed by the Governor by and with the advice and consent of the senate for 4-year terms. Included in such appointees shall be four artists or connoisseurs of art, one architect, and one person prominently identified with education (no appropriation from the State).

Minnesota State Historical Society: Receives an annual appropriation of \$225,000. Although a private body, 89 percent of the operational cost of the society is financed by State appropriation. Construction of the building was by State appropriation, as well as the maintenance and custodial care of the building.

Minnesota State Fair art exhibit: While the State fair board only spends about \$5,000 a year on premiums and overhead expenses for the art exhibit, the major portion of the \$10 million investment in land, buildings, and improvements of the State fair was by legislative appropriations.

(Source: Florence Reber, department of administration-budget, Feb. 19, 1960.)

The cultural climate in Minnesota is excellent, and we have a multiplicity of activities, largely conducted and supported by private resources. The interest and enthusiasm of our citizens in this respect is indeed fortunate, since \* \* \* the legislature does not appropriate extensively for direct State support in this area.

(Source: Orville L. Freeman, Governor, State of Minnesota, Mar. 1, 1960.)

*Mississippi*

Pertinent information reported: The legislature in 1958 authorized the restoration of the old capitol located in Jackson. \* \* \* This capitol was erected in 1840 and remained the seat of government until 1903. \* \* \* When it is completed, it will be the State's outstanding museum of Mississippiana.

(Source: J. M. Tubb, State superintendent of education, department of education, Jackson, Miss., Sept. 16, 1960.)

*Missouri*

Amount of State funds appropriated for 1950-61 biennium:

|   |          |
|---|----------|
| State museum (contained in the appropriation of the division of resources and development)----- | \$34,000 |
| State historical society-----   | 196,675  |

(Source: George A. Bell, assistant budget director, division of budget and comptroller, Mar. 9, 1960.)

*Montana*

Amount of State funds appropriated for fiscal year ending June 30, 1958:

|                                   |          |
|-----------------------------------|----------|
| Montana Historical Society-----   | \$65,208 |
| Montana Fine Arts Commission----- | 66,743   |

Other information: The fine arts commission spent \$1,612 during the fiscal year ending June 30, 1958. This was not a legislative appropriation, but is still considered State funds. The money was received from private donations.

The board of directors of the State historical society is presently appointed by the Governor. The Governor is also chairman of the fine arts commission.

(Source: J. Hugo Aronson, Governor, State of Montana, Feb. 15, 1960; Robert J. Smith, budget analyst, director of the budget, Feb. 25, 1960.)

*Nebraska*

No such support (that is, State financial support of fine arts or cultural activities) is given to any activity of this kind in Nebraska from any type of State fund. (Source: Jack W. Rodgers, director of research, legislative council, Mar. 18, 1960.)

*Nevada*

Amount of State funds appropriated from the general fund:

|                                |           |
|--------------------------------|-----------|
| State museum.....              | \$41, 757 |
| Nevada Historical Society..... | 29, 748   |

(Source: Grant Sawyer, Governor, State of Nevada, Mar. 11, 1960.)

*New Hampshire*

Amount of State funds appropriated for fiscal 1960: League of New Hampshire Arts and Crafts, \$8,000.

(Source: Leonard S. Hill, comptroller, division of budget and control, department of administration and control, Mar. 2, 1960.)

*New Jersey*

Tabulation of specific appropriation from "Governor's 1961 Budget Message":

| Activity                                 | 1959<br>expended | 1960 appro-<br>priated | 1961 recom-<br>mended |
|--|------------------|------------------------|-----------------------|
| Stat capitol development commission..... | \$20, 000        | -----                  | -----                 |
| State board of architects.....           | 38, 759          | \$29, 178              | \$34, 496             |
| State museum.....                        | 334, 328         | 350, 293               | 360, 865              |

Other information:

State financing of these and other activities depend upon the factors of public policy, need, and advisability, and the availability of funds.

It should be noted that some portion of the total State share to education (almost \$163 million or 39 percent of the 1961 recommended budget) is used to teach fine arts subjects to students in this State.

(Source: Abram M. Vermoulen, director, division of budget and accounting, department of the treasury, Feb. 26, 1960.)

*New Mexico*

Amount of State funds appropriated:

Museum of New Mexico (for current fiscal year):

|  |           |
|--|-----------|
| Anthropology .....   | \$64, 553 |
| History <sup>1</sup> (presently included in administration)..... |           |
| Fine art.....  | 46, 429   |
| Folk art.....  | 39, 210   |
| Administration .....   | 67, 071   |
| Custodial and maintenance.....                                   | 56, 212   |
| State monuments.....   | 13, 663   |
| Publications (presently included in administration).....         |           |
| Libraries (of cultural and artistic materials).....              | 27, 862   |

Total..... 320, 000

<sup>1</sup> In current reorganization of the museum structure, plans are completed for separate budgeting of funds for a division of history and a department of publication, in the next—1961-62—general appropriation.

(As a separate line item in the museum's budget is the sum of \$5,000 administered by the museum for—and allocated to—the Roswell (municipal) Museum, Roswell, N. Mex., for maintenance of an exhibit memorializing R. H. Goddard, the pioneer rocket technologist, whose experiments were conducted in the vicinity of Roswell.)

|  |           |
|--|-----------|
| Historical Society of New Mexico (annual appropriation)-----   | \$10,000  |
| Inter-Tribal Indian Ceremonial Association (current annual appropriation from general revenues)----- | 29,300    |
| Old Lincoln County Memorial Commission (current annual appropriation from general revenues)-----     | 22,500    |
| The State fair (current annual appropriation earmarked from fair revenues)-----                      | 1,000,000 |

Additional information :

Museum of New Mexico: Our principal State agency devoted to cultural activities is the Museum of New Mexico, founded in 1909 by an act of the (then) territorial legislature. It is supervised by a board of regents of seven members, appointed by the Governor. Its fields of operations are four in number: southwestern anthropology, southwestern history, fine arts, and international folk arts. \* \* \* Besides exhibits, related museum activities include public lectures \* \* \* concerts (folk art), film rental service, archival and photograph reference service, traveling exhibits (fine arts and folk art), and the use of the three museums auditoriums by local concert and other nonprofit cultural groups. (The museum also is in charge of five State monuments.

The museum publishes a bimonthly journal \* \* \* with about 80 percent of costs covered by State funds.

State financial support for the museum is in the form of a biennial general appropriation against general revenues.

Historical Society of New Mexico: Closely connected with the museum is the Historical Society of New Mexico, originally founded in 1859 and reestablished in 1881. A private organization, it has statutory right to use certain rooms in the palace of the Governor for the exhibition of its collections, which are in the care of the museum staff. In cooperation with the museum and the University of New Mexico it publishes the quarterly New Mexico Historical Review. It receives an annual appropriation of \$10,000, from general revenues, upon a budget prepared and presented to the legislature by the museum in conjunction with the museum's own biennial budget request. Almost all of this amount is expended by the Review publication costs, and the salary of an archivist.

Inter-Tribal Indian Ceremonial Association: A nonprofit corporation designated as a State agency for the purpose of encouraging the preservation and development of Indian arts and crafts and preserving traditional rites and ceremonials. The association presents a public exhibition of ceremonials and wares, by Indians \* \* \* every year.

Old Lincoln County Memorial Commission: A State commission appointed by the Governor to maintain the old Lincoln County courthouse and related buildings as a historical museum.

The State fair: May be considered a cultural activity on the basis of its displays of arts and crafts. It is a State agency, the board of which is appointed by the Governor, for the purpose of holding annual exhibits primarily of agricultural and mineral products and equipment, and other features which the commissioners may deem consonant with the purpose of a State fair. It has its own extensive grounds and buildings in Albuquerque.

(Source: Bruce T. Ellis, acting director, Museum of New Mexico, Palace of the Governors, March 1, 1960.)

*New York*

Amount of State funds appropriated and descriptions of activities :

Advisory Council on the Arts: Passed by the legislature in 1960 with a supporting appropriation of \$50,000 to survey ways in which the State could encourage appreciation of, and participation in, the fine and performing arts.

Division of archives and history of the State department of education: Administrative costs will amount to about \$135,000 in 1960-61. This division prepares materials and exhibits a collection of historical objects. It also assists local historians, erects markers, and manages local records programs.

Commission on Historic Sites: With an appropriation of about \$240,000, the State will maintain 20 historic sites in 1960-61. Among sites which will be preserved, restored, or refurbished by these funds are: Fort Crailo, Johnson Hall, John Brown Farm, John Jay Homestead, Philipse Manor, Schuyler Mansion, Walt Whitman Home, and Washington's Headquarters.

State museum and science service: About \$421,000 are expected to be spent for such activities in 1960-61. The State museum maintains exhibits and collections of scientific and cultural interest. (The science service conducts re-

search, publishes results, offers scientific services, and cooperates with other public and private research organizations.)

Marine Stadium at Jones Beach: Stadium was constructed with State funds at a cost of \$4.2 million. It is leased to private producers during the summer for theatrical performances.

Saratoga Springs Reservation: State leases a theater to a professional summer stock company. Free concerts and chamber music are provided at the reservation's Hall of Springs.

New York State Power Authority: Thomas Hart Benton's murals at the St. Lawrence and Niagara power projects were commissioned by the authority at a cost of about \$30,000. The authority also participated with Canada in commissioning Morton Gould's "St. Lawrence Suite" for the opening ceremonies of the St. Lawrence Seaway.

Parks and other facilities are made available for the performing arts, such as the dance festival at Watkins Glen in Finger Lakes region, the Arena Theater at Albany State Teachers College, and free Shakespearian drama in New York City's Central Park.

New York State Fair: The fair features exhibits of painting and sculpture by professional artists, displays of Indian handicrafts, and fosters achievement in the graphic arts and music in other ways.

Other information included:

At the Governor's request, a bill was introduced in the legislature this year to establish an advisory council on the arts, supported by an appropriation of \$50,000. This bill was passed as chapter 313, laws of 1960. The council will conduct a comprehensive survey of the State's cultural resources and make recommendations to the Governor and to the legislature by October 31, 1960, concerning ways in which the State can encourage appreciation of and participation in the fine and performing arts.

The Governor also proposed legislation to create a temporary State commission, supported by an appropriation of \$50,000 to prepare for State participation in the World's Fair. This became chapter 429, laws of 1960.

(Source: William J. Ronan, secretary to the Governor, executive chamber, May 11, 1960.)

#### North Carolina

Amount of State funds appropriated for 1959-61:

|   | Appropriations |            |
|---|----------------|------------|
|   | 1959-60        | 1960-61    |
| State art society.....                                | \$129, 559     | \$137, 105 |
| Department of archives and history.....               | 411, 944       | 394, 439   |
| North Carolina Symphony Orchestra (grant-in-aid)..... | 30, 000        | 30, 000    |
| Old Salem, Inc. (grant-in-aid).....                   | 50, 000        | 0          |
| Tryon Palace Commission.....                          | 72, 886        | 69, 055    |
| State museum of natural history.....                  | 37, 676        | 37, 706    |
| Bennett Memorial.....                                 | 50             | 50         |
| Confederate Museum (at Richmond, Va.).....            | 200            | 200        |

Source of appropriations: In North Carolina, State support is a strict term relating to appropriations from tax funds. Where appropriations are mentioned \* \* \* these do not include the activity's operating receipts nor does it include State tax funds spent for capital improvements or other capital outlay.

Other information:

The State art society: A private nonprofit organization instrumental in operating the North Carolina Museum of Fine Art, which has collections valued at about \$3 million. About \$1 million worth of these collections were purchased with State funds (tax funds appropriation). Also, the building has been provided by State funds. Operating expenses are appropriated in major part by the State.

The State department of archives and history: An agency financed almost entirely by State funds. It operates the State museum of history (the hall of history). The agency also sets up historical markers and develops and maintains certain historical sites, including several local museums.

The State museum of natural science at Raleigh (under the State department of agriculture): Established about 1850. Now each of the three major museums in Raleigh—North Carolina Museum of Fine Art, hall of history, and State museum of natural history is each under a different State agency.

The Tryon Palace: Reconstruction and rehabilitation of palace and grounds of the colonial Governor in old capital town of New Bern. A private endowment has provided practically all of the capital outlay and physical maintenance. Operating expense is paid by admission fees with the deficit being paid out of State fund appropriations. The property is held in the name of the State.

Historical sites administered by the department of archives and history:

Alamance battleground (includes a museum) supported entirely by State appropriations; Bentonville battleground (includes a museum); Brunswick Town (a museum is being developed here); Town Creek Indian Mound (includes a mound temple and a museum); the Covered Bridge; James Iredell House; Zebulon V. Vance birthplace; President James K. Polk birthplace; Charles B. Aycock birthplace; House in the Horseshoe; Temperance Hall.

Town anniversary celebrations to which State has contributed: Town of Bath 300th anniversary celebration; town of New Bern 250th anniversary celebration.

Historical associations which receive State funds:

Roanoke Island Historical Association: A private organization which is involved in presenting the outdoor drama "The Lost Colony" and in the maintenance of old Fort Raleigh. The State pays their deficits incurred with reference to these.

The Smoky Mountains Historical Association: Deficits incurred from several summer performances of certain outdoor dramas are met by State-appropriated funds:

Other recipients of State support:

Historic Halifax, Inc.: State assistance for restoring certain buildings.

Gov. Richard Caswell Memorial Park: Historic site administered by an independent commission.

Old Salem, Inc.: State assistance for certain restoration.

The North Carolina Symphony Orchestra: Deficits of this activity are paid by the State. Many of its performances are given without admission charge.

(Source: Charles R. Holloman, budget analyst, education, department of administration, June 1, 1960.)

#### NORTH DAKOTA

Funds appropriated by the North Dakota Legislative Assembly are not earmarked for any specific cultural purpose.

In 1959, the State museum received an appropriation of \$172,200.

(Source: A. E. Mead, commissioner, North Dakota State Board of Higher Education, Mar. 3, 1960.)

#### Ohio

Amount of State funds appropriated for the 1959-61 biennium.

|   | Fiscal 1959-60 | Fiscal 1960-61 | Biennium    |
|---|----------------|----------------|-------------|
| Ohio Historical Society.....                          | \$609,755      | \$598,716      | \$1,208,471 |
| Capital improvements.....                             | (1)            | (1)            | (165,000)   |
| Total.....  |                |                | 1,373,471   |
| Anthony Wayne Parkway Board (operating expenses)..... | 23,212         | 23,356         | 46,568      |

<sup>1</sup> Not available.

Source of funds: State general revenue fund.

Description of activities:

Ohio Historical Society: This organization (financed partly by State funds) has as its purposes the collection and preservation of records, artifacts, and sites from which Ohio history may be compiled and understood. The society maintains the Ohio State Museum and its extensive library, and 59 State memorials. Its bureau of archives administers and exhibits the important documents dealing with the history of Ohio.

Anthony Wayne Parkway Board: This board plans and promotes, through the cooperation of various local, State, and Federal agencies, the development

of a unified system of parks and historical shrines in the 23-county parkway district. It promotes the development of projects and is charged with preparing drawings and reports for the establishment of markers, restorations, and museums. (It has, however, no authority to develop or maintain any project.)

(Source: Department of industrial and economic development, division of research and planning, Columbus, Mar. 11, 1960.)

*Oklahoma*

If you exclude libraries and historical museums, the State of Oklahoma gives no financial support to agencies of this type. We presume that you do not include libraries and historical museums in this category. No financial support is given to private groups of this type. There is no State art commission or council.

(Source: J. Howard Edmondson, Governor, Mar. 14, 1960.)

*Pennsylvania*

Amount and source of State funds (for fiscal biennium 1959-61):

The State out of its general fund provides aid in the form of grants to several cultural institutions, however, these grants are given primarily to support the educational program being conducted by these institutions:

|  |           |
|--|-----------|
| Philadelphia Commercial Museum.....    | \$60, 500 |
| Philadelphia Museum School of Art..... | 193, 600  |
| Carnegie Museum, Pittsburgh.....       | 50, 000   |

Other activities supported: The Pennsylvania Historical and Museum Commission whose primary function is the preservation of Pennsylvania's historic heritage is currently cosponsoring a lecture series on Pennsylvania life and culture. The cost of this program, paid out of the commission's general fund appropriation will amount to approximately \$300. The commission also cosponsors seminars on Pennsylvania culture at the State university.

(Source: David R. Baldwin, budget secretary and deputy secretary of administration, Mar. 7, 1960.)

*Rhode Island*

Amount of State funds: Direct appropriations (for current fiscal year except as otherwise noted):

|   |          |
|---|----------|
| Free concerts for public school students.....               | \$7, 000 |
| Free public concerts.....                                   | 7, 000   |
| Free public operatic performances.....                      | 7, 000   |
| Rhode Island Building at the Eastern States Exposition..... | 4, 000   |
| Subsidies:  |          |
| Rhode Island Historical Society.....                        | 9, 700   |
| Newport Historical Society.....                             | 1, 500   |
| Cocumcussoc Association.....                                | 1, 000   |
| Gen. Nathanael Greene homestead.....                        | 1, 500   |
| Varnum House Museum.....                                    | 1, 500   |
| Old Slater Mill Museum.....                                 | 10, 000  |
| Newport music festival.....                                 | 5, 000   |
| Providence Philharmonic Orchestra.....                      | 2, 500   |
| Irish music festival.....                                   | 2, 500   |
| Woonsocket Mardi Gras.....                                  | 6, 500   |

Source of funds: It may be generalized that where specific appropriations are voted they are made from general funds and rarely from particular earmarked receipts. No formula can be devised which adequately describes the method of apportioning funds to each program, but the amounts may be said to be predicated upon the widespread enthusiasm with which the citizens of Rhode Island and their representatives embrace cultural and fine art projects.

That this enthusiasm is growing is evinced by the continually increasing expenditures for educational and cultural purposes. For example \* \* \* the increase in [State] appropriations to subsidize cultural organizations was approximately 30 percent [over the last 3 years].

Rhode Island has maintained \* \* \* a generally consistent policy of refraining from taxing educational and related cultural institutions and has even extended this benefit to some of their personnel. More recent application of similar foresight has resulted in the general practice of granting free use of State-owned

buildings to private organizations for the presentation of functions in the public interest.

The general assembly, with the assent and cooperation of the executive branch, traditionally holds well publicized commemoration exercises on the occasion of Lincoln's birthday.

Still another enactment of the last legislative session has potentially great significance. The Historic Area Zoning Act enables city and town authorities to draw up regulations for the protection of areas of historic interest.

Other information: The department of public works bears the responsibility for the repair and maintenance of historical monuments. Some of the more important of these are: Butts Hill Fort in Portsmouth, the site of the only land battle in Rhode Island during the Revolutionary War; General Stanton Monument in Charlestown \* \* \*: Great Swamp Fight Monument where the major battle of the Indian King Philip's war was fought in 1675; and Queen's Fort in Exeter which was an ancient Indian fortification.

(Source: Charles A. Kilvert, director of administration, State of Rhode Island and Providence Plantations, Mar. 15, 1960.)

#### *South Carolina*

The following related activities appear in the State of South Carolina appropriations for fiscal 1960-61:

|  |          |
|--|----------|
| Archives department: Calhoun Papers project.....   | \$9, 592 |
| Confederate relic room administration.....   | 3, 571   |
| Woodrow Wilson home maintenance repairs.....   | 650      |
| Poet laureate.....   | 600      |
| To match other funds provided for purchase by the State of a collection of<br>the works of William Gilmore Sims..... | 5, 000   |
| Confederate Museum.....  | 100      |
| Oakley Park Red Shirt Shrine.....  | 1, 800   |

(Source: Appropriations for 1960-61. State of South Carolina—State publication bearing name of E. C. Rhodes, comptroller general.)

#### *Tennessee*

Amount of State funds appropriated by the general assembly (for fiscal 1959-60):

|                                 |          |
|---------------------------------|----------|
| State library and archives..... | 250, 000 |
| Historical grants-in-aid.....   | 300, 000 |
| State museum.....               | 120, 000 |

<sup>1</sup> This is not a separate appropriation; however, the amount set out is expended from the Department of Education's appropriation for the museum.

Source of funds: General revenue.

Other information:

The State library maintains the legislative reference library and a technical and historical library. \* \* \* In the archives records of the State government are preserved.

Historical grants-in-aid are made available to some 15 private nonprofit commissions and associations for the preservation of historical sites throughout the State of Tennessee.

In the State museum are preserved and exhibited many costumes and relics of historical periods in Tennessee. The Tennessee archeological exhibit is also located in the museum with many rare specimens in pottery and stone implements and an Egyptian mummy.

(Source: Edward J. Boling, director, division of finance and administration, Mar. 8, 1960.)

#### *Texas*

Amount of funds appropriated (for fiscal year ending Aug. 31, 1960):

|  |            |
|--|------------|
| Library and historical commission..... | \$395, 826 |
| State parks board.....                 | 406, 104   |
| Historical State parks.....            | 38, 234    |
| Historical survey committee.....       | 23, 020    |
| Museums.....                           | 131, 745   |

(Source: Jess M. Irvin, Jr., administrative assistant, executive department, May 31, 1960.)

*Utah*

Amounts of State funds appropriated (according to recent budget) :

Utah State Institute of Fine Arts (current budget allocations) :

|                              |                |
|------------------------------|----------------|
| Art contest.....             | \$2, 000       |
| Writing contest.....         | 2, 000         |
| Crafts.....                  | 500            |
| Utah Symphony Orchestra..... | 13, 000        |
| Total.....                   | <u>17, 500</u> |

Utah State Fair Association (typical of recent budgets) :

|                                   |               |
|-----------------------------------|---------------|
| Fine arts contest (premiums)..... | 1, 150        |
| Ceramics contest.....             | 625           |
| Music contest.....                | 325           |
| Total.....                        | <u>2, 100</u> |

Source of funds: General revenues.

Method of allocation: Funds are allocated by the art institute board consisting of 13 unpaid directors appointed by the Governor.

Other information: The Legislature of the State of Utah created the Utah State Institute of Fine Arts, effective May 11, 1937, an agency which has been charged with the responsibility of fostering all of the fine arts in Utah. The organizational structure of this agency envisions activities and projects in art, drama, writing, art museum, dancing, and music.

In recent years the total appropriation to the art institute has been \$10,000 per year; however, during the current biennium this amount was increased to \$17,500.

(Source: Harold L. Gregory, secretary and treasurer, Utah State Institute of Fine Arts, March 14, 1960.)

*Vermont*

Amount of funds appropriated :

|  |          |
|--|----------|
| Vermont Symphony.....                  | \$5, 000 |
| Vermont Historical Society (1960)..... | 20, 000  |

Source of funds: General fund. No special taxes are earmarked for these purposes.

Other information: The Vermont Historical Society is a semiprivate State agency which obtains approximately half of its funds from membership and endowment funds.

(Source: Lawrence J. Turgeon, State librarian, May 25, 1960.)

*Virginia*

Amount of funds appropriated (under current State budget) :

|                                    |           |
|------------------------------------|-----------|
| The Barter Theater (Abingdon)..... | \$15, 000 |
| Confederate Museum (Richmond)..... | 1, 800    |
| Valentine Museum (Richmond).....   | 5, 000    |
| Virginia Museum of Fine Arts.....  | 271, 000  |

Source of funds and method of allocation: Appropriated by the State legislature from the general fund on recommendation of the Governor's budget committee.

Other information: At the Virginia Museum, a combination of State funds and revenues (membership dues, admission fees, sales, desk, etc.) pays for operation and maintenance of the building, salaries, costs of exhibitions, programs, events, and the artmobile. Endowment income and gifts are used primarily for the purchase of art for the collections.

(Source: Leslie Cheek, Jr., director, Virginia Museum of Fine Arts, March 1, 1960.)

*Washington*

Amount of funds appropriated (for fiscal 1960) :

|  |           |
|--|-----------|
| State historical society (Tacoma)-----               | \$55, 155 |
| Eastern Washington Historical Society (Spokane)----- | 28, 191   |
| State capital historical society (Olympia)-----      | 23, 993   |
| State museum-----                                    | 25, 948   |
| Henry Art Gallery-----                               | 14, 633   |
| Parks and recreation commission museums-----         | 46, 075   |

Source of funds : All of these expenditures are supported by the State's general funds except for the parks and recreation commission, which is financed from an earmarked portion of driver's license fees and highway fines and forfeitures.

Other information : The parks and recreation commission maintains three museums at Fort Columbia, Fort Simcoe, and Ginko Petrified Forest. The commission employs a full-time historian, and three museum curators during the summer months. The University of Washington operates the Washington State Museum and the Henry Art Gallery on its campus in Seattle.

(Source: Warren A. Bishop, budget director, office of the Governor, central budget agency, March 10, 1960.)

*West Virginia*

Amount of funds appropriated :

West Virginia Centennial Commission :

|   |            |
|---|------------|
| To be invested for each of the years 1959 and 1960-----     | \$100, 000 |
| For operating expenses-----                                 | 12, 500    |
| State department of archives and history (fiscal 1961)----- | 44, 490    |

Source of funds : General revenue fund.

Other information : The State department of archives and history maintains a library of more than 100,000 volumes.

It also maintains a museum. Moreover, it is interesting to note that contributions to the museum last year cost as much to produce as the department's appropriation. There were approximately 40,000 visitors to the museum last year.

(Source: Cecil H. Underwood, Governor, March 11, 1960.)

*Wisconsin*

Amount of funds appropriated (1959-61) :

|   | 1959-60                      | 1960-61       |
|---|------------------------------|---------------|
| State fair (department of agriculture)-----       | \$1, 025, 000                | \$1, 025, 000 |
| Archeological society-----                        | 800                          | 800           |
| Fine arts commission-----                         | 100                          | 100           |
| Historical markers commission-----                | 200                          | 200           |
| Historical society-----                           | 783, 210                     | 776, 794      |
| Radio council (State radio broadcast system)----- | 234, 157                     | 225, 843      |
|   | 1957-58, actual expenditures |               |
| Portraits of former Governors-----                |                              | \$5, 197      |

Description of activities :

State fair : The objectives of this appropriation are to conduct the annual Wisconsin State Fair and to maintain the State Fair Park and its buildings in line with funds available from operation of the fair, rental received from buildings, income from special events, and revenue from concession rentals.

Archeological society : The archeological society studies and attempts to preserve antiquities. The State appropriation is used to pay for publication of the Wisconsin Archeologist.

Fine arts commission : The commission approves the design, structure, composition, location, and arrangement of all monuments, memorials, and works of art which become the property of the State, excluding those acquired by the University of Wisconsin and the State historical society.

Historical society: Administration, museum, library, physical plant, business office, field office, education and interpretation, and sites and markers are supported almost entirely from State appropriations. Publications, Villa Louis, Old Wade House, and the historymobile are supported all or largely by private funds.

The library collects and preserves books, pamphlets, periodicals, newspapers, manuscripts, etc.

The museum collects, preserves, and displays objects and pictorial material portraying the history of Wisconsin and the West. The new Federal highway program pays the cost of salvaging historical items \* \* \* but the State must make the initial survey.

The American History Research Center \* \* \* focuses research on local history and operates a grants-in-aid program to encourage writing of local history.

Nelson Dewey Park: This is the State's contribution to operation of the State farm and craft museum at Stonefield.

Sites and markers: This activity has charge of historic sites operated by the society \* \* \* and the preparation and erection of historical markers..

Historical Markers Commission: To plan and develop a uniform system of marking for State historical, archeological, geological, and legendary sites in the State. The commission may accept aid and support of local public or private groups.

Radio Council: The State network now broadcasts 15¼ hours daily Monday through Friday \* \* \* and \* \* \* for 10½ hours on Sunday.

University of Wisconsin: It might also be noted that the Memorial Union Theater, part of the university, is open to the public. The theater schedules concerts as well as stage plays and operas.

Other information: As far as the fiscal operation of the agencies is concerned, the method (i.e., of reporting State appropriations) has one shortcoming. The Wisconsin budget spells out the receipts and disbursements by agency rather than by function. Thus, where functions cross agency lines, it is difficult if not impossible to obtain an accurate estimate of the total funds involved.

A case in point is the Wisconsin Academy of Sciences, Arts, and Letters \* \* \* the appropriation listed covers only the cost of the publication of the academy's Transactions (partly covered by membership fees). In addition the academy has for its library the part-time services of a librarian employed by the Memorial Library of the University of Wisconsin, and is assisted in the planning of its annual meeting and the publication of its Transactions by a professor from the College of Letters and Science of the University of Wisconsin. In addition, some of the work for the academy is performed by an employee of the Wisconsin Conservation Commission, a civil service employee of the State of Wisconsin. For an accurate assessment of the expenditure of State funds on behalf of the Wisconsin Academy of Sciences, Arts, and Letters, the monetary value of the work performed by these three persons should be taken into consideration; however, as the cost is absorbed by the State agencies which employ these persons there is no information on the value of this item.

A similar situation exists in practically every case, but the figures cited \* \* \* will give \* \* \* proof that the State does expend moneys for these specific activities in the cultural field. It is not possible to obtain an accurate total.

There are, however, two State activities of definite cultural value which are not set out in the budget document because their costs are entirely absorbed by participating State departments: The functions performed by the Natural Resources Committee, and the State Board for the Preservation of Scientific Areas. For neither function is there an appropriation for operating expenditures. \* \* \* State employee members of these boards are reimbursed for actual expenses by the departments by which they are employed. We understand that particularly in the case of the Natural Resources Committee the hidden costs might amount to a sizable figure, in that the committee is composed of top-level employees who receive part of their salaries for work performed in the service of the committee.

(Source: M. G. Toepel, chief, legislative reference library, Feb. 26, 1960.)

### *Wyoming*

There is no State agency in Wyoming whose major interest is in cultural activities, and no State appropriation is made for fine arts or cultural purposes. The University of Wyoming does participate in and carry on cultural programs.

(Source: J. J. "Joe" Hickey, Governor, Feb. 16, 1960.)

TABLE 1.—Municipal financial support of certain artistic and cultural activities in selected U.S. cities, a compilation of answers to a questionnaire

| City            | Amount of municipal financial support          | Source of municipal financial support   | Type of activity supported  |
|-----------------|--|---|---|
| Akron, Ohio     | \$36,000                                       | General fund (indirect support in lieu of tax for facility)                                       | Art museum.   |
|                 | \$5,000,000                                    | Direct tax construction cost  | Plans for the construction of a municipal auditorium and "cultural grouping for arts, library and arena." |
| Atlanta, Ga     | 1 or 3 parts of a \$100,000 recreation program | General fund (part of "recreation program")   | Band concerts.  |
|                 | \$7,500  | do  | Atlanta Symphony Guild.   |
|                 | \$6,000  | do  | Atlanta Fops Concert.   |
|                 | \$5,000  | do  | Municipal Theater Under-the-Stars.  |
|                 | \$10,000                                       | do  | Atlanta Art Association for Benefit High Museum and School of Art.  |
| Baltimore, Md   | 1959 appropriations:                           | do  | Municipal Museum.   |
|                 | \$25,500                                       | do  | Bureau of Music.  |
|                 | \$119,984                                      | do  | Walters Art Gallery.  |
|                 | \$288,000                                      | Endowment funds (estimated income)  | Birmingham Museum of Art.   |
|                 | \$15,000                                       | General funds (pensons)   | Albright Art Gallery.   |
| Birmingham, Ala | \$90,000 (this year's appropriation)           | do  | Buffalo Philharmonic Orchestra Society, Inc.  |
| Buffalo, N.Y    | Approved in 1958-59:                           | do  | Kleinbans Music Hall.   |
|                 | \$73,430                                       | Real estate tax and other current revenues.   | Art Institute of Chicago.   |
|                 | \$30,000                                       | do  | Museum of Science and Industry.   |
|                 | \$27,300                                       | do  | Chicago Natural History Museum (field museum).  |
| Chicago, Ill    | Calendar year 1958:                            | Payments from Chicago Park District, an independent municipal corporation in the city of Chicago. | Fine Arts Museum.   |
|                 | \$232,405.87                                   | do  | Arts Commission.  |
|                 | \$232,369.11                                   | do  | Evansville Museum of Arts and Sciences.   |
| Dallas, Tex     | \$80,000                                       | General revenues, "the major part of which is ad valorem tax,"                                    | Do.   |
|                 |  | Local taxes, grants and gifts, and revenues.  | Washington County Museum of Fine Arts.  |
| Detroit, Mich   | 1959-60 gross appropriation, \$543,081         | Civil City of Evansville  | Museum of Natural History.  |
| Evansville, Ind | 1959 contribution, \$9,200                     | School City of Evansville   | Museum of Fine Arts.  |
|                 | Proposed budget for 1960, \$18,400             | do  | Civic Theater.  |
|                 | 1959 contribution, \$9,200                     | do  | Houston Symphony.   |
|                 | Proposed budget for 1960, \$18,400             | do  | Nelson Art Gallery (buildings and ground maintenance).  |
| Hagerstown, Md  | \$12,500 (provided for in annual budget)       | do  | Philharmonic Orchestra (free rent).   |
| Houston, Tex    | \$19,500                                       | General revenues  | Starlight Theater (debt service for facility developed by park department).                               |
|                 | \$20,000                                       | do  | Museum (buildings and ground maintenance).  |
|                 | \$3,000  | do  |   |
|                 | \$25,000                                       | do  |   |
| Kansas City, Mo | For fiscal year ended Apr. 30, 1959:           | General fund, park funds  |   |
|                 | \$21,211                                       | do  |   |
|                 | \$9,925  | General fund  |   |
|                 | \$42,630                                       | General debt and interest fund  |   |
|                 | \$48,231                                       | General fund  |   |



TABLE 1.—Municipal financial support of certain artistic and cultural activities in selected U.S. cities, a compilation of answers to a questionnaire—Continued

| City                  | Amount of municipal financial support  | Source of municipal financial support   | Type of activity supported  |
|-----------------------|--|---|---|
| Reading, Pa.          | \$140,000 (approximate expenditures for 1959)  | General revenues (budgeted annually according to estimated needs).  | Recreation Bureau (sponsors orchestra, Nature Museum, etc.)   |
| Richmond, Va.         | \$5,000  | do  | Bureau of parks weekly band concerts.   |
| Rochester, N.Y.       | 1959-60 expenditures:<br>\$10,000<br>\$20,000<br>Not indicated   | Direct appropriation<br>do<br>do  | Valentine Museum.<br>Civil Music Association.<br>"Opera Under the Stars" Museum.  |
| Sacramento, Calif.    | 1959-60 budget amounts:<br>\$4,500<br>\$1,000<br>\$95,806<br>\$17,000  | do<br>do<br>do<br>do  | Philharmonic Orchestra.<br>Park band concerts.<br>Crocker Art Gallery (city-owned).<br>Children's art and dancing classes (city recreation department). |
| St. Louis, Mo.        | 1958 Revenue: \$320,007.53   | Permanent levy of \$0.02 per \$100 valuation on all real and personal property (established under State law in 1907). | St. Louis Art Museum.   |
| St. Paul, Minn.       | 1959 city budget appropriations:<br>\$13,500   | Appropriations "financed as part of the overall city budget."   | St. Paul Gallery and School of Art.   |
| San Antonio, Tex.     | \$10,000<br>\$81,000 (approximate budget for ensuing year)<br>\$81,000<br>\$1,000  | do<br>Supported primarily by general fund<br>do<br>do   | St. Paul Civic Opera.<br>Witte Museum.<br>2 municipal auditoriums.<br>San Pedro Playhouse (auditorium devoted primarily to theatrical productions).     |
| San Diego, Calif.     | 1959-60 city budget:<br>\$57,150<br>\$10,280<br>\$48,715<br>\$45,949<br>\$10,000   | do<br>do<br>do<br>do<br>do  | Fine Arts Gallery.<br>Serra Museum (local history).<br>Natural History Museum.<br>Museum of Man (anthropology).<br>San Diego Symphony.                  |
| San Francisco, Calif. | 1958-59 budget:<br>\$158,365 (taxes, \$120,685; other, \$37,700)<br>\$35,493 (taxes)<br>\$255,456 (taxes, \$254,856; other, \$600) | Budget of the city and county of San Francisco.<br>do<br>do   | Art commission.<br>War Memorial Art Museum.<br>California Palace of the Legion of Honor (art museum).<br>De Young (art) Museum.<br>Everhart Museum.     |
| Seranton, Pa.         | \$367,942 (taxes, \$367,692; \$250)<br>An average of about \$28,740 per annum over the past 10 years.                              | do<br>General funds.  |   |

|                                       |                                      |  |  |
|---------------------------------------|--------------------------------------|--|--|
| Seattle, Wash.-----                   | \$233.37-----                        | City's annual budget funds without regard to<br>income source. | Art commission.  |
|                                       | \$84,097.55-----                     | do-----  | Art museum.  |
|                                       | \$18,700.00-----                     | do-----  | Public music.  |
|                                       | \$69,713.57-----                     | do-----  | Art division of the library department.                            |
| Springfield, Mass. <sup>2</sup> ----- | \$23,127.63-----                     | General tax revenues-----                                      | Museum of Natural History.   |
|                                       | \$31,062.45-----                     | do-----  | George Walter Vincent Smith Museum.                                |
|                                       | \$18,161.40-----                     | do-----  | William Pynchon Memorial (Connecticut Valley<br>Historical Museum) |
|                                       | \$1,267-----                         | do-----  | Springfield Museum of Fine Arts.                                   |
|                                       | Not indicated-----                   | do-----  | Fine arts department of library.                                   |
| Syracuse, N. Y.-----                  | \$25,000 appropriation annually----- | General tax levy-----  | Syracuse Museum of Fine Arts (privately chartered<br>institution). |

<sup>1</sup> City budget for 1960 based on 1 cent per \$100 valuation of the city. Funds provided by taxes earmarked for this specific purpose.

<sup>2</sup> Included in the library budget is the position of musical adviser, which is the way in which the city contributes to the salary of the conductor of the Springfield Symphony Orchestra.

Source: Compiled by Anne M. Finnegan and Helen A. Miller, Education and Public Welfare Division, Legislative Reference Service, Library of Congress, July 29, 1959.

## DOES THE FEDERAL GOVERNMENT HAVE A ROLE IN OUR CULTURAL LIFE?

Speech of Senator Joseph S. Clark at the second annual members' dinner of the Walters Art Gallery, May 8, 1961

Senator Clark paid tribute to the work of the Walters Art Museum and its role in the cultural life of the Baltimore metropolitan area.

"Your museum," he said, "is a storehouse of the civilization of the past, intelligently made available at low cost to all." He said the school program and series of lectures "were among the best I have seen."

Expressing disappointment that the Baltimore electorate has voted down a proposal to make available the funds necessary for the orderly expansion of the museum, he inquired:

"Where is the money coming from to give institutions such as yours an opportunity to play your full role in the development of Western civilization?"

"Private charity is drying up in every field from the community chests to medical education, yet every day the mail brings new demands from worthy charities and civic organizations.

"As a practical political matter, local and State tax resources have about reached their limit. Local units of government, school districts, and the 50 States are hard pressed to raise the money necessary for essential services. Perhaps naturally, public support at the local and State level of cultural institutions has to take a back seat.

"The Federal Government remains as a possible source of aid to cultural activity."

Asking the question: "Should the Federal Government participate in the enrichment of our cultural life?" Senator Clark pointed out that there had been active Federal participation in cultural activities since the days of the Founding Fathers.

Referring to President George Washington's first annual address in Congress on January 8, 1790, he noted that our first President had said:

"There is nothing which can better deserve your patronage than the promotion of science and literature. Knowledge is in every country the surest basis of public happiness. \* \* \* Whether this desirable object will best be promoted by affording aid to seminaries of learning already established, by the institution of a national university, or by any other expedients will be well worthy of a place in the deliberations of the Legislature?"

"It sounds," said Senator Clark, "as though the founder of our country took a pretty broad view of the general welfare clause in our Constitution."

Clark pointed out that the Federal Government has, of necessity, concerned itself with many aspects of our cultural life since its earliest days. He referred to Federal assistance in the fields of education, architecture, fairs, and exhibits, sculpture and painting, monuments, the Library of Congress, the Fine Arts Commission and, just coming into being, the National Cultural Center in Washington for the visual and performing arts. He noted that there had recently been created an Assistant Secretary of State for Cultural Affairs.

Clark reviewed legislation introduced by Senators Humphrey, Javits, Pell, and himself. "These bills," he said, "would create a National Arts Foundation, somewhat similar to the existing National Science Foundation. The Trustees and Directors of this Foundation would deal with all the visual and performing arts, encourage presentation of productions with special emphasis on the work of American artists, and assist the Advisory Committee on the Arts in coordinating the country's dealings in the field of international cultural exchanges.

"Another aspect of the proposed legislation would provide State aid to inventory existing cultural programs within the States, survey the need for new ones, help to develop such programs, build new artistic centers, expand existing centers and, in general, keep our artistic grassroots healthy through an infusion of needed funds. The bills would authorize annual appropriations in the neighborhood of \$10 million and would call for State matching funds for half the program on a 50-percent matching basis.

"All this," Clark concluded, "is part of a larger program which I call staffing freedom. It raises the question of what kind of a country and what kind of a world do we Americans want to live in? I think," he said, "of a creative country making its substantial contribution to the advancement of civilization while nurturing respect for the brotherhood of man.

"The fundamental problem is how do we, through our personnel policy, get our younger people properly trained and on their way to careers where they are needed? Everyone agrees that we need more and better teachers and scientists. But do we not also need, for a well-rounded civilization, more and better artists, sculptors, architects, poets, musicians, librarians and museum directors? If, in order to get them, we have to settle for fewer brewers, night-club proprietors and lobbyists, the cost would be well worthwhile.

"What we need is a national purpose to staff freedom with our best and ablest brains instead of leaving matters to chance. The tools are at hand to do the job once the decision is made. All we need is the will to act. The 'good society' which could result from such an effort might both confound communism and lift Western civilization to new heights."

Senator CLARK. Our next witness is Mr. Walter H. Walters, Department of Theater Arts, Pennsylvania State University, University Park, Pa.

Mr. Walters, we are very happy to have you here. It is a pleasure for me to welcome a fellow citizen of the Commonwealth from our land-grant college, which is interested in many things besides agriculture.

Mr. Walters, I see you have here a copy of an eight-page statement which will be submitted for the record at this point.

I dislike very much to make this suggestion to you because you have been waiting patiently for quite a while. This is the last day of our hearings and we have, after you, five additional witnesses.

If you could possibly summarize your statement instead of reading it, I would be grateful to you, since perhaps we can get through a little more quickly. Thank you very much.

I am sorry to have to make that request of you, as we let the previous witness read his, but we are running short of time.

We have to be out of here at least temporarily by 11:30 because there is a vote in the Senate.

**STATEMENT OF WALTER H. WALTERS, DEPARTMENT OF THEATER ARTS, PENNSYLVANIA STATE UNIVERSITY, UNIVERSITY PARK, PA.**

Mr. WALTERS. Thank you very much, Senator Clark.

I will try to summarize my remarks.

(The complete prepared statement of Mr. Walters follows:)

**PREPARED STATEMENT OF WALTER H. WALTERS, PROFESSOR AND HEAD, DEPARTMENT OF THEATER ARTS, PENNSYLVANIA STATE UNIVERSITY, UNIVERSITY PARK, PA.**

The significance of the arts in any culture or civilization, past or present, to the understanding of that particular society is time-tested and self-evident. While the end product is handed down over the years as a work of art, the arts tend to be considered rather narrowly during the creative process of that work in terms of the work itself and the artists, and not in terms of the efforts of the majority of those participating: the audience or spectator. The arts reach millions who go to an event voluntarily and by choice. In a healthy art climate there is a reciprocal relationship and balance between a group and the specialists, the public and the artists, in a give and take resulting in a refinement of the work through trial, error, and experimentation. The public role is of prime importance.

In considering the development of the arts in America in some perspective, it is important to remember they have developed, or not developed, in national significance and influence according to heavily populated regions and money. While there are certainly other areas where the arts flourish vigorously, the

total impression over the years is that of sporadic and erratic growth. The end products do not represent our country's potential as accurately nor as fairly as perhaps they should. The bulk of the people, the audiences, do not have the opportunity to help shape the directions into which our arts may go nor the trends which they may take. We have been unable to meet the challenge of our great size in an increased and widespread presentation and sharing of the arts.

There is ample indication of the desire and initiative on the part of groups and individuals throughout America to make the effort to present the various art forms for the public. Their success is uneven due primarily to the complications of management, presentation, and housing, but seldom to the failure of an inquiring public or to the lack of raw talent. Those units which have been fortunate enough to operate under the sponsorship of foundations or institutions of higher learning fare better because of this recognition, and prestige, and attendant publicity regardless of the amount of financial support. This is precisely what I feel should and will happen on a national scale from the type of recognition represented by the three bills: S. 741, S. 785, and S. 1250. The first step is recognition by the Federal Government of the values and usefulness of the arts to many people and not exclusively to the proportionately few artists. The advantages to the latter are automatic and obvious, but it is the audience or public in a nation the size of ours which will benefit the most.

The understanding shown by the sponsoring Senators of the validity and necessity for: (1) the maintaining of initiative and incentive in the arts working from the bottom to the top, (2) the promoting of increased and widespread presentation of the arts in a large nation, (3) the maintaining of balance in the makeup of the council members or foundation trustees through a cross section of citizens, represents a spirit which I believe to be in the best interests of our way of life. These factors make these proposals exceptionally appropriate.

I believe, too, that except for some emphasis and details in method or procedure, that the strengths of S. 741 and S. 785 are inherent and implied in S. 1250. The charges described in the two former bills are such that the Director and Trustees in S. 1250 would surely be expected or instructed to follow. It is for this reason that I address my support primarily to the latter bill. I also agree with the interpretation of the definition of the "arts" as contained in this bill with the inclusion of architecture. The title U.S. Arts Foundation seems to me to be effective and to the point.

I would like to give my impressions in the following points:

(1) The entire language of the bills is in the spirit of helpfulness, in the interest of helping one to help himself. This is distinctively American and individualistic.

(2) I am impressed by the first concern being that of the public. This is right. The pleasures and profits from the arts are not such that people will clamor before the fact. The arts must always prove themselves first and they never want for public response if the drive to communicate is always strong.

(3) I support the insistence on standards because here again the arts must establish themselves in these terms. If the term "professional," however, is to be used as descriptive of quality, then all of us need this stimulation. We particularly need the professional (quality) standards in a blending of professional (salaried) artists in our educational programs.

(4) The need for a headquarters has been seen and met. The central identification via the Federal Government will be of immeasurable value. The image and prestige of the arts will be enhanced through the ensuing network of communication, analyses, and publications.

(5) I support the liaison with various State agencies and with existing programs, the broad surveys of what programs now exist, and the responsibility of a cross section of leaders of determine where and how to begin.

(6) The byproducts to the educational theater are potentially great. A whole new tangible profession will emerge from what now seems largely a matter of privation, insecurity, and luck. Our teaching will take on new dimensions with jobs available.

(7) The byproducts to the commercial theater are almost innumerable. There will occur a great training ground, opportunities for experience, the development of good management, original material, etc. which could feed into the commercial theater and mass media. But the biggest advantage of all will be in the development of a wider audience.

(8) The provision for international liaison and exchange under a U.S. Arts Foundation or Council will greatly enhance our cultural sphere.

(9) I am very happy to see community and civic development as an advocational interest in the arts stressed so clearly.

(10) I believe the cross section of people as trustees or Council members to be so constructed as to assure the proper checks and balances on the actions of either of those bodies.

In spite of my praise for this proposed legislation to aid the arts, there is certainly no feeling on my part that this would be utopia. Far from it. The arts need recognition, opportunity, and a central identification. By their nature, they can take it from there, to borrow a phrase from the U.S. Senate, on the advice and consent of the principal benefactor, the American public.

In the absence of a thorough survey of what is happening in America in the arts it is my understanding the subcommittee wishes to obtain testimony on cultural activities and needs in various parts of the country. I would like to conclude my testimony with references to three personal experiences which have illustrative bearing on the issues at this hearing.

The modest summer program in theater at the Pennsylvania State University will serve, perhaps, as an example of what can happen when recognition and support of the arts is given by a sponsoring agency. It is in no way as impressive as if we had received a large grant from a large foundation, but the smallness of the operation makes the point even stronger.

In 1958 a local businessman and his wife gave the university \$10,000 to be used as the department of theater arts saw fit. We elected to experiment in a combination professional-educational venture, leased, and later purchased a barn 18 miles from the campus which had been run as a professional stock theater under private management for 5 years. The gift plus immediate university budgetary support was all the impetus needed.

In 5 years we've outgrown our theater and new facilities are now being built for us on campus. With a professional nucleus of eight first-rate actors and director, we are currently operating at better than 91 percent of capacity, serving the interests and needs of a large area of central Pennsylvania, the student in eight classes in theater, and the university community as a whole. Although not on the scale we would like, we are providing employment for a segment of the professional theater and a strong managerial and technical staff drawn largely from some of our outstanding students.

We have always been concerned with standards which the gift and university backing made even more mandatory. As the quality has gone up, so has the attendance. That \$10,000 has been worth far more to us than its purchasing power because even under the limited conditions under which we have worked we have begun a program which has caused our public to ask for more. Ours has been a small-scale operation. We expect to enhance our year-round program along a similar pattern in two new theaters.

My second reference concerns the subsidization of the theater in West Germany. In 1960 I had the privilege of being one of seven Americans to participate in a month-long exchange study of the German theater as a guest of the Federal Republic.

The German system of subsidization is direct. The municipal and state governments with some Federal backing offer those theaters concerned (I believe the number is now roughly 129) approximately DM10 (deutsch marks) for every seat whether occupied or not in a 10- or 11-month season. There is additional income from ticket sales. For example, at one of the leading opera houses at that time the income was roughly DM2 million, the expenses DM8 million, the subsidy DM6 million. Such outright support is impressive.

I will ask to have introduced as supplementary material an unpublished speech I have given several times on the strengths and weaknesses of this kind of subsidy for the arts plus comments on the resulting quality of work.

Basically, the type of subsidy in Germany fits the needs of the public, their heritage, and the theaters. I do not think the German system would work nor would it be desirable in America. I prefer the approach to the arts through individual enterprise. Somehow we strive best in competition.

My third reference concerns educational theater. There exists a remarkable network of theaters held together nominally and by common purposes in the American Educational Theater Association. In 1961 I wrote the president of the association a letter of suggestion and recommendation for strengthening the organization after its 25th anniversary. I would like to have this letter introduced as supplementary material for the interest it may have on the effects of legislation in the arts on educational theater. The reply was most favorable

and I'm sure can be obtained from the addressee if it will be of any interest. There is considerable support from some educational theater leaders with whom I have had correspondence and conversations since the time of the letter. My letter, however, was written before I knew the contents of the three bills.

I congratulate you on your splendid efforts in behalf of the arts and offer my time and services should they be useful in any way. I, for one, am most appreciative and grateful for the opportunity to appear here today.

Mr. WALTERS. I wanted to point out in the beginning my feeling about the process of the arts in which the bulk of the people who are participating in the creative arts are those members of the audience, and I think this is not realized enough in considering the end product which is handed down over the ages.

I wanted to point out, too, that in considering any development of the arts in this country, I feel that the development has been rather sporadic and erratic, and has followed heavy population centers or money.

I do not think that the end product, therefore, represents the potential of the breadth of this country since the bulk of the people who should be participating, the audience, do not have enough of an opportunity.

Senator CLARK. You are speaking of the arts in very broad terms, are you not?

Mr. WALTERS. In very broad terms at the moment; yes, sir.

I feel that there is ample indication of the desire and the initiative on the part of many people who are interested in the arts throughout America to make the various art forms available for the public.

I think their success is uneven due primarily to problems of management, complications of presentation and housing.

Senator CLARK. Do you not think economics has a lot to do with it?

Mr. WALTERS. Yes. I feel that those units that have been fortunate enough to operate under large grants, sponsorship of foundations, fare much better because of this recognition and prestige, and I think that is precisely what will happen on a national scale when the type of recognition represented by the three bills becomes a reality.

I think the first step is recognition by the Federal Government of the values and usefulness of the arts to many people and not exclusively to the proportionately few artists.

I think the advantages and opportunities to the latter are obvious and many, but it is the audience or public in a nation the size of ours which will benefit the most.

I wanted to point out what I felt about the understanding shown by the sponsoring Senators of the validity and necessity for three things in these bills:

That is: (1) Maintaining the initiative in the arts and incentive working from the bottom to the top; (2) the promoting of increased and widespread presentation of the arts in a large nation; and (3) the maintaining of balance in the makeup of council members or foundation trustees through a cross section of citizens.

I think this represents a spirit which I believe to be in the best interests of our way of life.

These factors make these proposals, I think, exceptionally appropriate. I think, too, that except for some emphasis in detail and

method or procedure, that the strengths of S. 741 and S. 785 are inherent and implied in S. 1250.

I think the charges described in the two former bills are such that the director and the trustees in the latter would surely be expected or instructed to follow. It is for this reason that I address my support primarily to that bill.

I also agree with the interpretation of the definitions of the arts in that bill with the inclusion of architecture. The title, "U.S. Arts Foundation," seems to be simple and straight to the point.

Then I tried to summarize in a few points some impressions that I have about this bill. The entire language of the bills is in the spirit of helpfulness and in the interest of helping one to help himself.

This is distinctively American and individualistic.

I am impressed by the first concern being that of the public, and that is right. I think the pleasures and profits from the arts are not such that people will clamor before the fact. The arts must always prove themselves first, and they never want for public response if the drive to communicate is strong.

Thirdly, I support the insistence on standards because, here, again, the arts must establish themselves in these terms. If the term "professional," however, is to be used as descriptive of quality, then all of us need this stimulation. We particularly need the professional, that is, in the quality sense, standards in a blending of professional, that is, in the salaried sense of artists, in our educational programs.

I wanted to comment, too, on the headquarters, the need for a central headquarters and identification via the Federal Government, and the values of the network of communications, analyses, and publications which will follow.

I certainly support the liaison with the various State agencies, with existing programs, the broad surveys of the programs that now exist and the responsibility of a cross section of citizens to determine where and how to begin.

I wanted to comment on the byproducts to the educational theater because they are potentially very, very great. A whole new, tangible profession, I think, will emerge, which will change or which will greatly affect our manner, subject matter, and teaching.

The byproducts, I think, to the commercial theater—and I make that distinction here as opposed to the professional because of the language in the bills—there will occur, I think, a great training ground, opportunities for experience, development of good management, original material which will feed into the commercial theater and the mass media, but the biggest advantage will be the development of an audience, a larger and wider audience.

I wanted to comment on the provision for international liaison in exchange under the U.S. Arts Foundation or Council which, I think, will enhance our cultural spheres and upon the community and civic development as an avocational interest, which I think is so clearly stated, and I think that in the makeup of the trustees or council members in two of the bills, at least, that it is constructed so as to assure the proper checks and balances on the actions of these people on whatever actions they may take.

I do not feel that this proposed legislation to aid the arts will become a utopia.

I think it is far from it.

What we need is recognition, opportunity, and a central identification.

I think by then the arts can take it from there with the American public.

I had three points, in the absence of a survey, which it seems to me I wanted to make, which involve personal experiences which might have some bearing on the issues at this hearing, and I wanted to describe and will not describe, since it is in the record, what happens when a very small sum of money, \$10,000, which seemed very great to us at the time, was offered to the Department of Theater Arts of the Pennsylvania State University, and we were to do what we saw fit with it.

In this case we elected to experiment with a professional and educational combination. I describe this in detail. I will not read that to you here.

I wanted to make a reference, too, in case it might be of any value to you, to the subsidization of the theater in Germany where in 1960 I had the privilege of being one of seven Americans to be a guest of the Federal Republic in the investigation of the theater there.

I commented on the German system of subsidization, which is direct. The municipal and state governments, with some federal backing over those theaters concerned, I believe the number is now approximately 129, approximately 10 deutsche marks for every seat, whether occupied or not, in a 10- or 11-month season.

There is additional income from ticket sales.

For example, at one of the leading opera houses at that time the income was roughly 2 million deutsche marks; the expenses, 8 million; and the subsidy, 6 million.

Such outright support is certainly impressive. I do not think that this kind of thing would work in our country, basically.

I think the German system fits the public there, their heritage and the theaters. I prefer the approach to the arts through individual enterprise, and, somehow, we seem to strive best in this kind of competition.

My third point had to do with the educational theater. There exists a remarkable network of theaters held together nominally and by common purposes under the American Educational Theater Association.

In 1961, I wrote the president of the association a letter of suggestion and recommendation, for strengthening the organization. I would like to have that letter placed as supplementary material.

Senator CLARK. The letter will be placed in the record at this point. (The letter referred to follows:)

THE PENNSYLVANIA STATE UNIVERSITY,  
*University Park, Pa., October 17, 1961.*

Prof. NORMAN PHILBRICK,  
*President, American Educational Theater Association, Speech and Drama Department, Stanford University, Stanford, Calif.*

DEAR PROFESSOR PHILBRICK: I believe, now that the American Educational Theater Association has earned and established national recognition and awareness of the tremendous undertaking and scope of educational theater programs across the country, it must adjust itself to a natural and logical role in American culture which exists only for the asking. Collectively, as represented by its constituent members, AETA has size, facilities, sponsorship, and purpose of impressive and unparalleled proportions.

I want to preface my comments by emphasizing that my letter is neither adverse nor rebellious criticism of existing policies and publications. Without the achievements of the association and the journal I would never have been moved to wonder, "What next?" after 25 years of success. AETA has reached a plateau of success. I am interested in the next climb.

My letter consists of some observations, questions, and suggestions regarding the future of AETA. I will be grateful for your comments, impressions, or opinions, as well as for some indication as to the feasibility and desirability of having these matters studied within the framework of the organization. I am taking the liberty of sending copies of my letter to Marjorie L. Dycke and other leaders who have been prominent in AETA's distinguished achievements in the hope they will express opinions to us. I should also like to request publication of my letter in the journal in order to reach those younger leaders of AETA who are unknown to most of us and on whom the future will depend.

In the past 25 years there have occurred many changes in the entire educational structure in supply, demand, and points of view. In the theater, everywhere in the United States and including the professional theater, there has developed a tremendous variety of trends, tastes, methods, and values. All of this healthy agitation is bursting our present framework at the seams.

In the absence of a real national theater, in recognition of our unique advantages and geographical scope, I believe it is imperative that we take the initiative in recognizing what the American theater is and has become, interpret it, promote it, and unify it. To this end, I suggest (1) the adoption of the name "The American Theater Association"; (2) a tightened executive structure; (3) the recognition of the interrelationship, interdependence, and equality of the art of theater and the academic as the most distinctive contribution of the American Theater Association to American culture; and (4) the promotion, integration, and coordination of aims, standards, and accomplishments through expanded publication.

The name "American Educational Theater Association" is now descriptive of only one aspect of the total organization. The establishment of theater in the academic structure of our educational institutions has been, for some time, an accomplished fact. Educational theater, as originally defined, has a voice, a set of standards, stature, and influence. On the other hand, there has been extraordinary achievements, vitality, and spirit in activity, and developments in architecture and production which seem to me to have occurred sporadically without benefit of focus, indicating the existence of an undercurrent of tremendous will and enthusiasm. We have, because of a natural blending of all this activity, actually become the American Theater Association with responsibilities and obligations of an academic or educational nature plus its complement, public performance, and production. These being inseparable, I feel the future strength of the association depends on the coordination, emphasis, promotion, and balance of both.

The matter of standards concerns me most. There are disturbing signs to be read. For instance, through a most unfortunate quirk of usage, the adjective "educational" is widely applied, not to the academic achievements, but to describe an inferior quality of productions in various educational institutions. This is grossly unfair as well as inaccurate, but such a tendency to downgrade educational theater production does exist. I fear that we have been so busy promoting our own programs and baliwicks that we are in danger of neglecting the whole. My plea is not for standardization, far from it, but for genuine standards and a national image which would reflect them.

The Educational Theater Journal has become an effective reflection of, and outlet for, good standards in scholarship in our field. I believe it should be strengthened and broadened under the name, "American Theatre Journal." With increased emphasis on the balance between the academic and the performing theater, the Journal should be expanded accordingly, or a second publication dealing exclusively with production and performance must be created. In the event of the latter, I would like to see the Journal become a distinctive prestige publication featuring material resulting from research and study of theater, material about research and study, plus assuming the character of a forum for essays and articles foreshadowing and interpreting broad trends and currents within the American theater. Research in the physical theater which needs clarification through diagrams, charts, or photographs should be vigorously promoted. Its authority should be so apparent that circulation would go well beyond the members of the association.

The Journal is representative of some of the best thinking on the range and depth of theater, and reflects, through individual accomplishment, a certain quality of the whole. The bulk of all our work (other than classwork), however, consists of production of theater in all its phases. There must be some opportunity for this collective effort to reflect that which is individual and distinctive in a cooperative endeavor. We are all in the public eye in our respective localities, but not nationally. We produce more, experiment more, build more theaters than any category of theater. Only the exceptional and the unique receive national and isolated recognition. Most of us are unaware of prevailing standards, quality of work, talent, and potential of the whole of educational theater.

I believe, if the Journal should not be expanded, another publication stressing the production of theater across America must be established. The publication should be primarily a critical and reportorial interpretation of theater which is being done for the Nation's largest theater audience. Photographs and illustrations would be mandatory. Traveling critics (not just journalists) should visit member theaters across the country and write about what they see. I know of no other single way to pull the membership closer together than by competent, constructive criticism of all phases of its product. Criticism and competition, no matter how ambivalent we may feel about them, are essential to the establishment of standards.

I have no name to suggest for such a publication, but for the purpose of distinguishing it from the Journal, the name "American Theater Review" or "Survey" would seem to be appropriate. I believe the Review would be a powerful instrument in bringing recognition to the country at large of the network of theater available as a national theater, American style. I believe this is the role we're destined to assume, but not without unity of purpose and not without a show of strength. These would be reflected by the mere existence of the Review.

I believe a review would have considerable interest for all colleges, universities, high schools, children's theater, and community theater groups. I'm sure administrators would be interested in productions elsewhere and in the personnel offering and involved in those productions. Faculty personnel and prospective teachers would surely be able to have a clearer conception of what goes on in theater elsewhere and where they may wish to apply for a position or to attend school. Students would be able to contemplate their applications on a better informed basis. The Review should be an eye opener for anyone in New York City and its environs. We have a considerable mission. We won't achieve a national image unless we try.

Unless the members of the American Educational Theater Association are fortunate enough to travel across the country with the express purpose of seeing theater in many localities, there is no way in which even a fairly comprehensive picture of what is going on may be obtained. There are, of course, exhibits of photographs, lists of plays being advertised in magazines and individual flyers, and mailing lists from which one may get an impression of what is being offered. Yet the means to convey the quality of what is being done in the largest and most influential type of theater in America has yet to be developed.

The individual fares better. Through the Journal and other fine publications, he may present evidence of writing well, thinking well, and so we have an evaluation of this phase of his worth. Unless we have personal contacts or see his productions, we have no evidence of what he can do in the theater if he is active in production.

I am mindful of the hazards and expense of inaugurating such positive action as I have suggested toward the large concept and public image of an American Theatre Association and the publication of an American Theatre Journal and American Theatre Review. I believe we must recognize what we are and what our aims and endeavors really involve. I should like to urge a thorough study of these suggestions if there is support for them, and hope incidental barriers to the study will be no deterrent. A forward-thinking approach would seem to me to invite some measures of self-support, foundation aid, and (pending congressional hearings and action on the performing arts), Federal liaison and support.

I will look forward to hearing from you.

My best personal wishes.

Cordially,

WALTER H. WALTERS,  
Head, Department of Theater Arts.

Mr. WALTERS. There is considerable support among educational leaders with whom I had correspondence on the legislation.

My letter was written before I knew the contents of the three bills.

Finally, I would like to congratulate you on the splendid efforts on behalf of the arts, sir, and offer my time and services should they be useful in any way. I am very grateful and appreciative for the opportunity to be here today.

Senator CLARK. Thank you very much, Mr. Walters, for your helpful testimony.

As I indicated to the previous witness, I think we need a good deal more information on the experience of the other civilized countries of the world.

Mr. WALTERS. Yes.

Senator CLARK. With this problem, I am wondering whether you are set up in any way in Penn State to help us either through a study of one or more students or perhaps something that might be developed in your faculty up there to prepare for us some sort of a summary of how, if at all, subsidization of the arts is handled in other civilized countries of the world, and perhaps at least some evaluation or appraisal as to the effectiveness of similar methods in this country.

I have not discussed this with the chairman, the staff, or anybody else, and the suggestion may well not be appropriate, but if we were to ask you to do something of that sort, are you set up to do it?

Senator PELL (presiding). I would like to interpolate here that it would be extremely helpful if it could be done privately, because the USIA or State Department has already been requested to make some information available from Government authorities, and I think we would have a broader base of helpful information if this study was backed up or supplemented by this distinguished university.

Senator CLARK. Penn State.

Mr. WALTERS. Thank you.

Senator CLARK. We have to make that distinction.

Mr. WALTERS. Indeed, you do, sir. We would make a point to be prepared, sir. Will you communicate with me on it?

Senator CLARK. Yes.

The committee will meet in executive session on the bill. As I understand it, you are offering to help us on this?

Mr. WALTERS. In any way possible.

Senator CLARK. Thank you very much.

Mr. WALTERS. Thank you.

Senator PELL. Thank you very much, indeed, sir, for coming, and I am sorry I was not here to hear your testimony. I look forward to reading it.

Mr. WALTERS. Thank you. May I insert in the record at this point three articles I have written?

Senator PELL. You may.

(The articles referred to follow :)

[From the Centre Daily Times, Aug. 3, 1962]

#### SHAKE A BIG STIGMA OR STOP

(EDITOR'S NOTE.—Katey and Ross Lehman are vacationing. Today's guest columnist is professor and head of the department of theater arts at the university.)

(By Walter H. Walters)

All theater is in the public eye and, as such, invites criticism. As a matter of fact, we seek it as a check and balance on which theater thrives. There's nothing worse than the buttoned-down comment, good or bad, or passive acceptance. And there's nothing better than something ventured, something gained, especially when dealing with students. And what criticism is good for the stage is good for its audience.

A student venture in the theater is primarily an amateur venture, with professional guidance. There is a partial analogy in the use of the word "amateur" in sports and the arts. We consider it desirable and commendable to produce a first-rate athlete, classified as an amateur, assisted to this eminence also by professional guidance.

There is status and distinction here. Yet in the arts, and particularly in the theater, "amateur" is strictly a qualitative term. If, generally speaking, an amateur is one who is not a professional, why don't we let it stop there and assess the amateur in theater on his own terms?

It's what's out front that counts. Some theater historians have said that a theater is as good as its audience. Few people think of the importance of the audience in terms of each separate performance. Each performance is different, because the audience is different. An audience has remarkable control over what it sees, because a play is not a play (it is dramatic literature) unless it is being performed with an audience. That is precisely what happens in the reciprocal action between spectator and stage.

Walter Kerr describes this uniqueness of theater audiences as "something to do with the experience of a group of people coming together as a group, aware of themselves as a group, assembling as a holiday group might assemble, bent on excitement of a serious or nonserious kind."

We refer to an audience as a good house, not because of its size, but because of its willingness to respond and because it has expectations.

There are many forces at work today in the professional and amateur theater which will have far-reaching significance. The physical limitations alone in the 32 outmoded Broadway theaters is causing great concern in the professional theater. On the other hand, there is a tremendous building boom in theaters today on hundreds of university campuses, changing the face of the largest theater network in the country.

Architecture has always played a vital role in the development of plays, and the current trend, ironically under the leadership of the amateur theater, is becoming a strong cultural force. Playwrights, designers, technicians, and actors—amateur and professional—seem to be veering toward a merger of interests and understanding.

By this time the amateur will have achieved his rightful status in the theater, but what about the audience? Perish the thought, but we may be borrowing the old qualitative meaning and referring to "amateur" audiences. We'd better go hand in hand, and have an understanding right now. Our business is students. They're amateurs before they get to be pro's. "Amateur" is a good word. It's high time to shake a big stigma, or stop shaking it, whichever the case may be.

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#### THE THEATER IN WEST GERMANY

(By Walter H. Walters)

The theater in West Germany today approximates a theatergoer's paradise. Ask anyone who's seen it. The variety of plays in the repertory of any theater is most impressive. And in any country with theaters operating at upward of 90 percent of capacity, there's both money and more than money that meets the eye. This theater activity reflects the cultural hunger of the German people precisely as their economy reflects their hunger for prosperity. Culturally and materialistically, Germany today is truly a land of plenty.

To acquaint Americans with present-day life and institutions in the Federal Republic of Germany and West Berlin, the Government inaugurated an exchange program in 1952. I visited the Republic in September 1960 at the invitation of the Foreign Office and the Embassy in Washington in the first study tour involving the theater. I saw 25 performances in 28 evenings in Germany, discussed theater with a wide range of experts, inspected theater buildings, and met with officials in the Federal, State, and municipal governments.

An American visitor to Germany is amazed at first by the reconstruction of a country so thoroughly crippled during World War II. He is impressed, from his knowledge of the devastation, by the external appearance of the cities, the mixture of old and new architectural styles which blend the past and the present, the wide streets and avenues which destruction almost conveniently made possible, and the general air of prosperity of the people as reflected in their clothes, their cars, and their homes. There is an abiding concern for money and its influence. As the standard of living goes up, so goes the quantity of culture.

Unlike the new economy, however, the new theater is not wholly a reflection of a *neu Kultur*. The German love of theater is an inherited passion dating from the times of the territorial princes when the theater was an integral part of the court. The theater is even more an integral part of life in Germany today in its new freedom, and the basis of that way of life influences it accordingly. Although there are approximately 30 private theaters, the State and city governments, with some Federal aid, have gradually taken over the more important theaters, now numbering 129, of which 80 have been built since the war and there are others on the drawing boards. The appropriate governments have placed the responsibility for the artistic mission of theater under their ministries of education and culture.

The German wants more from his theater than entertainment, which may be exhausted easily. Defeat in several wars has brought with it periodic examination of self and purpose. Freed from the most recent period of thought restrictions under Hitler, the theaters are proving to be ideal forums for a free exploratory treatment of ideas and a means of public education. Consequently the municipal and State theaters enjoy a preferential treatment which is unequalled. There seems to be absolutely no interference from officialdom in spite of millions of marks with which the theaters are subsidized annually. The theaters are matters of public pride, not luxury, in recognition of the function of art in society.

What makes this new-old theater movement qualify as a new theater movement today is the result of a meeting of money in abundance and a historical tradition. Art never had it so good. Therefore in any judgment of the quality of theater the quantity of subsidy becomes a critical factor. This abundance does not always work to the advantage of the creative process. Too often the human element is overshadowed by architectural and technical ingenuity. The merger of money and art has been realized most successfully in the blend of function and beauty in the theater architecture now developing. Second in its impressiveness is the remarkable technical production. I would rate third and fourth, acting and directing.

The public is remarkably well treated in the spacious and airy theaters now being built and remodeled. Their comfort is paramount and the usual procedure is to place the box office and cloakrooms on the ground floor, with promenades and lobbies on the second and third floors. Smokers are isolated from nonsmokers. Most theaters sell light snacks and during the too-long intermissions one may sip wine, champagne, beer, juice, or Coca-Cola. This sociability and feeling of well-being in spaciousness contributes significantly to the receptivity of the audience, making the audience more a part of the theater event.

The theater in Gelsenkirchen, with a population of 350,000, is to my mind the best example to be found anywhere of the new concepts in theater design. It is thought of as a place, not a building, which is an integral part of the city around it, conceived to bring about the optimum integration of stage and show-room. Werner Ruhnau, the architect, repeatedly used the phrase "the immaterialization of architecture," to describe its practicability and function.

Gelsenkirchen is an industrial city producing iron, coal, glass, and textiles. A first impression is one of surprise to find such a magnificent theater in the very heart of such a city. But Gelsenkirchen offers with pride, as represented by Herr Ruhnau's municipal theater, the functioning truth that the days of the fixed proscenium arch are over. The immaterialization of architecture is accomplished specifically in several ways. The theater has a movable proscenium arch adjustable to almost any size which makes the boundary between spectator and stage fluid. The walls, the movable proscenium, and the ceiling of the theater are painted out to a smooth soft black. When the lights in the theater go down and the stage lights come up, the theater as a building seems to dematerialize as the play materializes out of nowhere seemingly in the same room with the audience. The whole theater itself is thought of as an instrument,

or rather shell, providing the director unlimited creative possibilities to build practically a new theater for each production. Herr Rahnau has designed for comfort, atmosphere, and function and has given the director a working space of extraordinary freedom.

Unfortunately I did not see a production in Gelsenkirchen, but Herr Rahnau demonstrated the flexibility of the building and its lighting system. A setting for the production of "Raskolnikoff" was on stage and its free concept of space and form indicated a highly imaginative production, stylized, almost completely expressionistic, and complex.

If it is true that a work of art is good, not in spite of its limitations, but because of them, then the new technical concepts in Germany indicate a paradoxical interpretation of artistic limitation in the theater. A flat canvas or a block of stone may be turned into works of depth and motion by an artist, and partly through this conversion a work of art emerges. To apply this to the theater, if one recalls the Greek and Elizabethan stages, the chief artists of the times were those playwrights who wrote for stages of severe limitation and gave the world plays of great language and imagery. It is too soon to look at the modern theater in retrospect, but it is already characterized by greatness in technical innovation.

West Germany stands as an example and a forerunner to the rest of the world today because the technical challenge is dominant and widespread. German productions are intricate, complicated, and beautiful, but where the play was the thing, the production is apt to supplant it. The tables have turned and the artistic limitation has paradoxically become technical and artistic freedom with infinite possibilities.

With great scene houses, mechanized stages of great depth and width, unlimited possibilities in lighting effects, and plenty of money, the emphasis even in the most simple of plays tends to be toward spectacle. As stunning to behold as the productions are with their breathtaking technical virtuosity, the West German theater on the whole is not living up to what it most earnestly desires: forcefulness in world theater and lasting influence. The emphasis on production completely overshadows the heart of the matter of perpetuity: the playwright. The lack of playwrights is the most serious weakness of the German theater, so much so, that except for such formidable playwrights of the past and near present as Goethe, Schiller, Lessing, and Brecht, the theater is almost entirely parasitic and depends on foreign authors for treatment of modern themes.

The organization which makes up the German theaters is formidable and where actors, directors, dancers, technicians, etc. may be hired, apprenticed, trained, or developed, the playwright arrives at the theater by another route. I frequently expressed an opinion that with all the turmoil, change, and progress in the country in the last 20 years or so, surely some writers were developing with something vigorous to say. I was usually greeted with one of two replies. Germany has not produced great writers in quantity and influence in most of the literary forms, except for such giants as Goethe and others. The other reply was disturbing and evasive. Many Germans feel that the younger generation in Germany knows too little about the recent past and that the older generation does not wish to explore it. Often the information was added that many promising authors had left the country during the Hitler regime. If I then reminded them that writers don't necessarily take their texts from the specific events of recent history, but that surely some representative philosophy had emerged, my hosts usually ended with weak agreements that the theater should be doing something about it.

The subsidization of the theater productions almost makes mandatory the support of playwrighting. The most hopeful sign in all of Germany where individual creative talent is fostered at its source is the new Academy of Art in West Berlin. There painters, writers, sculptors, and composers may take advantage of the academy's studios, living quarters, galleries, theater, and general creative environment to produce works reflecting the modern spirit. Such state- or city-supported centers could prove most beneficial with the cooperation of the theaters.

All subsidized theaters in West Germany being repertory theaters, offer as many as 50 different productions per year, because of the large audiences. Successful productions remain in the repertory an average of 4 years. Roughly one-third of the productions are classics, another third 18th- and 19th-century plays,

and the remaining third, contemporary. Theaters may average as many as 12 new productions per year. This is an enviable collection of ideas and entertainment.

As a whole, the productions have a high pictorial quality and appeal, not completely unlike the predominantly expressionistic presentations prevalent after World War I. The actor-to-audience relationship is apt to be more pointed and direct than in the American theater. The actors have great range and power, as well as a tendency toward stylization of voice and body movement. Vocally they are well trained and a pleasure to hear. In general, there is a gap in ages of the German actors from the young to the old. Actors of stature and training in the middle-age brackets are not too numerous. Apparently war casualties or migration from the country account for this.

Where American actors dominate the stage with mood, understatement, sincerity, or personality, German actors are at their best in stylized, dynamic productions in the grand manner. The American actor often appears to lack style, where the German actor is dominated by it. The latter's greatest handicap, however, is the technical environment in which he performs and by which he is sometimes overwhelmed.

The directors are at fault, with the repertory system on such a large scale only partly responsible for a slower pace. In an overemphasis upon visual appeal for its own sake, some productions seem to be overly bombastic, static, and entirely directed for the intellectual content of the drama at hand. There is a heavy hand guiding most productions, inflexible, extravagant, and authoritative. Somehow directors seem less able to cope with the tremendous acting and technical potential than other artists in the German theater. As they become masters of their resources with variety, subtlety, humor, and timeliness there will be a new age in theater, and the German theaters will set the pace.

Comments on representative types of productions currently to be seen in German repertory theaters may best illustrate the potential in the situation there today. I frankly hope the comments will recommend the German theater to you as an art form where there may be found pleasure, beauty, and excitement.

Johann Strauss' "Wiener Blut" may seem to be a tired old operetta, but the current production at the Hesse State Theater in Wiesbaden is far from tired. The entire production is uniformly excellent—acted, danced, and sung with humor and spriteliness. The star of the production is the scene designer, Ruodi Barth, who has turned the whole thing into one big delicious confection. Every dated feature of the operetta is emphasized with tasteful affection in tones of lavender, pink, mauve, white, and an occasional jarring splash of yellow or red. The set features an enormous candy box which releases the performers into the action of the operetta and to which they retire at the end of each scene. It is one of the most colorful productions in Germany.

German theaters have a remarkable facility for taking somewhat obscure plays and revitalizing them for the contemporary audience. As usual this is accomplished most effectively in the visual design of the production. "Der Wundertätige Magier," by Calderon, loosely translated as "The Wonder Working Magician," is currently receiving a stunning production in the Bavarian State Theater in Munich. The play, an early source for the Faust legend, is rarely presented. The acting is somewhat uneven, but the direction by Werner Dugelin is bold and powerful and the morality of the piece is crystal clear.

The setting for the Calderon play seems to have been inspired by boldly outlined medieval paintings with a stained glass effect, modernized in the manner of Roualt. The colors are outlandishly bold, heavily lined, shaded, and etched, almost as if the colors were leaded together. The production is a technician's field day with moving scenery and disappearing actors. At the martyrdom and violent death of the two principal characters in the final scene, the production suddenly shifts styles into a realistic, brilliantly lit, and shocking tableau. The effect is electric.

One of the best theaters in West Berlin, where theater space is at a premium, is the Schlosspark Theater in an old movie house. The seating arrangement is bad and the stage is cramped and small, but the quality of the plays is superb. "The Paris Comedy (Lily Dafon)" as yet unproduced in America, by William Saroyan, is delighting Berlin audiences with its light good fun. It features a Saroyanesque chorus on stage right of three sage male French poodles, and on stage left a whole cageful of philosophical birds, all commenting on the central action. Boleslaw Barlog has directed it with taste and pace. The play is a light and surprisingly sophisticated comedy much too reminiscent of the "Gigi" story.

Luitgard Im as the young and wistful Lily Dafon, and Carl Raddatz as the middle-aged millionaire George Washington Hannaberry I, of Texas, are superior. The entire cast offers excellent ensemble acting.

A premiere of "Raskolinkoff" by Leopold Ahlsen from the Dostoevsky novel, also at the Schlosspark Theater, sent Berliners into a state of ecstasy. While Willi Schmidt's production is somewhat hindered by a lack of continuity in shifting from one locale to another in a doggedly realistic and episodic production, again the acting ensemble triumphs. Whatever the scenic shortcomings may be in pretentiousness in this small theater, there are moments of simplicity and great power in the production which are thrilling to experience.

The acting is intense and relentlessly forceful. Klaus Kammer is particularly fine in the title role. To an American, he seems to have been trained at the Actor's Studio and the resemblance in style to the late James Dean is uncanny. Walter Franck as his adversary, Porphyri, is wonderful. There is not a finer technician anywhere. He is one of Germany's great actors.

Düsseldorf offers, like its sister cities in the heavily industrial area of Germany, excellent theater fare, especially attractive to the many foreign visitors. The production of "Richard III" directed by Karl Heinz Stroux in the Düsseldorf Schauspielhaus is an unusual case in point. Like Shakespeare's original production it is almost totally devoid of scenery and properties. Also like the original a place is suggested by a fanfare or simple projected sign designating the locale to be a street or room or battlefield. The stage is almost entirely shorn of any scenic investiture. The visual appeal is stark simplicity.

For the modern audience a screen has been flown, anchored from above and below by decorative but functional rope. Throughout the play abstract slides which complement the mood of a particular scene are shown on the screen and gradually faded out. The entrances are made on ramps seemingly from a black void in every direction to a central acting plateau. The actor is on his own and Dr. Stroux has made the most of it. The entire production is an unusual experiment, exciting, and controversial.

To find one of the most sophisticated theaters in the world in the fairly small industrial city of Bochum is indicative of the cultural importance of the theater in Germany. The acting company is superb. Hans Schalla is offering the world premiere of "The Violets" by Georges Schehade even before it has been presented in the playwright's native France. It is a play about an American scientist who can get atomic power from the lowly violet. In spirit it can be compared with the Peter Sellers film, "The Mouse That Roared." It is good fun yet not without a serious sting. There are occasional songs sprinkled about in the production which are captivating.

"The Violets" is an unusual play to find in Germany now. There are some theatergoers who object to the levity at the expense of a serious issue in the world today. But to have it presented at all and especially with such finesse, is a most hopeful sign of a healthy theater.

There are so many fine productions which I have omitted in this account, but the men and women who have been responsible for those which have been described are making use of their resources most effectively. They need native playwrights to make the satisfaction complete. My overall impression, exceptions happily noted, is that there is more power than humor in the German theater, more complexity than simplicity, and more muscle than heart.

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[From the Daily Collegian, July 12, 1962]

#### FORCES AT WORK IN AMERICAN THEATER

(By Walter H. Walters)

It is a paradox that in most countries, usually smaller than ours, the theater is relatively decentralized, while in the United States one city dominates the theater scene. A sequence of circumstances, however, bodes well in our country for more widespread development of theater, bringing fine theater to many.

The various summer theaters, particularly those in the East where most are located, undoubtedly had something to do with the westward development. Summer theaters are quick operations, in festive surroundings, which take advantage of the off season in New York for employment of professional actors and directors. In the early days, on the straw hat or citronella circuit, popular tried and true plays which could be prepared quickly were offered. More recently music tents have become popular; stars are touring in package shows in which

sets and supporting roles are provided by the various theaters, and happily, new plays are now being given a pre-New York hearing.

The Broadway theater itself is indirectly responsible for the rise of the lively and vigorous off-Broadway movement. In terms of unpretentiousness off-Broadway theaters are closer to their summer theater cousins. In terms of content and types of plays, they have gradually assumed a leadership in developing new playwrights, actors, and directors. The off-Broadway theater movement represents a trend against the high cost of Broadway productions, against the nerve-racking demand for hits, and against the limited opportunity for actors, directors, and designers in the relatively few major Broadway theaters. Probably its most important contribution has been the development of first rate playwrights, whether they are new or established writers, whose works could not have had a hearing in the commercial framework of the Broadway stage.

Another and simultaneous force at work in the land is the theater in colleges and universities. The growth of theater programs in these institutions has mushroomed into a large network in approximately 500 colleges and universities. It is here that the best facilities in the country can be found, the finest technical resources are available, and the greatest variety of plays is presented.

Regional and community theaters in Cleveland, Pittsburgh, Dallas, Houston, San Francisco, and Washington are increasingly influential on the American theater scene. Amateur productions in high schools, colleges, and community theaters amount to more than 150,000 productions per year as estimated by one play broker alone.

In addition to the established programs in colleges and universities, there are signs of the merging of professional and educational interests. Princeton University and the University of Michigan have resident companies, and the University of Minnesota will have an affiliation with the new Tyrone Guthrie Theatre in Minneapolis. Penn State has combined professional and educational theater for five summers and hopes to use guest artists who work with students during the Fall-Winter-Spring season in the future. Many schools use a guest or two in a few major productions every year, though not on a regular basis.

Forces and counterforces are at work, and while the long-range significance of all this hectic activity is hard to interpret, inevitably the economic strangulation on Broadway, the increase in physical facilities across the country, the importance of educational theater, and increased audience demands and interests will bring a need for greater cooperation of trained professional and student artists. In turn, this growth and expansion is likely to have profound consequences on the character and content of the theater of the future in America and abroad.

Senator PELL. The distinguished senior Senator from Minnesota, Hubert H. Humphrey, who is the prime sponsor of S. 741, and one of the leading champions of the arts in the Senate, has submitted a statement for the record. His duties as assistant majority leader make it impossible for him to appear in person and, without objection, his statement will appear in the record at this point.

(The statement of Senator Humphrey follows:)

#### STATEMENT SUBMITTED BY SENATOR HUBERT H. HUMPHREY

Senator HUMPHREY. Mr. Chairman, I wish to commend you and your colleagues on this subcommittee for the attention you are devoting to what I consider to be a vitally important but long-neglected area of American life. The well-being of the American artist should be of great concern to the Congress because from the vantage point of history the glory of every great civilized nation has been seen to rest upon its cultural contributions to mankind.

In 1788, George Washington wrote—

the arts and sciences are essential to the prosperity of the state and to the ornament and happiness of human life. They have a primary claim to the encouragement of every lover of his country and of mankind.

Today, in a world preoccupied with material wants and the development of engines of destruction, I do not believe it unfitting to recall the high estimate placed by our Republic's first statesman upon the contribution of the arts to the well-being of man. While Washington was "first in war," he was also "first in peace" because he was aware that the goal of every great society is to encourage the creative abilities of its members in those peaceful activities that make our lives rich and meaningful. To encourage enjoyment of and participation in the arts which make our life pleasant and stimulating has been the purpose of every great civilization since the dawn of time.

It is not unusual that a man steeped in the ways of war should so highly prize the treasures of peace. Nor is it unusual for great nations in the throes of physical danger to emphasize their culture accomplishments. Great Britain, on whose institutions concepts so many of ours are modeled, had a long tradition of private patronage of the arts. But during World War II, when faced with annihilation, when all her energies and resources were taxed to the utmost in a struggle for survival, it was discovered that danger and hardship could be better endured by people who came to know the finer things that free men could create. The British Government, to provide solace and encouragement to its embattled citizens, began to support such enterprises as music and the theater. The theory the Parliament should appropriate funds for the arts has won consistent approval from both Conservative and Labor governments. The Royal Opera and Ballet are thus supported. Orchestras, repertory theaters, museums, painters, sculptors, and composers enjoy the patronage of the British Government. The artistic talent of England is encouraged and developed in a manner befitting the precious resource that it is.

Has this stultified the talent of England? Howard Taubman, music critic of the New York Times, had this to say:

There is a ferment in the British creative world. New Young voices are raised in the theater, music, graphic arts. Sometimes they are angry and derisive; sometimes they probe quietly. They are sources of stimulation and provocation.

The British theater, supported in part by government assistance, has reached an unprecedented level of creative activity. Indeed, talent from England overflows the borders of Great Britain and threatens to swamp the American stage here on our home grounds. Last year, the biggest hits on Broadway were British plays boasting British players, "A Man for All Seasons," "The Caretaker," "Ross" were great popular successes last year, and such British stars as Michael Redgrave, Margaret Leighton, Paul Scofield, Julie Andrews, John Mills, and Elizabeth Seal dominated the American legitimate stage.

Whatever its fluctuations—

commented John Beaufort of the Christian Science Monitor—

British acting—with the writing and staging that nourish it—is in a healthy state. U.S. drama cannot currently provide three specimens of diverse dramatic style to equal those of Pinter, Bolt, or Osborne.

Government support in Britain—a nation long devoted to private patronage of the arts—has enlivened art activity. It has not enslaved the artist; it has not reduced British art to "bureaucratic mediocrity." And the experience of other democracies proves that Britain is not an exceptional case.

In France, the Opera, the Opéra Comique, and Comedie Francaise are French national institutions known throughout the world. France is proud of their contributions to the world of art and rightfully so.

West Berlin, beleaguered and only recently resurrected from the debris of the last war, has erected a 1,900-seat opera house at a cost of \$7 million in Federal and city tax moneys. Its performances are subsidized at the rate of \$4 per seat per performance. The Berlin Philharmonic Orchestra receives Federal and city subsidies of more than \$625,000. Indeed, the arts are the sharpest weapons in the competition for men's minds and is fully recognized and appreciated as such by all governments in this border city.

Throughout the Western World, many of the great artistic achievements today are being accomplished with the support of government. The Bayreuth Wagner Festival, the Scala Opera of Milan, the Vienna State Opera, the Amsterdam Concertgebouw are all government supported and are flourishing.

Why is it that their governments can encourage art and it is not retarded? Instead it is enjoyed within each of these countries and admired throughout the world. Art has not been stifled in these lands—it has not been subjugated—and neither shall it be in the United States. The contention that Government support for the arts in our country would lead to the ruination of our art forms is a counsel of fear born of a strange lack of faith in the American people and their institutions, both governmental and artistic.

We only do harm to ourselves by accepting the thesis that art and democratic government are natural enemies. Other nations and freedom-loving peoples know that is not so. And while many of our artists of great ability find it difficult to earn a living and many of our art institutions fail for lack of funds, ironically, governments with far less financial resources have come to the aid of American art. It is worthy of note that in recent years the Italian Government has granted a subsidy to the Chicago Lyric Opera Company and the West German Government has pledged \$2,500,000 for the new Lincoln Center Opera House in New York.

I am proud to be the chief sponsor of S. 741 to establish a Federal Advisory Council on the Arts, which is before this subcommittee. I regret that this proposal which has been before Congress now for several years still remains to be passed. It is time that we act.

This measure was first proposed by President Eisenhower in his 1955 message on the state of the Union in the following words—

In the advancement of the various activities which will make our civilization endure and flourish, the Federal Government should do more to give official recognition to the importance of the arts and other cultural activities. I shall recommend the establishment of a Federal Advisory Commission on the Arts within the Department of Health, Education, and Welfare to advise the Federal Government on ways to encourage artistic and cultural endeavor and appreciation.

In the 84th Congress, pursuant to the request of President Eisenhower, a number of bills were introduced in both the House and Senate to establish such a new Federal agency, and in due course the Senate passed one of the measures unanimously. Succeeding Congresses have held hearings, but this small but significant measure still remains to be adopted.

There was, during the 1960 campaign for President, agreement between the candidates on the need for the enactment into law of legislation to establish the Federal Advisory Council on the Arts.

Vice President Nixon, in a statement printed in the Saturday Review, October 29, 1960, declared that—

In my opinion, it would be better, at this time, to appoint an Advisory Council on the Arts, composed of the best qualified Americans in all the cultural fields, than a Secretary of Culture. In this way, the views of a larger number of competent professionals in the several arts could be heard nationally. This Council should make recommendations to the President and Congress as to the best line of Federal action in support of artistic endeavor. It might also be helpful in suggesting steps by which State and local governments might stimulate private cultural activities.

President Kennedy pointed out that the 1960 platform of the Democratic Party proposed a Federal Advisory Agency to assist in the evaluation, development and expansion of cultural resources of the United States.

He went on to say—

The encouragement of art, in the broadest sense, is indeed a function of government. It has always been so, in a tradition that extends from the most glorious days of Greece. It will be the responsibility of the advisory agency, which will be appointed in accordance with the pledge of the Democratic platform, to decide in what manner this shall be done.

My bill proposes that this 21-member advisory council be established within the Department of Health, Education, and Welfare. The Council would meet "at the call of the Chairman" (who would be designated by the President of the United States), or of the Secretary of Health, Education, and Welfare.

Speaking personally, I, for one, would like to suggest at this point that consideration be given to one change in the bill. Under this change, the Council would be established in the Executive Office of the President, rather than within the Department of Health, Education, and Welfare.

The reasons for this change are several:

(1) The Secretary of Health, Education, and Welfare already faces many trying obligations within the vast and complex jurisdiction covered by his Department.

(2) A number of Federal activities in the arts come within the jurisdiction of other Cabinet departments, such as the Department of the Interior, or of independent agencies, such as the Smithsonian Institution. There is no special reason, therefore, for placing the Advisory Council in one department or agency as against another.

(3) There is, however, a special reason for placing the Council at the level of the one of the two officials of the U.S. Government who is elected by all of the people, namely the President of the United States.

The only disadvantage to establishing the Council within the Executive Office is that the President is already personally confronted by burdens which are almost incalculable.

The best answer to this argument, however, is the fact that, notwithstanding these heavy burdens, President Kennedy has personally taken the initiative of appointing a Special Consultant on the Arts. Mr. August Heckscher serves in this capacity in and for the White House. There is every indication that this arrangement is proving highly satisfactory.

I have not had an opportunity to discuss this proposed change in the bill with other sponsors of S. 741. I have, however, taken it up with one of the distinguished leaders in the effort for an Advisory Council in the House of Representatives. I refer to Congressman Frank Thompson, of New Jersey; he has expressed strong support for the concept.

In addition, on April 18, 1962, I wrote to Mr. Hecksher, suggesting that, in the absence of congressional action, the President might wish to give consideration to appointing on his own initiative an Advisory Council on the Arts to serve within the Executive Office. Mr. Hecksher replied on April 25, indicating that he would be glad to discuss this matter within the White House.

I should like to ask that this exchange of correspondence be printed at this point in my statement.

AGENCY COORDINATION STUDY

U.S. SENATE,  
COMMITTEE ON GOVERNMENT OPERATIONS,  
SUBCOMMITTEE ON REORGANIZATION  
AND INTERNATIONAL ORGANIZATION,  
April 18, 1962.

Mr. AUGUST HECKSHER,  
*Special Consultant on the Arts,  
The White House, Washington, D.C.*

DEAR AUGUST: Your appointment as Special Consultant on the Arts at the White House represents an historic opportunity to fulfill a great many national goals which many of us in the Congress and you and other public-spirited citizens throughout the land have long envisioned.

The Senate Government Operations Subcommittee on Reorganization and International Organizations is, as you may know, responsible for studies of "interagency coordination." As chairman, I arranged a few years ago for a comprehensive compilation of all the existing statutory provisions related to U.S. Government activity in the arts. On completion of the manuscript, I was impressed that Federal agencies have a far greater responsibility and mandate than the agencies, or even the arts, themselves, may realize.

Even more striking, however, was and is the impression of the almost total absence of an organized framework and policy for Federal activity in the arts.

There are, for example, as you know, a considerable number of advisory groups, serving a multiplicity of important, but relatively limited, purposes within and for the executive branch. But there is no one group, broadly representative of the American people and of the arts, performing advisory service at the highest level and for the fullest range of artistic interests.

As far back as January 5, 1955, President Eisenhower had soundly proposed establishment of a Federal Advisory Council on the Arts in his message on the state of the Union. A bill for this purpose passed the Senate, thanks to the inspired leadership given, among others, by Senator Herbert H. Lehman. Unfortunately, this legislation has never passed the House of Representatives, despite, as you know, the tireless efforts on the part of Congressman Frank Thompson and others.

May I therefore suggest that the President consider appointing a number of outstanding cultural leaders to work with you. The purpose would be to help lay the basis for a sound Federal and National program for the attainment of national goals in the arts.

I realize that statutory authorization for such a committee or council would be infinitely preferable. If, however, the Chief Executive were independently to appoint such a committee or council now, these would, I believe, be the result:

(a) The Committee or Council would help provide the broad-gaged judgment by which the President, with your assistance, might submit a program for review by the next Congress;

(b) Legislators who have fought for a statutory basis for the Federal Advisory Council on the Arts would be strengthened in their efforts. In the final analysis,

a successful record of achievement by a presidentially originated Council would be the best argument for enactment of a law to place the Council on a permanent basis.

I would be most grateful to get the benefit of your expert reactions.

In the meanwhile, I am asking the subcommittee staff to bring up to date for possible publication the information which had been previously compiled, as regards existing Federal statutory authorization of all types, related to the arts. In addition, there will be updated certain fiscal information which the staff had compiled, with Bureau of the Budget assistance, indicating Federal funds expended for various arts-related purposes.

With kindest regards, I am,

Sincerely,

HUBERT H. HUMPHREY.

THE WHITE HOUSE,  
Washington, April 25, 1962.

HON. HUBERT H. HUMPHREY,  
U.S. Senate, Senate Office Building,  
Washington, D.C.

DEAR SENATOR HUMPHREY: I have been giving much thought to your letter of April 18. It raises issues, particularly in relation to the appointment of a Committee or Council on the Arts to work with me in connection with this office, which I will want to discuss within the White House.

I shall be getting in touch with you shortly and would like to review the whole situation in detail. I understand that at present there seems little practical hope that the Federal Advisory Council on the Arts will be established by this Congress, and it does seem to me that a similar committee could be achieved usefully and effectively through other means.

I was interested to learn of the compilation which is being carried out under your direction of activities of the Federal agencies in the field of the arts. We have secured from the Bureau of the Budget the earlier manuscript, and we have been in touch with Mr. Cahn concerning the inquiry in its present phases and your study of the role of advisory committees within the Federal Government, which is of particular interest to us. Your help in these matters means a great deal, and I am grateful for the cordial spirit in which you write.

Sincerely yours,

AUGUST HECKSCHER,  
*Special Consultant on the Arts.*

That American art activities need Government assistance has been amply demonstrated in the past by expert studies, articles, and reports, as well as testimony before committees of this body and the House. I am sure this subcommittee will receive more data outlining the woefully depressed economic condition of the arts in our land. The Department of Labor has analyzed the performing arts field and, in its occupational handbook for 1961, makes some observations that summarize the dismal status into which the American artist has fallen. Regarding the musician, I call your attention to these quotes from the handbook:

The difficulty of earning a living as a performer is one of the facts young people should bear in mind in considering an artistic career.

As a field of employment, instrumental music has been overcrowded for many years and is expected to remain so during the 1960's.

Performers may have relatively long periods of unemployment between jobs and, thus, the overall level of their earnings is generally lower than it is in many other occupations. Moreover, performers do not usually work steadily for one employer. Consequently, performers cannot qualify for unemployment compensation and they seldom have paid sick leave or vacations.

Regarding employment for American actors and actresses, the handbook states:

The great majority \* \* \* are struggling for a toehold in the profession, glad to pick up small parts wherever and whenever they can.

The acting field has been overcrowded for many years \* \* \* most actors have employment in their profession for only a small part of the year \* \* \* the numbers of New York stage productions, of motion pictures, and of radio shows requiring actors have been declining.

Most actors get little if any unemployment compensation since they seldom have enough employment to meet the eligibility requirements.

The handbook contains these observations on the dance profession in the United States:

During the 1960's employment opportunities for dance performers will probably remain limited \* \* \*. Dancers seldom have anything like full employment. In fact, most of them had only about 10 or 12 weeks of employment as performers during all of 1959 and a similar number of other recent years.

In sum, the performing arts comprise one of the most economically depressed areas of activity in America. The great reservoir of unused artistic talent which results from this condition bears shameful testimony to the indifference of our Government to the value of the arts. This waste must not be allowed to continue.

To correct this situation, I was pleased to join with your chairman, Senator Pell, and with Senator Clark in cosponsoring S. 785 which would provide grants to the States for the establishment of programs and projects in the arts.

In a letter to Lafayette, President Washington observed that "public encouragements" are a prerequisite to "excellence in those sister arts." S. 785 offers such "public encouragements" through a modest program of financial assistance to State art programs. This legislation leaves to the States full initiative, responsibility, and at least half the financial burden. It does not provide an uncontrolled gusher of Federal largesse; instead, it offers to help the States "prime the pump" in areas of artistic activity. It does this through the tested and proven system of matching grants. The pump-priming benefits of this legislation have been considered by the National Council on the Arts and Government which has stated that it would "stimulate initiative and contributions from private sources with a minimum of Federal controls."

In his now famous opinion rendered in the arbitration case involving the Metropolitan Opera and the Musicians Union, former Secretary of Labor Arthur Goldberg took the position that—

Much experience supports the general proposition that public support is most successful when it represents only a portion of the total funds involved. The principle of matching grants has clearly proved its validity and should be the basis of any Federal participation in the arts \* \* \* Federal subsidies of this kind—

he continued—

should be granted on a matching basis, with much the larger proportion of funds provided by private sources or by other levels of government.

Secretary Goldberg's position is embodied in S. 785. I believe it to be a sound position, and I believe the program provided in S. 785 offers the best hope for a stable basis of continuing financial support that will leave the artist free to respond to the wishes of the public and the demands of his own creative integrity. Indeed, it can be argued that by initiating Federal Government support and encouraging State action, this legislation would free the artist from total dependence upon a small minority of benefactors. Harold Schonberg, writing in the New York Times last December, noted that although—

many benefactors are enlightened \* \* \* there have been some who have personally underwritten orchestras and then calling the tune, insisted upon—and got—their own conductors and their own ideas of repertory. Cultural groups can be dictated to by those who supply the greatest amount of money. The betting here is that under a system of local, State, and Federal grants, intelligently and honestly applied, there would be less interference, not more.

Drawing upon the experience of the past, the United States can do much to promote the cultural life of its people, as other democracies are doing. In a recent address before the American Library Association, Mr. August Heckscher, special consultant on the arts to the President, cited the Library Services Act as an example of constructive Federal Government assistance to the cultural development of our Nation. Mr. Heckscher noted that since 1862 the giving of grants in aid has been found to be an effective and satisfactory way of encouraging and stimulating activities deemed important to the national interest.

No one—

Mr. Heckscher commented—

has talked about the libraries being subverted \* \* \*. The experience is sobering to the alarmists and encouraging to those who would like to believe that the Government can act in the field of culture without harming the ends it seeks to serve. It was right that we should have recognized the development of libraries as demonstrably related to the broad national interest. One day, not too far off, we may come to recognize that the development of certain other institutions is also a matter for national concern. We may decide that the growth of theater groups in States across the country is connected with our capacity as a people to perceive the deeper issues of man's fate, to realize the strange admixture of good and evil in the world, and in general to become more confident and mature as individuals. The theater, or poetry, or music, may seem as significant as libraries were recognized to be in 1956, or as educational television was recognized through similar legislation in the current session of Congress \* \* \*. I think we can argue, on the basis of experience derived from the libraries, that we shall have methods and precedents which will permit us to put the Government safely in the service of these new cultural goals.

Gentlemen, S. 785 provides the method. We have ample precedents both here and abroad to assure us that this is the proper road for America.

Senator PELL. Our next witness will be Dr. John Vincent, representing the Huntington Hartford Foundation.

Will you carry on, sir?

#### STATEMENT OF DR. JOHN VINCENT, REPRESENTING THE HUNTINGTON HARTFORD FOUNDATION, LOS ANGELES, CALIF.

Dr. VINCENT. Mr. Chairman, I have a prepared statement I would like to read and, if time allows, I would expand upon these ideas and attempt to answer any questions which you may care to put.

Although I am myself a composer and am connected with several organizations, I am here as the representative of the Huntington Hartford Foundation of Los Angeles, of which I have been director since 1952.

Senator PELL. Are you the executive director of it?

Dr. VINCENT. I am the executive director.

The Huntington Hartford Foundation, as you perhaps know, resembles very closely the MacDowell Colony and Yaddo at Saratoga Springs in New York.

We foster the creative arts—painting, sculpture, literature, and musical composition—through residence fellowships with all expenses paid during the sojourn, which can be any period up to 6 months. Through the 12 years of its existence, the foundation has assisted between 60 and 70 artists each year, a total of over 700.

Since the area of our interest is in the creative side of the arts, I shall emphasize the importance of your bills to this particular facet. We do, however, enthusiastically endorse the program looking toward Federal aid to the stimulating of the broad spectrum of American culture. It is recognized that there are three factors in the cultural life of a people:

(1) There are the consumers, the audiences, and the gallery-goers. It is these groups that create the demand and approve or disapprove the results.

(2) There are the performers, the individuals or groups which bring to life the musical works, plays, ballets, et cetera. In the graphic arts, the place of the performer is taken by gallery, museum, or home where the picture or sculpture is advantageously displayed.

(3) There is the creative individual, be he composer, playwright, painter, sculptor, architect, or choreographer, or whatever.

The three factors are mutually indispensable. One exists in a vacuum without each of the others.

It is our profound conviction that the U.S. Government should take official recognition of the importance of the arts through appropriate legislation looking toward advising, stimulating, and actively fostering the development of a vigorous national art which will embrace the three factors mentioned above.

The mere passing of such legislation by the Congress will have a signal effect on laying to rest that venerable canard that the U.S. Government cares nothing for the culture of the Nation. This is the very least that the adoption of some program in the arts would have, but even this least would be a tremendous breakthrough and its importance is very great.

A second point for the creative arts I should like to support with every fiber of my being: It is stated in Senator Javits' bill:

\* \* \* giving preference to the works of citizens and residents of the United States and of the Americas.

I am sure that the United States is perhaps the last nation on earth without a provision of law stipulating that the artworks of its citizens be accorded some place in artistic presentations supported in part by public funds allocated directly or indirectly. It is appalling to read the statistics on the number of American works performed by many of our symphony orchestras. Often, in an entire season, only one or two compositions by Americans are played. Sometimes there is not even one.

As director of the Hartford Foundation, I have talked to hundreds of ambitious young American painters, writers, and composers over the past 10 years. In their struggle to give themselves time to do their creative work, they average among the lowest of the income groups, and are well below the average for school janitors. I have yet to hear one artist complain of that directly, but what they do condemn unanimously is that, in earning that pittance through part-time teaching, typing, babysitting, night watching, working as an ac-

countant, or gallery guard, they use up so many valuable hours of the day. A part-time job means a part-time composer, a Sunday janitor, a now-and-then writer.

Creating an extended artwork is one of the greatest disciplines. It requires all of one's mind, all of one's concentration. Great works cannot be done on a part-time basis—nor is the sustaining of the inspiration possible with repeated interruptions. I am sure that anyone who has tried to resume the writing of a speech after an interval of days knows that it is easier to begin again.

But perhaps there is no way that the present legislation can help materially toward alleviating the problem of uninterrupted time for the artist. This is, of course, exactly the purpose of the Huntington Hartford Foundation.

I have great confidence that constructive legislation will crown the efforts of the honorable Senators whose enlightened leadership is manifest through the bills under discussion here. There is a wind blowing in that direction and borne on this wind are such straws as the New York commission, the proposed California commission, and all the other public support mentioned in this chamber.

The good the bills can accomplish will extend far beyond our own shores. Art production should not be an international contest, but neither should space science. Both, however, are handy weapons for a propaganda-conscious Soviet Government.

If a comparison must be made, the United States holds the lead over the Soviet Union in the arts since 1918. During that period our progress has been phenomenal in the competence of our native artists and in the quantity and quality of their creative works. I say "since 1918" because we have yet to equal the Russian musical accomplishment under the czar: we have no Tschaikovsky, no Moussorgsky, any more than we have a Bach, a Michaelangelo, a Rembrandt, a Rodin, Shaw, or Van Gogh.

We shall have these in due time provided we first find the right formula for putting our creative artists on a full-time basis. The proposed legislation is a long move in that direction.

I have heard artists yearn for the full Government support which the Soviets give their composers, writers, painters, while these same artists decry the censorship which goes with it. I have never heard an individual willing to exchange the absolute artistic freedom he enjoys under our system, no matter how stringent his financial condition. I do not fear the bogey of curtailed freedom for the artist under a Federal program of approval, stimulation, and aid to the arts. I do see, however, a desirable "squeeze" on the incompetent, the insincere, and the dilettante—and a consequent increase in professional morale, pride of calling, and greater dedication.

May there never come the time when it takes an artistic "sputnik" to galvanize us to belated action. We have the lead over the Soviets in cultural affairs—let us keep it. Through the enactment of proper legislation we can maintain our relative position with respect to the U.S.S.R. and, in good time, we, too, will have our universal greats who will be accepted beside the immortal masters of the arts.

At this point I think I might summarize the benefits I think would accrue to the creative arts through the legislation proposed.

The adoption of the legislation would, in effect, be official recognition of the national importance of the arts, and, as I have just said, this will have great effect on raising the status of the arts.

Secondly, the products of American creative effort will have a better chance of performance and evaluation on merit.

Too long have we had many of the potentially important art works lying on the shelf unheard, unseen, and unevaluated. The American public cannot properly assess its own status as a cultured nation without having knowledge of its own products, the products of its own composers, playwrights, writers, and so forth.

Third, that the problems of the young and, as yet, unknown writers, painters, and composers will be better understood and that eventually some solution may be found.

I come to my fourth point: that there will ensue a better appreciation of the great artistic and cultural accomplishment of the United States, both here at home and abroad, and this ties in with my fifth point: that the artistic and cultural lead that we have over the Soviet Union will not be lost through failure to maintain the momentum that we have built up since, shall I say, 1918.

I, myself, and I think my fellows, do not fear Government control as a concomitant of Government aid and Government guidance, Government participation in the arts.

Finally, I would say that in commending the present legislation and hoping for its passage in some form, that the entire structure of the arts in the United States will be fostered and accelerated, and that the solutions to the problems which may not yet appear will go forward more rapidly by reason of this participation, by reason of this guidance, perhaps this financial support, but I think it is too early to anticipate all the solutions and try to incorporate them in the present legislation.

We wholeheartedly support the legislation which we hope is at hand.

Senator PELL. Have you had a chance, Dr. Vincent, to look at all three bills? We are discussing three separate bills.

Dr. VINCENT. I have.

Senator PELL. Do you support them all, or one more than the other, or what are your views on the individual bills?

Dr. VINCENT. It would be my own personal feeling, which I think would be shared by Mr. Hartford and the board of advisers of the Huntington Hartford Foundation, that some such organization as the Arts Council of Great Britain, the Canadian Art Council, would be the most needful as a primary objective. I am not sure that Senator Javits' proposal is the most meritorious of these. However, it would seem that that would incorporate it.

However, we need advice, surveys; we need money; and all of these things should be had eventually.

Senator PELL. In other words, the bill, as proposed by Senator Humphrey, S. 741, is the first step, as you see it.

If that were passed, it would create an advisory council. Is it your thought that this would be a good first step?

Dr. VINCENT. That would be certainly a valid procedure, yes.

Senator PELL. Do you like the idea, or see any possibility of establishing a citizens committee as a first or preliminary step?

Dr. VINCENT. I think there is a wind blowing, and I mentioned this in my full statement, I think there is a wind blowing in this direction.

I think the action taken by the State of New York is one, but there are many others. There have been movements toward cultural affairs in many States, and I have to report an optimistic view from California. Our State Senator Unra is proposing a bill very closely paralleling the New York one, and in the ensuing legislature, and there has been incorporated in California a citizens' group called the California Council for the Arts.

This is an incorporated group with a large group in Los Angeles and in San Francisco.

I happen to be a member of this group. We are very active in promoting this. But I think these are only straws in the wind, and I think even the action you are proposing here is also evidence of that straw.

Senator PELL. Of course, to create a citizens' committee, action is needed on the part of individual citizens to start such a committee, and there is also perhaps this wind which will blow strongly enough so that citizens like those with whom you work and are acquainted with might be interested in forming such a committee.

Dr. VINCENT. I would state in meteorological terms, winds blow from high points of pressure to low points of pressure, and I think there is a vacuum in our arts which needs to be filled, and I think this is because of the breeze.

Senator PELL. In conclusion, for the record, would you describe a little more the program of the Huntington Hartford Foundation, which, to my mind has done a very good job.

Dr. VINCENT. Yes; the Huntington Hartford Foundation maintains an estate with 18 studio residences, with appropriate dining halls and recreation facilities, where artists of several kinds, creative artists, can come for periods up to 6 months, do their work, write their books, music, or whatever, and be fully supported during this time without the need of finding a livelihood or answering the telephone, going to the cocktail party, and so forth.

We found this is a great need in the artistic world, and in this way we do in the West what is also done in the East at Yaddo and at the MacDowell Colony.

There is need for more of this, but what we do is a step in the right direction, we feel.

Senator PELL. Thank you very much, indeed, for coming such a long distance, as I know you have.

Dr. VINCENT. Thank you very much.

Senator PELL. I hope you will give my personal regards to Mr. Hartford.

Dr. VINCENT. I certainly shall.

(The prepared statement of Mr. Vincent follows:)

PREPARED STATEMENT OF DR. JOHN VINCENT

Mr. Chairman, I would like to read a prepared statement, after which, if time allows, I would expand upon the ideas expressed and perhaps attempt to answer any questions which you may care to put.

Although I am myself a composer, and am connected with several organizations, I am here as the representative of the Huntington Hartford Foundation

of Los Angeles of which I have been director since 1952. The Huntington Hartford Foundation, as you perhaps know, resembles very closely the MacDowell Colony and Yaddo. We foster the creative arts (painting, sculpture, literature, and musical composition) through residence fellowships with all expenses paid during the sojourn, which can be any period up to 6 months. Through the 12 years of its existence, the foundation has assisted between 60 and 70 artists each year, a total of over 700.

Since the area of our interest is in the creative side of the arts, I shall emphasize the importance of your bills to this particular facet. We do, however, enthusiastically endorse the program looking toward Federal aid to the stimulating of the broad spectrum of American culture. It is recognized that there are three factors in the cultural life of a people:

(1) There are the consumers, the audiences, and the gallery-goers. It is these groups that create the demand and approve or disapprove the results.

(2) There are the performers, the individuals or groups which bring to life the musical works, plays, ballets, etc. In the graphic arts, the place of the performer is taken by gallery, museum, or home where the picture or sculpture is advantageously displayed.

(3) There is the creative individual, be he composer, playwright, painter, sculptor, or choreographer.

The three factors are mutually indispensable. One exists in a vacuum without each of the others.

It is our profound conviction that the U.S. Government should take official recognition of the importance of the arts through appropriate legislation looking toward advising, stimulating, and actively fostering the development of a vigorous national art which will embrace the three factors mentioned above.

The mere passing of such legislation by the Congress will have a signal effect on laying to rest that venerable canard that the U.S. Government cares nothing for the culture of the Nation. This is the very least that the adoption of some program in the arts would have, but even this least would be a tremendous breakthrough and its importance is very great.

A second point for the creative arts I should like to support with every fiber of my being: It is stated in Senator Javits' bill—" \* \* \* giving preference to the works of citizens and residents of the United States and of the Americas."

I am sure that the United States is perhaps the last nation on earth without a provision of law stipulating that the artworks of its citizens be accorded some place in artistic presentations supported in part by public funds allocated directly or indirectly. It is appalling to read the statistics on the number of American works performed by many of our symphony orchestras. Often, in an entire season, only one or two compositions by Americans is played. Sometimes there is not even one!

As director of the Hartford Foundation, I have talked to hundreds of ambitious young American painters, writers, and composers over the past 10 years. In their struggle to give themselves time to do their creative work, they average among the lowest of the income groups, and are well below the average for school janitors. I have yet to hear one artist complain of that directly, but what they do condemn unanimously is that, in earning that pittance through part-time teaching, typing, babysitting, night watching, working as an accountant or gallery guard, they use up so many valuable hours of the day. A part-time job means a part-time composer, a Sunday janitor, a now-and-then writer.

Creating an extended artwork is one of the greatest disciplines. It requires all of one's mind, all of one's concentration. Great works cannot be done on a part-time basis—nor is the sustaining of the inspiration possible with repeated interruptions. I am sure that anyone who has tried to resume the writing of a speech after an interval of days knows that it is easier to begin again.

But perhaps there is no way that the present legislation can help materially toward alleviating the problem of uninterrupted time for the artist. This is, of course, exactly the purpose of the Huntington Hartford Foundation.

I have great confidence that constructive legislation will crown the efforts of the honorable senators whose enlightened leadership is manifest through the bills under discussion here. There is a wind blowing in that direction and borne on this wind are such straws as the New York Commission, the proposed California Commission and all the other public support mentioned in this chamber.

The good the bills can accomplish will extend far beyond our own shores. Art production should not be an international contest, but neither should space-

science. Both, however, are handy weapons for a propaganda-conscious Soviet Government.

If a comparison must be made, the United States holds the lead over the Soviet Union in the arts since 1918. During that period our progress has been phenomenal in the competence of our native artists and in the quantity and quality of their creative works. I say since 1918 because we have yet to equal the Russian musical accomplishment under the Czar: We have no Tchaikovsky, no Moussorgsky any more than we have a Bach, a Michelangelo, a Rembrandt, a Rodin, Shaw or Van Gogh.

We shall have these in due time provided we first find the right formula for putting our creative artists on a full-time basis. The proposed legislation is a long move in that direction.

I have heard artists yearn for the full Government support which the Soviets give their composers, writers, painters, while these same artists decry the censorship which goes with it. I have never heard an individual willing to exchange the absolute artistic freedom he enjoys under our system, no matter how stringent his financial condition. I do not fear the bogey of curtailed freedom for the artist under a Federal program of approval, stimulation and aid to the arts. I do see, however, a desirable "squeeze" on the incompetent, the insincere and the dilettante—and a consequent increase in professional morale, pride of calling and greater dedication.

May there never come the time when it takes an artistic sputnik to galvanize us to belated action. We have the lead over the Soviets in cultural affairs—let us keep it. Through the enactment of proper legislation we can maintain our relative position with respect to the U.S.S.R. and, in good time, we, too, will have our universal greats who will be accepted beside the immortal masters of the arts.

Senator PELL. Is Mr. William Hull of the New York State Council on the Arts here?

#### STATEMENT OF WILLIAM HULL, ASSISTANT DIRECTOR, NEW YORK STATE COUNCIL ON THE ARTS

Mr. HULL. I have prepared a brief statement on the activities of the New York State Council on the Arts.

The New York State Council on the Arts was created as a temporary State commission in 1960 to survey the State's cultural resources and to determine the role of government support of the arts in New York State. Following a year's study made under a \$50,000 appropriation and the issuance of a report on the problems facing our performing and visual arts and the availability of these arts to the population, the New York State Legislature provided \$450,000 for a program to stimulate the arts and explore for solutions to their problems. This year the council's appropriation was increased to \$560,000. We are now in the second year of actual programing.

While various roles have been undertaken in the arts by a number of European countries and Canada, no existing program provided all of the answers for a New York State Council on the Arts as envisioned by Governor Rockefeller. In order to explore the potentialities of cultural support and to develop a program tailored to the needs of New York State, Governor Rockefeller appointed a 15-man council, chaired by Seymour H. Knox of Buffalo and composed of people concerned generally with the arts. The council's budget provides for a staff, including an executive director and an assistant director. Mr. John MacFayden is our executive director and I am the assistant director. An office manager and two secretaries complete the staff.

Following the council's report to the Governor, it undertook to develop a specific program. At the present time the work of the council is divided into three general areas. These are concerned with (1) the performing arts; (2) the visual arts; and (3) technical assistance. I should add that the council's support of projects, in both the performing and visual arts, is fundamentally experimental in nature and that the degree and type of assistance is under continuing review.

Initially, the support for performing arts consisted of enabling upstate communities, under local sponsorship, to present quality performances in concert, opera, ballet, and theater at a cost consistent with local conditions. In this year's programming, a greater emphasis has been placed on the development of regional artistic groups which meet recognized professional standards. Also, in view of upstate limitations of existing facilities for full opera and ballet companies, the workshop idea of providing smaller groups in lecture-demonstrations is being widely developed.

In visual arts, the council initially contracted to underwrite a substantial part of the cost of exhibitions of original works of art in regional museums, art centers, libraries and educational institutions throughout the State. This program has been expanded to include specific projects for school art exhibitions, using material loaned from the stored wealth of our public museums. The council has important pilot projects in "Architecture Worth Saving" and in long-term extended loans from the collections of The Metropolitan Museum of Art.

The council's technical assistance program provides the consultation of a recognized expert to assist in the solving of a particular problem confronting any culturally oriented group in the State. These requests provide a barometer of the needs of arts organizations for the guidance of the council in the planning of its future performing and visual arts projects. This is basically a program to help people help themselves. In this spirit, the council has encouraged the development of community arts councils in order to coordinate State activities with the needs felt in the many and varied cities and villages of New York State.

In summing up, I would say this:

The New York State Council on the Arts is concerned with the practice and enjoyment of the arts and with the recognition of higher standards in the arts. The council is an administrative entity and, as such, has a responsibility to leave artistic decisions to those best qualified to make them. Any other premise could lead to the imposition of an "official taste" and this, we feel, must be avoided.

Senator PELL. Thank you very much, indeed.

I think that the experience you and Mr. MacFadyen have had with the New York Council on the Arts has been the most useful of any of those from which we could draw here.

Basically, the thinking of some of us is that we would like to learn from your experience in terms of how it would apply to proposed Federal programs.

Do you have any particular opinion as to the merits of the three bills before us?

Mr. HULL. I have only read Senator Javits' bill. I do not mean to be insular, but I have not had occasion to see the other two bills.

Senator PELL. In essence, the bill that Senator Humphrey offers proposes the creation of an advisory council on the arts as a preliminary step.

Senator Javits' bill is more correct in that it provides for an art foundation, but previous witnesses have indicated it might be more difficult to get passed.

Senator Clark's bill, as you know, provides for matching grants with grants from each of the States.

These bills are not mutually exclusive. Perhaps next year there may be a more positive approach, but I wanted to draw out your thinking on these bills.

Mr. HULL. One thought occurs in relation to Senator Javits' bill, which we certainly support most heartily. That is contained on page 3, beginning with line 2.

I know I reflect Mr. MacFadyen's opinion and those of many on the council when I say that we feel that the inclusion of representatives of particular groups can lead to a number of petite lobbies, in effect.

We call it the Noah's Ark approach.

It is our hope that people who are generally concerned with the arts may be very heavily included in this assemblage on such a council.

Oddly enough, in this day of specialization, there are a few universal men around.

One other point stands out, and this is a rather personal opinion, perhaps.

On page 4, beginning line 19, giving preference to stimulating and encouraging the works of citizens and residents of the United States and of the Americas, I suppose, believing that art is a universal language and that we may have our greatest need for this group in terms of international problems, it would be my hope that we would not be chauvinistic, certainly, about this.

Senator PELL. To use your word, "insular"?

Mr. HULL. Yes.

Senator PELL. From your experience with the New York Council, do you think the amount of money would be sufficient? Do you think that the \$5 million that we propose for the first year would be adequate for these purposes?

Mr. HULL. Well, we are operating on a little over a half million dollars a program. On this basis this would be enough to cover 20 States, I guess. Actually it sounds low in terms of our own endeavor, but then we are doing an amazingly spread out job.

We are really trying to get into every corner of thinking of the culture of our State.

Senator JAVITS. If the Chair would yield, may I point out \$5 million the first year and \$10 million thereafter.

Mr. HULL. Oh, yes.

Senator PELL. I would just like to say New York is really the center of the arts.

Mr. HULL. We are very fortunate to have New York City in our State, certainly in relation to the arts.

Senator PELL. Senator Javits?

Senator JAVITS. When you said 20 States, you were just multiplying \$500,000 by 20?

Mr. HULL. Yes.

Senator JAVITS. The fact is we have 10 percent of the population. That is correct, is it not?

Mr. HULL. True.

Senator JAVITS. Therefore, that would not necessarily follow, and, besides which, the amount is \$10 million, not \$5 million. It is just \$5 million to get started the first year.

Now, the important thing to me that can be learned from New York that would be of interest to all of us here is: How did you handle the matter of politics in making artistic judgments? How do you feel that was handled in New York?

Mr. HULL. There was no political consideration given to the naming of the council itself.

Senator PELL. As a matter of record, you might just insert at this point the roster or directors and members of the council.

Mr. HULL. Oh, yes; very good.

Senator JAVITS. Can you put into the record the two annual reports of the council?

Mr. HULL. We have only issued one annual report, which I have turned over; this is the item with the names of the council.

Senator JAVITS. I do not think it is terribly long, Mr. Chairman.

Would it be agreeable to include the text of that report in the record?

Senator PELL. Certainly.

(The document referred to follows:)

#### NEW YORK STATE COUNCIL ON THE ARTS

##### INTRODUCTION

Whether a nation gets the culture it deserves, or deserves the culture it gets, are not questions beyond conjecture. Some governments, notably in Europe, devote substantial portions of their annual budgets to operas, symphonies, and theaters; and some societies, even the most primitive, give over quantities of time and effort to dancing, ornamenting their objects of daily use, or simply telling and retelling the tales that form their literature. After life has been made possible, the natural impulse seems to be to make it worth living. From there on it is only a matter of how much trouble you want to take. In one country the arts may be nourished; in another, they starve.

Currently the support of the arts in America has become the topic of a more vigorous public debate than ever. The authorization of a National Cultural Center by Congress, the building of culture centers in large cities, and the effect of the cultural endeavors we send abroad, all have drawn attention to the question of how the arts are to thrive and grow—how much should Government do, how much should private citizens pay for, how much should be treated as commercial entertainment?

It would be impossible here to do justice to the variety and complexity of the arguments on these issues. They range from the extreme view that the State owes every artist a living, to the equally extreme position that support of the arts should be left to chance, or to the whim of individual patrons. Artists themselves may be found as widely distributed across the spectrum as their critics and commentators. They naturally welcome assistance; they naturally fear control of their work. Sometimes participants in the discussion seem to be taking both sides at once, hoping for a millenium in which the problem did not exist, just as you may sometimes find the same people denying the Government's obligation in the arts at the same time that they ask it to make the country more beautiful; rebuild cities, preserve the countryside and educate Americans in esthetic judgment. All of which is perhaps another way of saying that the issue, like any serious significant one, has attracted the interest of lively and intelligent minds, and has brought to bear their passions and convictions.

On one aspect of the debate there is perhaps less argument than elsewhere. We hardly need ask if the Government ought to intervene in the arts when in fact it already does—and, as Louis C. Jones shows in the pages which follow, has traditionally done so. Government, no matter what its intentions are, has a wide and penetrating impact on the arts if only in its tax laws. Some institutions are granted complete exemption; some are specially taxed as entertainment. Some provisions favor the artist; some make his life more difficult than that of the professional or entrepreneur. Government also builds, and makes building easy or difficult. Can a community afford a gallery or concert hall? To attempt to answer such a question without considering government would be absurd. The issue is not one of whether but of how.

In such a situation there is nothing more useful than factual accounts of what is actually being done, today, throughout the country. We enjoy the advantage of national multiplicity; different localities may try different solutions. But they are of little value unless they can be known and studied, and the lessons put to use. This chronicle of the New York State Council on the Arts' first year is just such a laboratory report. It is an example of what the possibilities are, where they begin and where they can lead and it thus offers the theoretical debaters a recourse to experience. A State council on the arts is an adventure-some idea; it will be watched, and its success or failure will have much to do with what is done, or not done, elsewhere. For the argument, of course, is not over; nor will it ever be, as long as the quality of a nation is judged not only by its wealth and power, but by its poets and painters, the dreams of its dreamers and the songs it sings.

ERIC LARRABEE,  
*Horizon Magazine.*

#### OUR CULTURAL HERITAGE

With the council on the arts undertaking a program of nourishing the growth of the arts throughout our State, it is appropriate that we test the richness of our cultural soil. We have no comprehensive histories to turn to; the evidence lies scattered in old newspapers, village histories, town libraries, and county historical societies. But these sources indicate that the pioneer steps we are taking today find inspiring precedents in our longstanding tradition of fostering enjoyment of the arts.

With neighboring New England, we shared an early interest in and respect for books and ideas, the basic creators of a cultural climate. In 1796, a general library law was written into our statutes which encouraged library societies all over the State. These libraries grew, not only in our urban centers, but in the rural communities as well; the Wheatland Library in Monroe County was established in 1805, and soon had 1,500 volumes, including the works of Plutarch, Shakespeare, Goldsmith, Scott, Cooper, and Byron. Hard on the heels of free schools came the development of free school-district libraries, so that by 1850 New York State had 10,802 libraries, or four-fifths of all of the libraries in the United States. And it is interesting to note that this system got a special surge from the Federal Government when, upon finding in 1836, that there was an unprecedented national surplus, \$4 million of which was New York's share, \$55,000 was allotted each year to the libraries of New York State.

While our collectors were building our libraries, our authors were busy creating a national literature filled with the flavor of New York. James Fenimore Cooper and Washington Irving made the romance of their time and place familiar throughout the world with their stories of the Hudson Valley, the Susquehanna, the Adirondacks, and the Catskills. They told the inspiring sagas of the American Indian, frontier days, the Revolution, the Headless Horseman, Natty Bumppo, Rip Van Winkle, and Chungachook, and they became symbols of the excitement of the new world. A generation later, we continued to be the wellspring of the American novel and short story with Herman Melville from Albany and Mark Twain from Buffalo and Elmira, while from Long Island came that giant of American poetry, Walt Whitman.

We shared this interest in literature with New England, but we surpassed them in our friendliness for music and the theater, and the role of New York in the emergence of American painting is extraordinary. Between 1700 and 1750, vigorous, bold and arresting pictures by the Patroon Painters established the first school of American portraiture, to be followed after the Revolution by the more sophisticated masters, Ralph Earl, Ezra Ames, Samuel

F. B. Morse, and John Vanderlyn. From 1825 to 1875, the Hudson River School developed around Cole and Durand to become the first and unsurpassed American interpretation of landscape painting. Meanwhile, all over the State, itinerants and craftsmen turned limners were recording our faces, our villages, our way of life, and our history.

With the opening of the Erie Canal in 1825, culture flourished along its banks. Art, along with music and the theater, went on tour. Dioramas of the Hudson, the Mississippi, and the burning of Moscow became popular attractions; in 1824 William Dunlap sent out on tour his painting "Christ Rejected" and, encouraged by the success of this venture, he followed it, in 1827, with "Death on a Pale Horse." Along with these works of epic history went simpler instructive shows of the American scene, its birds, and its flowers. The influx of European painting after the Civil War, together with the development of the daguerreotype and the photograph, tended to alter this picture somewhat, but the visual arts continued to thrive, to be admired, to be created and enjoyed. And in this climate, great art museums began to grow in Buffalo, Rochester, Utica, and Albany, as well as in New York City.

While our bookshelves grew, and pictures covered our walls, our air was becoming filled with music. With a strong amateur tradition, our ancestors gathered for musical evenings at home for folksong and religious singing; soon singing schools were started. Bands formed to march with the militia. Music thrived particularly in the 1820's, and in 1824 Buffalo, by popular subscription, formed a band in time to play for the opening of the Erie Canal, the arrival of LaFayette and the hanging of the three Thayer brothers.

Rochester, with the strong ethnic talents of its German and Italian immigrants, early became the musical capital of upstate New York. The superb acoustics of Corinthian Hall drew the great musical talent of the world to perform there; in 1835 the keeper of a music store organized the Academy of Sacred Music, and during the 15 years that followed the people turned out to hear Ole Bull, the Hutchinson family, Leopold De Myer, and finally, in 1851, Jenny Lind. And while this heady fare was being served up to the city people, everywhere the smaller towns had their banjo players and singers, operatic soirees, Swiss bellringers, plantation players, and always a strong offering of home products with songs written for special occasions, band concerts, choral groups, and little orchestras. That all of this did not fall on discriminating ears is evidenced by a critic, writing a review of a concert in Cooperstown in 1826: "I'd about as soon listen to a kitten mew as hear one of those ballad singers, or any other singer \* \* \* but the rural gentry was out in full force."

It is perhaps comforting to know that the theater as a social force, for good or evil, has always had to fight for its freedom. In 1759, following a theatrical performance by British Army officers in Albany, the Reverend Freylinghausen launched what must have been a particularly vituperative attack upon the stage as "the devil's cockpit." The following morning, in rejoinder, he found before his door a staff, boots, a loaf of bread, and some money and, taking the hint, he went back to Holland where presumably he lived out his life publicly despairing the fate of the coming generations of New Yorkers. Church criticism continued, though not as strong as that in more puritan New England, and the populace was instructed by such debates as "Resolved: that theaters are productive of more good than evil." But Thespis proceeded undaunted; one village records a puppet show in 1796, local amateurs performing Julius Caesar in 1800 and, finally, the welcoming of a professional touring company from Albany in 1813.

These traveling companies, out of New York City, Albany, and Philadelphia, carried their trappings in Conestoga wagons, while the actors walked alongside. They played in courthouses, or on crude stages erected on saw horses, before easily adapted curtains and scenery. A classical drama, such as "Lady of the Lake," together with comic songs and a farce for audience relief, was served up for the price of 25 cents a seat. As a somewhat prophetic note, it should be recorded that by 1830 the price had risen to 37½ cents, at least one theatrical trend which has continued its upward course undeflected for the past 150 years. After following the canal, these companies spread out to the surrounding hill towns; theaters thrived from Albany to Buffalo, and by 1900 upstate New York provided informed and sophisticated audiences for the constant flow of good road companies. Of course, this evidence of upstate cultural prosperity was a reflection of the fact that New York City was concurrently emerging as one of the great world centers of the arts, reaching unrivaled stature during the first half of the 20th century.

Thus we find that our people have traditionally created, supported, and loved the arts, and they continue to do so. And when the New York State Council on the Arts acts to strengthen community support, encourage ever-rising standards, and extend the outward flow from our great cities of the best of our cultural heritage, it will work in soil that is very rich and fertile indeed.

LOUIS CLARK JONES,  
*New York State Historical Association.*

#### STATEMENT OF OBJECTIVES

A year ago the Council on the Arts submitted a survey of New York State's cultural institutions to the Governor and the Legislature. This survey was accompanied by the recommendation that the services of our great cultural institutions be extended to give to all of our people a greater opportunity to appreciate and participate in the arts, an endeavor unprecedented in the history of this country. The legislature tangibly demonstrated its faith in the value of this opportunity by appropriating funds for these purposes.

The charge to the Council on the Arts was strongly stated in the enabling legislation of 1960. The act, sponsored in the senate by MacNeil Mitchell and in the assembly by Dorothy Bell Lawrence and Bentley Kassal, declared that "the general welfare of the people of the State will be promoted by giving further recognition to the arts as a vital aspect of our culture and heritage, and as a valued means of expanding the scope of our educational programs." It further defined the obligation of the council to be "to insure that the role of the arts in the life of our communities will continue to grow, and will play an ever more significant part in the welfare and educational experience of our citizens \* \* \*"

In our planning, certain principles served as guideposts along the way. Rather than seek arbitrary limits which might simplify our operation, we chose to establish broad principles and objectives and to determine the merits of each step by whether or not it upheld these principles and moved toward these objectives.

Standards are fundamental to the arts. They are hard to define, but the council has, in the members of its advisory panels, the benefit of the most respected authorities, and we continue to insist on the constant raising of standards. To a degree, these will be relative, but it is a valid principle that performances or the exhibiting of visual materials, which lack intrinsic quality, are of no educational value whatever, and, indeed, may be harmful.

High standards of performance in the arts, extended to expanding audiences are, then, our immediate objective. While the use of existing institutions to help achieve this objective may be of incidental benefit to them these benefits cannot be in the nature of subsidies. While we recognize the very real financial predicament in which many worthy institutions find themselves, we feel that to attempt to aid them directly without further challenge could not contribute significantly to the achieving of our goals. We do, however, look forward hopefully to the time when, in part because of our efforts, the statewide appetite for the arts is so whetted as to make it possible for quality institutions to find more economic stability.

In developing its programs the Council on the Arts recognizes that these three basic factors are essential to any art: the creator, the interpreter, and the audience. They are so interdependent that it is hard to help one of them without also benefiting the others. It is true, however, that since in its broadest interpretation of the council most effectively represents the public, it is on their behalf that our greatest efforts should be directed. In helping the audience we logically make use of the interpreter: the museum, the orchestra, the theater, etc. Because of the highly complex problems involved in any selective aid to a particular creator, the benefits to him must again be incidental. We hope, however, that with an overall stimulation in the arts he will eventually benefit in a more tangible way.

With these guiding principles, then, our goals have been to cherish a climate in which the creator, the interpreter, and the audience are free to grow, to work toward the day when experiencing the arts will be equally natural with all aspects of our daily life, and finally, to assure to each one of our people an opportunity to bring forth and nourish his endowed creative resources.

A chronicle of our efforts in this direction follows. During our first year of active programing we have been able to achieve much in the way of bringing

art experiences into the lives of our citizens. They have rewarded us with their gratitude; and this gratitude has in turn made us more keenly aware of the depth of our responsibilities. It would be remiss for us not to mention here the truly vital contributions which have been made by our initial cooperating institutions: the Phoenix Theatre, the New York City Center Opera Co., the Buffalo Philharmonic Orchestra, the New York City Ballet, and the American Federation of Arts. Without the dedicated help of their managements and of each member of their companies we could not point to this fine beginning. Beyond this, in each community some organization or agency has come forward to share with us the responsibility for bringing this program to its citizens. They too must surely share the credits.

Finally, each of us must recognize the imaginative thinking of Governor Rockefeller and the legislature. There are moments, history has shown, when from amid the often cumbersome tangle of detail inherent in administering a democracy true inspiration emerges. The legislation creating the council and the determined support of its program is truly such a moment; we have only just begun to recognize the implications of New York State's leadership for our Nation in support of the arts.

SEYMOUR H. KNOX, *Chairman.*

#### REPORT ON PRESENT PROGRAM

February 1: A survey of New York State's cultural institutions and the council's recommendations for encouraging participation in and appreciation of the arts is submitted to the Governor and the legislature pursuant to chapter 313 of the laws of 1960.

April 1: A budget request for the sum of \$450,000 to implement the recommendations of the New York State Council on the Arts, approved by the legislature, becomes effective.

April 13: The council meets in New York City with the Governor in attendance. A detailed program for the 1961-62 season is reviewed and approved. The executive director is instructed to advise the participating organizations to proceed with the planning of productions and exhibitions and the arrangements for performances in the maximum number of communities throughout the State.

During the spring many of the technical details of contracts, bookings, and programs were taken care of. At the same time conversations were held with members of the advisory panels to explore the further possibilities for efforts in their special fields.

July 1: The executive director begins a statewide tour to seek local guidance in developing the council's future programs. Meetings were held in Oneonta, Binghamton, Corning, Albany, Schenectady, Utica, Syracuse, Auburn, Geneva, Geneseo, Middletown, New Paltz, Glens Falls, Saratoga Springs, Plattsburgh, Massena, Elmira, Alfred, Potsdam, Canton, Watertown, Rochester, Buffalo, Mineola, and Olean.

These meetings were rewarded by greater mutual understanding of local problems and of the council's objectives. In many communities these people became the nucleus of an association of representatives from various local arts groups who joined together to study their local programs and objectives in the arts. This was the beginning of a Community Arts Council movement throughout the State.

July 13: The first of two performances of the New York City Ballet Company at the Empire State Festival is presented at Bear Mountain under council sponsorship.

July 17: A performance of a pas de deux from the New York City Ballet Company, sponsored jointly by the council and the Munson-Williams-Proctor Institute, is presented to a standing-room-only audience of children and parents in Utica.

August 24: The technical assistance program gets underway with a visit to the Fort Stanwix Museum in Rome by Sheldon Keck, director of the Conservation Center of New York University's Institute of Fine Arts.

This service of the council offers smaller museums and historical societies throughout the State an opportunity to benefit from expert advice on a number of problems ranging from conservation to cataloging, from lighting and display to community relations. By the first of 1962 more than 30 such projects had been assigned.

September 29: The Phoenix Theater opens in Mineola, a tour that will take Shakespeare's "Hamlet" and Shaw's "Androcles and the Lion" to Middletown,

Oneonta, New Paltz, Saratoga Springs, Glens Falls, Plattsburgh, Massena, Potsdam, Batavia, Corning, Alfred, Geneva, Niagara Falls, Buffalo, Auburn, Schenectady, Canton, Utica, Geneseo, Ithaca, Endicott, Poughkeepsie, and Scarsdale.

These performances played to an aggregate audience of more than 37,000 children and adults, giving to many of them their first opportunity to see live drama.

October 3: The council meets at Arden House in Harriman to review the current program and develop future plans. In principle, the members approve a modest extension of the touring program and expansion of the technical assistance service to include all of the arts on the community level.

October 15: "Masterpieces of Photography," the first of seven exhibitions organized by the American Federation of Arts for the council, opens in Brooklyn and will tour to 11 communities including Jamestown, Corning, Utica, Ithaca, New York City, Massena, Hornell, and Rochester.

October 17: The New York City Ballet opens in Corning on a tour that will include full company performances in Farmingdale, Mineola, Rochester, Buffalo, and Albany, and lecture demonstrations in Batavia, Geneseo, Oswego, Massena, Plattsburgh, Poughkeepsie, Binghamton, Glens Falls, Middletown, Ithaca, and Syracuse.

October 24: The Buffalo Philharmonic Orchestra opens in Watertown on a tour that includes performances in Plattsburgh, Mineola, Southampton, Syracuse, Norwich, Oyster Bay, Alfred, East Meadow, Suffern, Ithaca, Peekskill, Brooklyn, Oneonta, Malverne, Westbury, Geneva, Queens Village, Merrick, and Hamilton.

November 1: The first showing of the exhibition, "Indian Art in the United States," opens in Corning on a tour of 11 communities including Auburn, Rye, Rochester, Troy, Hornell, Schenectady, and others.

The first showing of the exhibition "15 Years of Award-Winning Prints" opens in Cazenovia and will tour to Oneonta, Jamestown, Staten Island, Brooklyn, Corning, Utica, New York City, and others.

November 2: The council meets in New York City to review in detail its proposed programs and budget for 1962-63.

November 10: A 2-day conference and workshop on community arts councils opens at the Roberson Memorial Center in Binghamton Under New York State Council on the Arts' sponsorship.

Over 200 persons from every corner of the State gathered to seek guidance for their local arts programs from Mr. Seymour Knox, Dr. Louis Clark Jones of the New York State Historical Association and a distinguished group of experts including Mr. Ralph Burgard of the St. Paul Council of Arts and Sciences, Mr. Keith Martin of the Roberson Memorial Center, Mr. John Gutman from the Metropolitan Opera Association, Mr. Donald Engle of the Martha Baird Rockefeller aid to music program, Mr. George Balanchine of the New York City Center Ballet, Dr. Paul Bruce Pettit from the drama department of the State university, and Mr. James M. Brown, the director of the Corning Glass Center. This historic meeting again focused attention on the leadership of New York State in the encouragement of the arts.

November 22: The New York City Center Opera Co. opens to a packed house in Batavia with a performance of "La Boheme" and goes on to play enthusiastic audiences in Rochester, Albany, Middletown, Geneseo, Ithaca, Amsterdam, Syracuse, Buffalo, Mineola, and White Plains with productions of "Madame Butterfly," "Mikado," "Marriage of Figaro," and "Cosi Fan Tutte."

November 27: A 1-day workshop on the problems of display and conservation for historic houses, sponsored by the council, is held at the Suffolk Museum in Stony Brook.

With the cooperation of the director, Mrs. Jane des Grange; and with Mr. Carl Dauterman, curator of post-Renaissance art at the Metropolitan Museum; Miss Alice Beer, curator of textiles for the Cooper Union Museum; Mr. Marvin Schwartz, curator of decorative arts for the Brooklyn Museum; and Mr. Per Guldbek, research associate at the New York State Historical Association acting as panelists, representatives of more than 30 Long Island institutions were guided in the preservation and presentation of material.

January 4, 1962: The exhibition, "Occupations in the World of Japan" organized by the Everson Museum of Art in Syracuse opens at Solvay High School.

As part of a program to more broadly disseminate our museum resources, other packaged exhibitions are organized for circulation to regional schools and libraries, by the Rochester Memorial Gallery on "Art Takes Shape" and "The Imagination in Art," by the Schenectady Museum Association on "The Self-

Reliant Americans" and "Fossils of Schoharie County," and by the Everson Museum of Art in Syracuse on "Print Making Highlights."

January 7: The first showing of the exhibition "The Hudson River School" opens in Hempstead on an 11-stop tour which will include Rochester, Binghamton, Syracuse, Oneonta, Albany, Poughkeepsie and other communities.

The first showing of the exhibition "Masters of American Watercolor" opens in Binghamton on a tour which, among other stops, will include Staten Island, Syracuse, New York City, Utica, Albany, and Oneonta.

January 26: The Rochester Philharmonic Orchestra gives the first of two young people's concerts, with council support, including the performance of new orchestral works.

February 1: "Three Centuries of Architecture in New York," an exhibition under council sponsorship, opens in Brooklyn and will tour Corning, Troy, New York City, Utica, Syracuse, Oneonta, New Paltz, and Albany.

February 17: The New York Philharmonic Orchestra with Leonard Bernstein conducting gives a children's concert at the RPI Field House in Troy under council sponsorship.

March 1: The first of 11 stops, including Auburn, Utica, Brooklyn, Corning, Hempstead, Rye, and New York City, of the exhibition "How To Look at a Painting" takes place in Schenectady.

#### SUMMARY OF FUTURE PLANS

The preceding pages record our heritage, our objectives, and our current record. With these in mind, we proceed with plans for the immediate year ahead and aim to define our efforts toward the future. The New York State Council on the Arts is a temporary State commission, but it must seek to make permanent headway while avoiding a position wherein the ultimate health of the arts in our State might become disproportionately dependent on our existence. The council seeks to develop sound programs based on community initiative which will ultimately reach the point where they can continue to exist and expand without further significant aid from the State. We feel that a council representing evidence of the concern of New York State for its cultural growth must always exist, but the selection of methods to encourage this growth should remain flexible.

During the coming year we hope to continue to support the touring of top quality performances and exhibitions, somewhat extending the scope of this year's program. In justification for this step we point to the positive response to our present offerings. Described in the Buffalo Evening News as a plan "to send caravans of the arts down the new cultural highways, both to principal cities and to communities which will be hosts to such events for the first time," these troupes have been received with warm enthusiasm.

We are also conscious of our obligation to encourage participation in the arts. The technical assistance program to small museums and historical societies has indicated that professional advice is needed and welcome at this level. We hope to expand these activities to encompass all of the arts on the premise that expert guidance can improve standards and improved standards will encourage more rewarding participation.

At a panel discussion, broadly labeled "New Horizons for the Arts in Your Community," held in Binghamton as part of the council-sponsored Conference and Workshop on Community Arts Councils in New York State, representatives from all corners of the State heard of the tempting prospects in store for them. John Gutman, assistant director of the Metropolitan Opera, said that any community could make the "plunge" into local opera provided it were assured of a hard core of support: financial, musical and in willingness to work hard. He advised such local groups to seek promising young singers and train them. Extending opera in this way could make a contribution of enormous significance to the general welfare of the arts in this country. Similar aspirations for community or regional ballet companies were set forth by George Balanchine, director of the New York City Ballet Company. Mr. Balanchine also stressed the importance of providing qualified professional training as fundamental to the development of any community ballet. Donald Engle from the Martha Baird Rockefeller aid to music program, Paul Bruce Pettit from the drama department of the State university, and James Brown III, director of the Corning Glass Center speaking for the visual arts, each proposed the encouragement of the arts on the community level through the aid of qualified professional guidance.

During the coming year the council proposes to answer requests for this guidance, on a temporary basis, wherever it is possible.

In these two areas, then, support for touring performances and exhibitions and technical assistance for local programs, the council proposes to concentrate its efforts for the coming year. We hope, however, to keep our eye on the ultimate goal, to touch the miracle of human creation. The wealth of our country does not lie in our banks or industries or in our forests or beneath our soil. The wealth of our country lies in our people and it is the unique quality of our form of government that we are dedicated to nurturing this wealth. Every child that is born is a miracle of natural resources. Ultimately, it is the purpose of the New York State Council on the Arts, as it is of each of us, that these endowed human resources of any resident of our State should not remain unexhausted because of our failure to provide the opportunity to stimulate or express them.

We will continue to search for new methods which will contribute toward our purpose. This year the legislature will be asked to consider additional provisions to help implement our search. With this support we resolve to meet our challenge, to insure that the role of the arts in the life of our communities will continue to grow and will play an ever more significant part in the welfare and educational experience of our citizens.

JOHN H. MACFADYEN,  
*Executive Director.*

Senator JAVITS. Would you now address yourself to that question, as to how you avoided in New York, so far, the intrusion of politics into artistic judgment?

Mr. HULL. I think mainly we have simply never had any awareness of whether we were dealing with one political party or a member of one political party or another. This has simply never ever, to my knowledge, come up. We have never spoken of it, and it simply is not there.

Senator JAVITS. Would you say, in the final analysis, that it went back to the character of the Chief Executive in making appointments? Were they confirmed by the Senate in New York?

Mr. HULL. Oh, yes.

Senator JAVITS. Would you say that a reasonable analogy could be drawn between the type of appointments that were made there and the types of appointments which the national establishment has made, such as trustees of the Smithsonian Institution?

Mr. HULL. I think that is a reasonable analogy; yes, sir.

Senator JAVITS. That is the thing that I have always felt; that that is the key to it; and we do have a tradition of that character in the Federal Government.

Mr. HULL. During the past summer or during this summer I have tried to get around to many small communities, many of which would certainly be familiar to you, Senator Javits, to talk to groups representing the local theater group, the art gallery, every cultural entity in those communities, and I must say that, as I approach these groups, there is a certain question which might even be translated into hostility concerning this Government-controlled item.

I think I have left no group in that frame of mind, because we have very strongly pointed out, as I mentioned in the statement, we have no place in artistic decisions. Our role is an administrative one.

Senator JAVITS. The artistic decisions are made by whom?

Mr. HULL. Well, for instance, we are currently looking into the problem of publications. We feel that State publications, certainly ours, should be rather well done artistically. So, in order to work within the framework of the Bureau, which is there to protect the

public purse, certainly, we have gone to the head of every art department, the heads of museums, the heads of even oratorio societies and symphony societies, asking for recommendations for publications experts. Who designs their literature? If it is outstanding, we are most anxious to know.

Now, once this list is compiled, we sift through it with samples of the individual's work and try to find the item that relates to our problem.

Senator JAVITS. In other words, would it be fair to say that as closely as you can, again in analogy with the panel system which is used, for example, by the British Arts Council, except that you do it on an ad hoc basis, that is, you get together a group of people who are technically and artistically competent in the field?

Mr. HULL. Yes. We go directly to the people who are recognized authorities.

Senator JAVITS. Exactly.

Mr. HULL. And they are not going to lend their name to a person or recommendation of a person who is not able, certainly.

Senator JAVITS. For instance, you sent the Phoenix on tour?

Mr. HULL. Yes.

Senator JAVITS. You also have sent Joseph Papp's outfit?

Mr. HULL. We will be working with them, yes.

Senator JAVITS. How did you make those selections?

Mr. HULL. Those selections were made by a committee of the council.

Senator JAVITS. That is a committee of the 15-man council?

Mr. HULL. Yes, a group. I do not have the make-up of that particular committee with me.

Senator JAVITS. Does it fall within a number of the members of the 15?

Mr. HULL. Yes, we have four standing committees, one on opera ballet, one on concerts, one on theater, one on visual arts.

Senator JAVITS. Is it one of the principles of the council, as I think laid down by the Governor, Governor Rockefeller, when this was first developed, that it should endeavor to reach areas where there is little contact now, is that correct?

Mr. HULL. Yes, that is true. We are trying to get into communities who do not have access to any live theater, to any art exhibitions.

Senator JAVITS. Would you feel that that is the main point of the effort: To reach nonreached communities?

Mr. HULL. No, I would say it is certainly an important area, but I should add that my own work within the council is more from the visual arts side, because I initiate the program in visual arts, being a former museum director, and exhibitions are a part of our visual arts program, but we also have a project on architecture worth saving. This will probably occur in more urban circumstances than not.

Senator JAVITS. The final question I wanted to ask you is: How do you then test the validity of your operation in terms of box office?

In other words, whether or not there is enough patronage, there are enough patrons, to justify the activity?

Mr. HULL. Well, we do not impose any performing art of any community. They come to us. We have urged the formation of Com-

munity Arts Council, and this has been an important facet of our work. They come to us. We send out a list of what we have available, and they say: "Yes, we would like to sponsor this."

And they are the people who know their capacity in their city.

Senator JAVITS. Mr. Hull, I have to go and vote, as does Senator Pell, but I just want to tell you, before you leave, how grateful I am for your presence. I think this is one of the most important initiatives taken in our State, which has been rather famous in the Nation for its initiatives, and I think that it has proved to be one of the best things Governor Rockefeller has recommended for the State.

It is certainly tremendously encouraging to me because there is nothing like proving in practice something you have worked for as long as I have worked for the U.S. Arts Foundation, which is now some 14 years.

I am very grateful to you for appearing, and I hope you will communicate to your Executive Director and the Chairman of the Council and your colleagues my great satisfaction at—

(1) The fact that we are in being at all in New York as an Arts Council; and

(2) The extraordinary good taste and judgment with which it has been handled and the successful record so far.

Mr. HULL. Thank you. I will.

Senator PELL. Thank you very much for coming. I share the views of Senator Javits and congratulate you on the job you have done in New York, which is the only State that has really forged ahead in this field. I thank you for coming.

We are going to take a 5-minute recess now in order that the members of the subcommittee can go vote. The session will resume at about 10 minutes to 12.

(Whereupon, a brief recess was taken, after which the hearing was continued.)

Senator PELL. The subcommittee will come to order.

I think it would be particularly appropriate to insert in the hearings at this juncture a telegram from Mr. Joseph Devitt, president of the Rochester Musicians Association. I will ask the reporter to put it in the record at this point.

(The telegram referred to follows:)

ROCHESTER, N.Y., August 31, 1962.

Senator CLAIBORNE PELL,  
Chairman of the Special Subcommittee on the Arts,  
New Senate Office Building, Washington, D.C.

DEAR SENATOR: I heartily endorse the bill S. 1250 sponsored by Senator Javits that would establish the U.S. Art Foundation. The enactment of this bill would represent a major effort on the part of the U.S. Government toward raising the cultural level of all its citizens. This bill is long overdue and its enactment is absolutely essential if the performing and visual arts are to survive in this country.

Sincerely,

JOSEPH T. DEVITT,  
President, Rochester Musicians Association.

Senator PELL. Mr. Hambleton? Is Mr. Edward Hambleton of the Phoenix Theater here?

We will go to the next witness, Mr. Edward Dickinson. Would you come forward, please? Will you proceed? First, identify yourself.

**STATEMENT OF EDWARD DICKINSON, EXECUTIVE SECRETARY OF  
THE SCHUMANN MEMORIAL FOUNDATION**

Mr. DICKINSON. Mr. Senator, before your House are three bills.

Senator PELL. Would you first identify yourself?

Mr. DICKINSON. My name is Edward Dickinson. I am the executive secretary of the Schumann Memorial Foundation of Rochester, N.Y.

Before your House are three bills. These three bills seem to overlap each other in certain respects but this duplication of effort can be eliminated by combining them into one bill or by appropriate amendment prior to their final passage. Their passage as they now stand can yield infinite good to America and to the world. Their amendment into one bill is merely the  $N + 1$  of mathematics.

The promotion of the arts—particularly music and drama—is the key to world peace. That conclusion is reached by elimination. Social, economic, scientific, religious, and racial bartering have not guaranteed world peace. Since there remains but one other approach to this and it is one that has not been tried, the untried approach must be the route via the arts. Therefore, these three bills should be passed or combined and passed.

Juvenile delinquency—malicious mischief, rowdiness—are not found among those young groups whose interest is directed toward the arts. A group of boys and girls singing around a campfire who start out with "Mairzy Dotes," but end the evening with "Desert Song," are not going to stop on their way to their summer homes to throw rocks through the neighbors' windows.

Music education in our public schools has a bearing on this, but it misses in certain respects. Public school music education is too regimented because it cannot afford to be individualistic. At the same time grade after grade is taken to a museum to see the skeleton of some prehistoric monster which contributed nothing to civilization while music memorabilia and the intimate property of the composers, writers, performers is shown only to tourists who are perfunctorily or genuinely interested. Money can be readily found to build a museum of skeletons and sabers, muskets, and mummies; but trying to get money for a museum of music memorabilia is like trying to find a lion's paw on the foreleg of a zebra.

The Edwardian era—1901 through 1910—has been called the era of good feeling. In that era there was more delightful musical entertainment than at any other period in the world's history. That includes such things as Caruso and Melba in "La Boheme"; Southern and Marlowe in "Macbeth"; and, on the other side of the record, a minstrel show at the crossroads church at Tabor's Corners. We cannot turn back time, but we can restore through these three bills the friendliness that makes for better living, culturally, and good will everywhere.

In many cities civic music associations, operating under one name or another put on membership campaigns or drives and use the money contributed to maintain orchestras and concert series, and then, after getting the money, the group charges those who contribute it to see the show and does not give the contributing people any word in the selection of what the show may be.

If another group in the same group attempts anything worthwhile musically, the first group organizes a very effective, sub rosa boycott, and I know of one case in which the aid of the Federal Government had to be invoked to enable the younger group to obtain an auditorium in which to present one of the Nation's major orchestras. Were the Federal Government to extend financial aid to this younger group, as well as it did legal aid, the group could go on bringing to its area musical and dramatic attractions that at every turn in the past topped those that the older group was ramming down the throats of its pseudo members.

So much for generalities. To be specific, in 1948, located in Russian Germany, living on a Russian ration card, was a grandson of Robert Schumann, and two people, out of admiration for that composer's music, sent to this grandson food packages. In gratitude this old man sent to these people a fabulous collection of music memorabilia, manuscripts, marked scores, and teaching material. He gave this matter freely, but with this string attached: Let anyone who wants to see and study it use it, but do not let it fall into the hands of any going institution, lest that institution's own faculty and students be given an unfair, first chance at it.

To give this material a museum home, the Schumann Memorial Foundation was organized and this latter has presented concerts in three cities and offered such outstanding musical organizations, for the first time in these cities, as the Lucerne Festival Strings (a 10-piece string orchestra who programed the first American performance of Mendelssohn's Symphony No. 10), Louis Kentner, the Mannes-Gimbal-Silva Trio, the Beaux Arts String Quartet, the Julliard String Quartet, Jean Casadesus, Grant Johannesen, John Rancke, the U.S. Marine Band, the Chicago Symphony Orchestra, the Warsaw Philharmonic Orchestra, the Lamoreux Orchestra of Paris, the Boston Opera Company in "Voyage to the Moon," and many other wonderful productions have been done by these two people and a very few friends.

The Schumann Memorial Foundation has supplied ex cathedra program data to 30 different cities in the United States, 1 in Italy, and 1 in Uruguay. It has sent exhibits from its collection to 3 public libraries, 3 universities, 2 orchestra auditoriums, and has answered better than 1,000 letters on musical matters from individuals. It has been maintained by two people who have contributed 98 percent of the funds necessary, but it cannot go on without some financial aid.

The passage of the three bills for which today's hearing is held might make possible the continuance of the work of the Schumann Memorial Foundation, which, incidentally, has given all manner of aid to students working on grants from other foundations. The word "given" is used in its strictest sense. The Schumann Memorial Foundation has never charged for its service, and in rendering these services it has put in hours and hours of time seeking out the answer to some question relative to music, musicology, music memorabilia, and music therapy.

While its concerts have had to be on a paid-ticket basis, never has a person who could not afford a ticket been denied admission, and it has always been a practice to give blocks of seats to homes for the aged, orphanages, and hospitals.

Music therapy has been mentioned. There has been mystery surrounding the terminal illness of Robert Schumann, and the solution of this problem has turned the attention toward the relationship between music and physical and mental health. In connection with this, each year since 1957 the Schumann Memorial Foundation has sent Christmas cheer into a psychiatric hospital because it has been learned that in these hospitals there is the least done by the outside world for the patients. Even their families neglect them.

Still another activity of the Schumann Memorial Foundation is Casterbridge Village of Fine Arts, a western New York parallel of the MacDowell Colony at Peterborough, N.H. Casterbridge is under construction. When completed it will offer a haven—or a hideout—to which a composer, author, painter, sculptor, or architect may retreat to finish his task without interruption or the need of being polite to fans and friends.

The State of New York was asked for a little money for the museum angle, and the Schumann Memorial Foundation's request was turned down with the comment that there are enough museums in New York now. But the money sought has been definitely budgeted for museums. A few weeks later the New York Times carried a story to the effect that the State's museum budget had \$7,500 left and that the administrator of this money, instead of using it for a museum, has ordered and taken it on himself to make it a glamorous handout for the composition and production of an opera at Binghamton, N.Y., but to date not one bar of that opera's score has come to notice as being half the musical equal of that grand old operatic war horse, "The William Tell Overture."

In the material in the Schumann Memorial Foundation library are dozens of compositions never performed in America. Many of them can be brought out and produced if funds be available, but the Schumann Memorial Foundation can afford no longer to make up several dozen photostatic copies of a 10- to 200-page score and give all these copies to the church or combined church choirs, school music department, oratorio societies, or amateur or professional operatic organizations that seek to give to America the first performance here of Richard Wagner's oratorio or some of Robert Schumann's or Mendelssohn's lesser known works.

For example, Mendelssohn attempted an opera on "The Tempest." Mendelssohn and Schumann attempted an opera on "Hamlet." How many people know it? How many musicologists are aware of those facts?

There are thousands and thousands of similar facts available to the student.

In this file, too, are first and early editions of many of the great classics, marked for performance by outstanding performers of by-gone years. Many of these performers knew well the composers, and knew what they were trying to do. Anybody can go to a music store and buy a copy of a classic revised and fingered by somebody in Tin Pan Alley, but how much more valuable are the scores, the early editions, that have been marked and edited by the great performers.

Clara Schumann, herself, the first great woman pianist, has given us a fabulous marking of Mendelssohn's "Preludes and Fugues, Opus 33." We have in our files all of Schumann's violin sonatas marked by

the great Ferdinand David. Two of today's leading violinists have come to our studio and studied them.

We have in our files Robert Schumann's own arrangements of his symphonies for piano, four hands.

Two great conductors and two great pianists have been there to study these things.

The copyrights on these classics have run out years ago, but unless working capital is obtained, the Schumann Memorial Foundation cannot publish these great works as edited by these great performers. They are only waiting to be used.

In this testimony I have attempted to generalize on the value to America of the bills before the Senate, S. 741, S. 785, and S. 1250. I have attempted to show specifically how one organization can use financial, Federal aid. I cannot point out too strongly the desirability of their passage, either as they are or amended into one single bill. Each complements the other, and I and the Schumann Memorial Foundation for which I speak will do all in our power to secure their passage and to assist in any way to carry out their provisions.

It is particularly good to note that the trustees are to be appointed for staggered terms so that appointees by one President will serve under another, taking, thereby, the control of the organizations created by these bills away from party obligations.

There is no objection to party obligations in most things but in music and drama, sculpture and painting, fiction and the essay, party obligation can become a restraint that could easily have put a bridle on the winged horse of Brunnhilde, shackled the sword arm of Hamlet, or tipped over Tom Sawyer's pail of whitewash. A Democrat can waltz just as lightly to the "Beautiful Blue Danube" as can a Republican, and a Republican can find his heart torn by "Home to Our Mountains" in the last scene of "Il Trovatore" as can a Democrat.

Gentlemen, I urge the passage of this bill. I will be glad to answer any question about the memorial of my own thoughts, if you wish. Thank you, Mr. Chairman.

Senator PELL. Thank you, Mr. Dickinson. I was particularly struck by the sentence in which you said that you could not point out too strongly the desirability attached to the passage of these bills either as they are now or amended into one single bill.

As you said, each complements the other. Your thought would then be that perhaps there could be a composite bill that would take each of these approaches and include them in one bill?

Mr. DICKINSON. Your subcommittee can combine these three bills into one or can pass three separately. Either way does not make too much difference, but the combination of them might save some redtape somewhere. But you know more about that than I would.

Senator PELL. Thank you very much, indeed.

Dr. Conant, chairman of the Department of Art Education of New York University.

#### STATEMENT OF PROF. HOWARD CONANT, CHAIRMAN, DEPARTMENT OF ART EDUCATION, NEW YORK UNIVERSITY

Mr. CONANT. Mr. Chairman, I am Prof. Howard Conant, chairman of the Department of Art Education at New York University.

I would like to read some brief remarks. Following this, I will be happy to answer any questions.

The institution I represent is the world's largest private university, with a student body of more than 43,000 and a faculty of over 4,000 of whom more than 100 are professors who have distinguished themselves in the visual and performing arts.

While the administration of New York University has not yet formed an official opinion on the three bills being considered here, its deep concern for the role of government in the arts is well known. New York University has specifically asked me to express its pleasure in sending me here as one of its experts in the arts.

It is my very carefully considered professional judgment, and one which is shared by many colleagues at my own and other institutions of higher learning, that the U.S. Government should play a much more active role than it has in offering financial as well as moral support to the arts. To harbor the notion that governmental support of the arts in a democratic country means censorship or control of the arts is to disregard presently existent and highly commended Government-supported art programs in many non-Communist countries as well as the U.S. Government art programs of the 1930's. Such a notion is fundamentally undemocratic, does not take cognizance of the freedom and power of American artists and art educators, and is, in essence, a condemnation of the American public to perpetual artistic illiteracy.

A study of our history reveals the sad and embarrassing truth that the U.S. Government has from its inception to the present day failed to adequately understand and support the arts.

The works of art produced by America's most gifted painters, sculptors, architects, photographers, craftsmen and designers have had comparatively little effect upon the lives of its millions of citizens. Even the art programs of the Roosevelt administration, commendable and extensive as they were, did not have the widespread and lasting effects on professional productivity and popular understanding that really adequate Federal art legislation should provide.

Nothing, for example, like the widely shared benefits of progress in agriculture, industry, science, and technology is characteristic of the arts. And this is not because art is too complex to be popularly understood or because artists and art educators are uncommunicative; it is because art, as compared to other fields of human endeavor, has been neglected by local, State, and Federal governments, by foundations, by philanthropists, and by educational systems. For every American President, Member of Congress, and Governor who really knew something about the arts and tried to interest his colleagues in giving them the support they deserve, there have been countless other government officials who did not understand the arts and their importance in American life. There have even been some who have ridiculed certain art forms of the present, which, ironically, are the very ones which have earned America its first world leadership position in the field of art.

Today, however, there is reason for cautious optimism about the likelihood of a significant change in our Government's attitude toward and role in the arts. We have, in Mr. and Mrs. John F. Kennedy, a President and his First Lady who understand the arts, realize their

importance in human life, and have implemented their beliefs with praiseworthy actions. In addition, we have a sizable nucleus of distinguished, highly enlightened and cooperative public servants and private citizens who are determined that their Government shall finally assume its rightful responsibility for providing moral and financial support for the arts.

We may be thankful, indeed, for this change in attitude toward the arts, for the cultural condition of America today might, honestly and without exaggeration, be described as esthetically anemic. A penetrating look at any American community provides ample evidence of our country's artistic blight. American architecture and interior design, community planning, and industrial design is, for the most part, esthetically inferior. The "art" which forms part of the environment in which most Americans live and work is not merely decorative and superficial, it is often so poor in esthetic quality as to be actively inartistic.

Most Americans do not own original art works or reproductions of esthetic worth, do not visit art museums or galleries, do not attend live presentations of the performing arts, do not attend art lectures, and do not watch televised art programs.

Most American fails to understand the arts, not because they are inept or because the arts are too difficult to be understood, but because the inherent esthetic sensitivity with which every person was born has practically been nullified by the artistic inadequacy of our environment and the lack of art education in our schools.

What most Americans think of as art is not art at all, only its least important, marginal qualities. The esthetic bases of the arts are very seldom a part of the thoughts and feelings experienced by Americans who occasionally do see a work of artistic importance or take an art course in adult education.

By thus bluntly profiling America's low esthetic quotient, I hope I will arouse the interest of responsible persons and cause them to take action in behalf of American culture. I and many other art professors have abandoned the ivory tower to engage in hand-to-hand, mind-to-mind, heart-to-heart development of the arts in American life. We are determined that art must become an essential element of our civilization during our lifetimes. "If," as Nietzsche said, "it is necessary to become really angry in order that things may be better,<sup>1</sup> we shall lay aside the polite dignity and patience which educators usually exemplify, and we shall take whatever action seems called for in a matter we believe to be as urgent and important as Berlin, nuclear testing, Red China, and the exploration of outer space.

The arts are life-essential, humanizing, enervating, and powerful. Why is it, then, that they are so rarely experienced, so little understood, so neglected, so unable to function as their creators intend? The main reason, I believe, is the inability of many persons to separate the comparatively small number of works of art (such as Picasso's "Guernica") which exemplify a level of outstanding esthetic quality, from the many works of art which are not outstanding or which are esthetically inferior.

<sup>1</sup> Friedrich Nietzsche, "Schopenhauer as Educator" (1874), George Allen & Unwin, Ltd., 1925.

Those of us who reject the sophomoric notion that America is in the midst of a cultural renaissance, those of us who perceive the sharp contrast between what we would like and what actually surrounds us, believe that we are, instead, faced with clear signs of potential cultural deterioration. It is our impression that of the acres of canvas, tons of sculpture, and cubic miles of architecture and community planning being produced today, only an infinitesimally small fraction are works of esthetic significance which could, if they were not so vastly outnumbered, possibly contribute to the strengthening of our culture. Most objects of fine and applied art being purchased by America's millions of consumers are predominantly inartistic and are tearing away the foundations of our culture.

Yet, in a paradox of fantastic proportions, America's population today includes many of the world's leading painters and sculptors as well as a number of the world's most distinguished architects, city planners, photographers, graphic artists, and designers. Their combined output in quality as well as amount is almost overwhelming, yet their works are not as well known here as they are abroad, and their paintings, sculpture, and original prints are seldom found in schools and colleges, community centers, places of worship, or private homes.

Even some art museums do not exhibit examples of work by today's leading artists. Two of America's most prominent museums, the Metropolitan in New York and the National in Washington, show very little contemporary art. Our most distinguished architects are only rarely commissioned to design Government buildings and private homes. Most of the pseudo-modern buildings constructed in the past decade fit with sickening perfection into the frightening concept of an "air-conditioned nightmare" which Read, Huxley, and other critics have predicted. Talented urban designers like Mies van der Rohe and Corbusier are overlooked by artistically ill-informed governmental and civic leaders.

This deplorable situation angers and frustrates those of us who understand the lifegiving power of the arts. We want more art of the very highest quality to permeate the lives of our people and the communities in which they live. There are millions of Americans, we believe, who feel a vague, indefinable, perhaps subconscious uneasiness about the lack of art in their lives. Recent art educational research has shown that every person, if offered the right kind of educational opportunity, can learn to express himself creatively and can develop an understanding of even those art forms which presently seem obscure. We can assume that the environments in which most people live and work today would be far less inartistic if they had received a decent art education.

We must not permit ourselves to be misled into complacency by persons who would have us believe that the arts have never been in better condition. We must realize clearly the plight of our country's cultural condition, even if it is painful for us to do so. Without further delay, our Government must accept a major portion of the responsibility for strengthening America's culture.

I have carefully studied the three arts bills under consideration and believe each of them possesses enough merit to warrant adoption. I would be professionally gratified to see any one of them enacted into law at the earliest possible date.

Of the three bills, however, I find S. 741 the least desirable because:

(a) It states that "the encouragement of the arts" is primarily a matter for private and local initiative, which is the way the arts have functioned in American life, and is precisely the reason why the general public knows so little about them.

(b) It continues by stating that encouragement of the arts is also "an appropriate matter of concern to the U.S. Government." I insist that the arts should be a matter of vital, primary concern to our Government and that a lukewarm approach to so important an area of human life may not be fruitful.

(c) It fails to specifically mention education in the arts as a matter of primary concern, without which productions and works of art often become mere momentary flashes of ideological profundity and visual beauty which do not possess the lasting values inherent in educationally based experiences in the arts.

(d) It does not specifically call for even a modest monetary appropriation, and places an increased burden of professional as well as budgetary responsibility upon the already overloaded Department of Health, Education, and Welfare.

I would, however, urge the passage of Senate bill 741 if it were the only one released from committee.

I find S. 785 more desirable than S. 741 because it recognizes the importance of educational programs in the arts, but S. 785 is less desirable than S. 1250 because:

(a) It, too, would place an additional professional burden on the Department of Health, Education, and Welfare.

(b) Its appropriation authorization is too low.

(c) States in which lesser amounts of funds for the arts could be raised would receive less money from the Federal Government than would other States. An outstanding school, individual, theater, or symphony in Mississippi, for example, should be encouraged morally and financially in terms of its needs, not in terms of its State's fundraising ability.

I would, however, urge the passage of Senate bill 785 if it were the only one released from committee.

I find S. 1250 the most desirable of the three being considered. One of its unique and especially commendable features is its recognition of the importance of education in the arts. Most proposals for arts legislation have dealt primarily with professional artworks and performances. A few have dealt with the training of professional artists. But governmental fine arts legislation should make provision for every person to receive a basic education in the study and practice of the arts as a normal part of elementary and secondary schooling. Every elementary school child should receive at least 1 hour per week of special art instruction, and every youngster should take at least one full-year art course at both the junior and senior high school levels. The mere recommendation of such minimal requirements for art education in a piece of Federal legislation would cause most school boards to adopt it at once.

The art education children should receive in school is less spectacular and tangible than an exhibition of paintings or a dance recital, but it is unquestionably more lasting and profound in its potential effect. No other aspect of the entire field of the arts can compare

in its total cultural impact with the carefully planned sequence of art expression and study experiences children should receive throughout their 13 years of elementary and secondary schooling; yet, there are many communities with art centers which do not have programs of art instruction in elementary schools, and there are arts legislation proposals which would aid professionals but neglect children who could be part of their eventual audience.

By its recognition of the importance of educational programs S. 1250 pays far more than lipservice to the arts, does much more than say the arts should be practiced by professionals and seen by a portion of the adult public. This bill is sensible, comprehensive, and forward looking. It is obviously based on a careful study of America's cultural needs. It is not just a bill designed to show that America can do as much for the arts as Great Britain or the Soviet Union. It is not just a bill designed to ease the conscience of Americans who have been overly concerned with business interests and scientific progress. It is a bill designed to benefit children as well as adults, amateurs as well as art students and professionals, rural communities as well as metropolitan areas, international relations as well as a strengthened national culture.

I respectfully urge you to weigh carefully the documentable arguments I have set forth. We are dealing here not only with three important pieces of arts legislation, but, more importantly, with the crucial issue of the survival of American culture. We all realize, of course, that the passage of one or more of these bills will not alone meet America's cultural needs; but such legislation will release and begin to coordinate the talents and energies of countless artistically gifted and esthetically enlightened Americans who have been frustrated by the increasing gap between the high level of artistic productivity and the low level of popular understanding. The arts in our Nation urgently need governmental support.

I would like to close this testimony by drawing an analogy between our present cultural condition and a well-known Biblical quotation. In the Book of Mark we are asked, "For what shall it profit a man if he shall gain the whole world and lose his own soul?"<sup>1</sup> America has gained practically the whole world of material welfare and scientific progress, but it has failed to develop the soul of its civilization, which is culture.

With utmost sincerity, I hope this plea will cause you to take an important first step toward strengthening America's culture by placing at least one of these bills before the Senate and urging its passage.

Senator PELL. I thank you very much, indeed, for your testimony which I certainly appreciate as it is most helpful. One question.

I agree with you that HEW may not be the most appropriate place in the world to centralize responsibility for any particular programs which would result from the passage of certain bills under consideration, but I am not sure that I follow your thought as to where you think this activity should be placed.

Mr. CONANT. It is my understanding that Senate bill 1250 would not locate the Arts Foundation in the Department of Health, Education, and Welfare, but would operate independently as a foundation.

Senator PELL. That is correct.

<sup>1</sup> Book of Mark, 8:36.

Mr. CONANT. I would favor this. I think this is, by far, the most desirable.

Senator PELL. For the sake of argument, if we were only able to secure passage of Senator Humphrey's bill, what would your thought be in that connection?

Mr. CONANT. I would support the passage of any of these three bills. My preference is for S. 1250.

Senator PELL. You would support the passage of all of them, if they were put together in one bill?

Mr. CONANT. Yes, I would, by all means. It seems to me that Senate bill 1250 incorporates the best elements of the other two bills.

Senator PELL. It does, but both Senator Javits' and Senator Clark's bill particularly complement each other a good deal.

Do you feel that an independent agency should be under the direct aegis of the White House, or should there be any buffer between it and the White House?

Mr. CONANT. I do not know what kind of buffer might be established, but I would hope that it might be created, if this were possible.

I do not have the fear, however, of governmental control of the arts. I do not feel that the location, the administrative location, of an Arts Foundation or an Arts Council in this country would be greatly significant in the matter of governmental control of the arts.

I cannot see this as a possibility.

Senator PELL. My question is not prompted by that worry. It is prompted more by the thought that the White House is already overburdened with the direction of a whole lot of independent agencies and branches of Government, and I hesitate putting one more there.

Mr. CONANT. Yes.

Senator PELL. And this is the problem that those of us in Government are worried about, and I think it is one of the reasons why it is put under HEW.

Thank you very much, indeed, for coming here. Your testimony has helped us a lot, and we appreciate your strong support.

Are there any other witnesses who wish to appear?

If not, at this point I would like to introduce into the record the statements of my colleagues and friends in the House of Representatives, Congressman Fogarty, concerning his own bill, and Congressman Celler.

(The statements referred to follow:)

STATEMENT OF HON. JOHN E. FOGARTY, A REPRESENTATIVE FROM THE STATE OF RHODE ISLAND

Mr. Chairman and members of the subcommittee, the opportunity to appear before your subcommittee and to participate in your work on behalf of the arts in America is deeply appreciated. It is my strong conviction that the time is past due for the National Government to take vigorous action on behalf of the artistic and cultural life of the Nation. The proceedings of this subcommittee, coupled with the excellent hearings conducted by a subcommittee in the House (chaired by my distinguished colleague, Representative Frank Thompson of New Jersey), should help awaken the Congress to this need.

I would not attempt to add to the expert testimony of musicians, writers, actors, other artists and patrons of the arts regarding the plight of the arts in our country and the need for every form of assistance. But I would presume to make the judgment, as a Member of Congress, that the general welfare of the American people and the strength of our Nation require us to be concerned for the cultural development of our society.

Everyone, and most particularly the Congress of the United States, should understand that cultural resources are a proper concern of government at every level. As President Kennedy has so forcefully pointed out, our National Government is one of the few on earth that does not demonstrate an active and helpful interest in the artistic and cultural life of the country. Among those nations which effectively aid the arts are such stalwart democracies as Great Britain and Canada, and their efforts in this field are paralleled in our own country at the State level by New York and New Jersey. Proper action by government does not in any sense interfere with free expression in the arts; quite the opposite, it can be the key to the full development of the arts in an atmosphere of freedom. The arts are absolutely vital to this society and they cannot be sustained without help.

I believe that there is evidence of a massive growth of interest in cultural activities among our whole population, a development which could carry this Nation to new heights of achievement in every field of endeavor. Intellectual ferment on such a scale would represent a crowning vindication of our faith in democratic institutions. What do we need to do in order to make certain that this trend in our society is encouraged and accelerated? I think that there are several basic policies which the Federal Government must be prepared to pursue in this regard.

First, we must be prepared to take imaginative and effective action to preserve and enhance our great cultural institutions, whether through taxation devices or by direct financial support. Certainly, we must not permit such world-renowned institutions as the Metropolitan Opera Co. to falter or expire. Second, I firmly believe that we must strengthen the quality of education in the arts of all levels of our educational system, in order that a knowledgeable and appreciative citizenry may exist to support the efforts of a new generation of talented artists. Finally, we must elevate the prestige of art and culture in our national life. The creative artist follows one of the highest and noblest callings of mankind, and his work is of enduring value for its own sake. His contribution to the insight, enjoyment, and meaningful existence of his fellow citizens deserves to be cherished and honored. We must assure that the tangible rewards of artistic and cultural pursuits are adequate, but more than this, we must assure that the intangible rewards are commensurate to the worth to this society of these pursuits. Surely, our Federal Government could do its part by placing art and culture on an equal footing with science, industry, and agriculture among the legitimate interests of government.

The enactment of any of the bills now before your subcommittee would represent a step in the right direction. Even the introduction of such legislation is a hopeful and helpful sign of concern. I have myself recently introduced a bill to create within the U.S. Office of Education a National Institute for the Arts and Humanities. In introducing this bill, which is H.R. 12560, I summarized its major provisions as follows:

First. Authority to conduct broad investigations of studies of national needs in the arts and humanities in order to clearly establish areas for Federal stimulation and support.

Second. The creation of a Cultural Service Center to perform functions analogous to a national clearinghouse of information on all aspects of culture, with responsibility to disseminate this information and provide leadership and assistance.

Third. Creation of a major research and demonstration program within the Federal Government to stimulate new approaches and new techniques for the creative application of the arts and humanities throughout our society.

Fourth. Establish a fellowship and training program for teachers and talented students in the arts and humanities.

Fifth. Provide matching grants for the expansion and improvement of arts and humanities projects conducted by public and nonprofit agencies.

Sixth. Cooperation with State and local agencies in the development of leadership programs for the schools, colleges, and cultural institutions.

Mr. Chairman, these provisions have been very carefully worked out and I hope the subcommittee will give them some attention as yet another suggestion for an effective means of getting on with an extremely vital task. I am an optimist in this matter, despite several legislative reverses in this field, because I know that the Members of this body and of the House who see the needs clearly and take action on them are not ones to despair. There will come a time when the work of this subcommittee and of its counterpart in the House will have been successful. As the needs are both very great and very urgent, I hope that time will come soon.

## STATEMENT OF HON. EMANUEL CELLER, A REPRESENTATIVE FROM THE STATE OF NEW YORK

I am indeed pleased to have this opportunity to set before the members of this subcommittee the reasons for my support of S. 741 to provide for the establishment of a Federal Advisory Council on the Arts to assist in the growth and development of the fine arts in the United States, and S. 785 to establish a program of grants to States for the development of programs and projects in the arts. I have introduced similar bills in the House of Representatives.

It is evident that very recently great impetus has been given by the administration to the development of the arts in this country. It is well that this be so, combating as it does the old shibboleth that the United States is a materialistic country only with no soul, with no understanding of the arts. I further maintain that we in the United States are not bereft of development of the liberal and fine arts. Great contributions are being and can be made by the fine arts to the morale, health, and general welfare of the Nation. However, it is the very richness of our art flowing through the various strata of the various regions of our country that gives rise to the need for a Federal Advisory Council on the Arts. Such a council would undertake to make studies and recommendations, which would serve to clarify existing conditions in the light of existing needs in the field of art. In essence, it is the development and expansion of the arts that I believe to be of significance.

A Federal Advisory Council standing alone, however, is insufficient for the breadth of development that we seek. What is needed is a broad and comprehensive program of assistance to the several States in developing projects and programs in the fine arts. This can best be done, I believe, by a program of grants to States. S. 785 seeks to establish in the executive branch of the Government, specifically in the Department of Health, Education, and Welfare, the appropriate machinery whereby aid and counsel can be given to private and public agencies within the States who purpose it is to stimulate the growth and appreciation of the liberal and fine arts.

There are few States which are not justifiably proud of their contributions to the liberal arts of the United States. Many of the States, more than is generally known, have little theaters, fully developed orchestras, art schools, and art galleries that need just a small amount of encouragement to become known as the truly national asset they are. Let us keep in mind, it is never intended that the Federal Government will establish control over the development of cultural attainments. If such were the case, I would never lend my support to such legislation for I earnestly believe that regional art must be left to find its own way toward national expression. But in many communities this cannot be done without a grant from the Federal Government. This is not a novel or radical theory. Practically every other democracy in the world supports its art and artists. Our own country, via the State Department's educational exchange and cultural exchange has done magnificent work in bringing to the attention of the world our cultural inheritance and development. This has given an added dimension to our stature and rightfully so. Whatever we can do to aid in such development will ultimately be our greatest gift to our children and to the children of our children.

It is my hope that this Congress will act without delay on these proposals.

Senator PELL. These 3 days of hearings have, I believe, been very useful, indeed, in putting together a variety of ideas concerning the proposed legislation.

I appreciate the trouble that the witnesses have taken in coming on such short notice, and many of them from such long distances. It was, indeed, good of them.

I trust that out of these hearings some good results will emerge; if not in the immediate future, at least in the ensuing Congress.

The record will remain open for any further written statements until the end of the ensuing 5 days. The hearings are closed.

(Whereupon, at 12:25 p.m., the subcommittee adjourned, subject to the call of the Chair.)

(The following statements and letters were ordered incorporated in the record by the chairman:)

## APPENDIX

U.S. DEPARTMENT OF LABOR,  
OFFICE OF THE SECRETARY,  
Washington, D.C., September 5, 1962.

HON. CLAIBORNE PELL,  
*Chairman, Special Subcommittee on the Arts, Committee on Labor and Public  
Welfare, U.S. Senate, Washington, D.C.*

DEAR SENATOR PELL: I wish to express my appreciation for the efforts of your subcommittee in focusing attention on the urgency of legislation to assist the growth and development of the arts in the United States.

We have a great need for adequate information on the economic status of American art and artists. The study your subcommittee is making of the problems our cultural institutions face and of ways the Nation can best meet these problems will furnish a strong factual basis for working out solutions.

I believe that the support of the arts is a community responsibility, like health, education, and social welfare, and one in which the Federal Government must share through leadership and encouragement. A broader understanding of all the facts will tend to promote the discharge of this responsibility by the different segments of our society.

Within the framework of its authorized programs, the Department of Labor has sought to promote more interest in the performing arts by including in the most recent edition of the occupational outlook handbook a section on musicians, singers and other performing artists. Although this information is brief, it is significant. It shows that employment opportunities are limited and highly competitive and that earnings are relatively small and intermittent.

Information of this kind should be supplemented by soundly designed programs to advance all of the arts. S. 741, in my opinion, authorizes such a program. The Federal Advisory Council on the Arts would set basic principles for the growth of the arts leading to more encouraging prospects for employment and economic security of artists and for increased opportunities for enjoyment of art in all of its forms by the public. The proposal is constructive in its approach but appropriately limited in its effect to the encouragement of the arts through studies and recommendations for encouraging creative activities, participation in, and appreciation of the arts.

We are very much in favor of legislation along the lines of S. 741. As you know, it is the companion bill in the Senate to H.R. 4172 which the President urged the Congress to pass in his message this year on an educational program.

We would appreciate your including this letter in the record of your hearings on S. 741.

The Bureau of the Budget advises that there is no objection to the presentation of this report from the standpoint of the administration's program.

Yours sincerely,

ARTHUR J. GOLDBERG,  
*Secretary of Labor.*

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PREPARED STATEMENT BY MISS HOWARD HUBBARD, ASSISTANT DIRECTOR,  
WASHINGTON OFFICE, AMERICAN LIBRARY ASSOCIATION

This statement is submitted for the American Library Association by Miss Howard Hubbard, assistant director of its Washington Office. The association is a nonprofit professional organization with more than 25,000 members including librarians, civic leaders, and others actively interested in the improvement and expansion of libraries as essential factors in the cultural development of the Nation.

In view of the long record of libraries as agencies in the encouragement and dissemination of culture, the association wishes to express its intense interest in legislation, such as S. 741, S. 785, and S. 1250, which seeks to stimulate

effectively State and local programs in the performing and nonperforming arts and to increase public understanding and appreciation of the arts.

The interrelationship of libraries and the arts was recognized by August Heckscher, special consultant on the arts to President Kennedy, in a speech before the 81st Annual Conference of the American Library Association on June 17, 1962. "Libraries," said Mr. Heckscher, "\* \* \* are the prime examples of functioning and deep-rooted institutions of art. They and the museums have the longest history, the closest connection with the public authorities, the most striking record for continuity and stability."

A complete listing of the many ways in which libraries today are contributing to the professional development of painters, musicians, writers, and other artists, to the encouragement of the layman who paints or sings or writes merely for pleasure, and to the development of art appreciation among the general public would be too lengthy for this statement. Illustrations include the reference, information, and lending services performed daily by art and music libraries in colleges and universities, in art and music schools, in museums libraries, in public libraries, and in elementary and secondary schools where work in the arts, including orchestras, makes heavy demands. The Frick Art Reference Library in New York is world famous. Both the Free Library of Philadelphia and the New York Public Library, among other public libraries, have notably strong collections in the fine arts fields. Phonograph records, music scores, slides, and motion picture films figure in these services. Within their means, the smaller rural and urban public libraries purchase for their readers as much as possible of the often expensive literature in these subjects.

Libraries have sought in various ways to attract and promote public interest in the arts. The East Chicago Public Library holds art exhibits regularly, as do other public libraries. The exhibit room is an important feature of the recently built and handsome Dallas, Tex., Public Library. In Edgewood, R.I., the William H. Hall Free Library stresses regular local and regional art shows. The public libraries of Elizabeth and Paramus, N.J., like those in other New Jersey cities, have held successful art exhibits.

Library meeting rooms have been the scene of many activities related to the arts, the showing of art films, lectures, phonograph record concerts, and occasionally, as in a recent series of programs in the branches of Baltimore's public library, the presentation of live music concerts. Vermont and New Hampshire have shared a program to provide a collection of motion picture films, including art films, for the use of the citizens of those States. Since museums and symphony orchestras do not normally have outlets in outlying neighborhoods, branch libraries have offered their wall space and meeting facilities in many instances to bring the visual and performing arts in closer touch with a wider public. Frequently the distribution of booklists is associated with art programs. An important recent publication of the American Library Association is the booklist, "The Contemporary Arts," one of a new series entitled, "Reading for an Age of Change."

The service of lending art works temporarily for hanging on the walls of homes is being offered increasingly by libraries to help patrons make decisions on permanent acquisitions from other sources. The library of Council Bluffs, Iowa, initiated such a service in 1961 with a collection of framed reproductions of paintings by artists such as Picasso, Braque, Grant Wood, and Cezanne.

The importance of libraries in encouraging a discriminating taste for poetry, plays, novels of high quality, and other literary masterpieces must not be overlooked. Literature is surely one of the fine arts. Here again the role of the library has not been limited to providing for those who on their own initiative seek the best literary works, but it has also been active in seeking ways to make literary works more attractive to the public. For example, the LaCrosse, Wis., Public Library sponsored early this year a 6-week adult discussion series, "An Introduction to the Humanities Based on Great Dramatic Literature," with 12 motion pictures in color as a springboard for the discussion. Denver's public library has experimented with an educational television series in which visual aids were used effectively to introduce 13 significant novels. Libraries have used the art of storytelling to introduce children to the Nation's best literature for many years.

Although numerous examples of library programs in the area of the arts can be cited, and although the distribution of these programs is increasingly wide throughout the country, it should be pointed out that the greatest concentration of resources to carry out imaginative and effective efforts to stimulate under-

standing and appreciation of the arts lies in the Nation's larger cities. Even here, the activity has not been general, and many worthwhile projects have been hampered since available funds must be spread to meet the library needs of all segments of the diversified urban population.

If large city libraries cannot take as active a role as desirable in serving the cause of the arts, the problem is magnified many times in the suburban and rural areas of the Nation. Through the Library Services Act, the Federal Government has stimulated successfully the State and local communities in the extension of public library service throughout the country. The accomplishments have been noteworthy, but without supplementary funds newly established libraries and libraries without adequate book collections and professional staff cannot afford, in many cases, to experiment with programs in the special fields of the fine arts, however valuable they may be to the Nation's cultural development.

The libraries of the Nation form a network which can help to build and serve the audiences for museums, for concerts, for the theater and for the other performing arts. Appreciation follows understanding. The regular habit which many Americans have formed of visits to their local libraries can act as a springboard for widening cultural activities.

It will thus be seen that libraries are serving as assisting agencies in every one of the fields envisioned in this legislation to develop the fine arts. The American Library Association urges, therefore, in whatever form the legislation finally comes out, that due regard be given to libraries as useful agencies for cultural development; that any projects set up to accomplish the objectives of the resulting measure give consideration to the part which libraries can play; and that any overall advisory council created include a librarian in its membership.

By virtue of its close association with the situation, the American Library Association is aware of the great and extensive activity carried on throughout the United States in the various fine arts, but it realizes that coordination and stimulation by inventory, studies, special projects, and other means should be given at the Federal level.

Fullest development of our national assets includes realizing our highest potential in the fields of the arts. The American Library Association respectfully urges that the Congress take prompt action to stimulate the national growth rate in these fields.

We appreciate the opportunity granted by the Senate Special Subcommittee on the Arts to express our views on this important matter.

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PREPARED STATEMENT OF SYD CASSYD, LOS ANGELES, CALIF., AUGUST 27, 1962

Mr. Chairman, I want to thank the committee for inviting me to present my views on S. 1250, and to state that I am in favor of its passage. The California State Council on the Arts would like the committee to know that Senator Jacob Javits interrupted his vacation in California to explain features of the bill to our group, and that we appreciated his action. To those who cannot come to Washington, this type of discussion with the author of the bill is invaluable.

I have just estimated, Mr. Chairman, that the cost of providing the services, to the people of the Nation, as outlined in this bill, will be less than 20 cents per person per year. Less than the cost of one pack of cigarettes. Compare such cost of building minds, to the cost of developing the means of destruction, on which we spend so freely, not without cause, of course.

This bill can be one of the important strategic weapons against the conformity of minds, slowly creeping across our Nation. It is laudatory to see the provisions in the bill encouraging local initiative by State Governments and agencies. By this bill, we can proceed to rebuild the rich local culture of graphic and performing arts, which is the rich heritage of the 50 individual States and many geographic regions in our Nation.

Why must we rebuild our local culture?

In a nation where the music in the jukebox, or on radio, or the program on television, in most part, comes from one of the entertainment factories of the Nation, Hollywood or New York, it is important that we develop, and counter the production lines, with the heritage of local music, local theater, and local art, all stemming from the regional culture of the area. Anyone familiar with

the history of folk music from the hills of the South, the Indian art of the Southwest, the Mexican art of California, the music of the riverboats from the Mississippi—all the development of the culture of far-off places, nurtured by our own regional impact—know what this has contributed to our democracy. It is the image of America, and it is being lost.

It is important that the students in our elementary schools, high schools, colleges, and community theaters recognize the contribution which their own area provided to the image of America. The world is looking closely at this image. It is important that the bill will help to stimulate these students to contribute to the graphic and performing arts, using their own idiom to do so.

My deep support for this bill stems from 17 years of activity in trying to focus attention on the arts of television. As the founding member of the Academy of Television Arts and Sciences, now a large national academy with many branches, it was part of my dream that television would help to stimulate live theater in America.

The Federal communications law, as designed by Congress, made it appear that television would draw greatly from local sources. The early members of the academy were hopeful that local stations would develop repertory companies and that this would be extended to live theater as part of electronic theater. We knew the sad plight of the professional theater in the Nation, and hoped that the then small industry, now a \$1 billion a year industry, would help local theaters. Unfortunately, many of the commercial operators did not have the vision, or the desire, to stimulate local theater, or arts. Therefore, the priming of the pump of our cultural heritage must come from bills like S. 1250.

It would be a great step forward if the dream of early television pioneers could now be realized, since the commercial aspects of the electronic theater industry are now quite secure. Though there is resentment, in many areas, against the electronic theater of motion pictures, television, and radio, it can live with, and supplement, all the regional arts, if properly used. We cannot overlook the 65 million television theaters in the home. Though they are on a flat screen, and present that type of image, it is an extension of the four-walled theater, and must be recognized as much as the arena theater is an old form newly accepted for living theater. It is the content placed on the electronic theater, not its form, which must be severely criticized.

We spend millions on our educational system, yet the sad fact remains that 25 percent of our Nation's high school students drop out of school before they finish. This vast reservoir of untrained minds needs live theater in their recreational life, for they must seek local sources to enrich themselves. During times of stress, and in many areas of our Nation, the arts are the first to be deleted from local and State budgets as nonessential. It takes the vision of leadership from Washington to recognize this problem.

In this age, and world of armed conflict, the passage of this U.S. Arts Foundation bill is essential to our progress and well-being; more essential than one space probe in science, which may disappear in an instant, and is more costly than the entire bill. If we don't develop the humanities, through extension of our culture, then the sad aspect of a world of science, imbedded in the realities of things over people, will be our face to the world—and ourselves.

I am in favor of the passage of this bill, and hope that Senator Javits will accept modifications, if needed, from the bills presented by Senators Clark and Humphrey.

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#### PREPARED STATEMENT OF DANCE TEACHERS GUILD, INC.

The Dance Teachers Guild, Inc., is a national organization whose purpose as stated in its constitution is to advance and maintain the highest educational and ethical standards in the dance teaching profession. The scope of the Dance Teachers Guild reaches out to include all aspects of the dance arts. Our members, who come from every part of the Nation, teach every dance form—modern, ballet, ethnic, folk, and ballroom. In the field of dance, we are a center for research and the dissemination of information to educators, performers, and artists in the related arts.

The legislation proposed by Senator Javits is the necessary step in the right direction and long overdue. To bring to large areas of the United States for the first time and to the people in those areas opportunities for enjoying the performing and visual arts will raise the cultural level of our Nation.

We, in the guild, know from our day-to-day work—in studios, in community centers, in schools, and in colleges—the gap that exists between the desire to see, to learn, to know the arts and the lack of resources to meet these needs. This gap can be bridged by S. 1250. These observations come to us at annual conventions and by way of regular reports from our members who are teaching in the larger cities of the United States so that the poverty of art culture in areas away from major cultural centers must beggar the imagination.

S. 1250 would be a means, a lever, which could prod the local or State governments to act on behalf of the arts and thus benefit the community. It would be a means of bringing to the people not only the performing and visual arts, but educate and develop the cultural level of appreciation and understanding of the arts.

The U.S. Arts Foundation would unquestionably broaden our cultural horizon beyond that of bringing the arts to the people; it would stimulate and nourish new and untapped talent in the arts field and it would open the way for exploring and utilizing our regional arts.

In attending to the Nation, we must never forget to preserve our national cultural heritage and provide the climate for continuation and the flourishing of the arts. Is it not ironic that you could go into any region in Italy, France, Norway, Sweden, and England, and even in a country so poor as Greece, and find their regional and traditional arts being nurtured and maintained with the help of their government? We agree with Senator Javits that the Federal Government recognize its responsibility for the encouragement of American culture, and passage of S. 1250 would be a step toward that recognition.

Honorable sirs, the Dance Teachers Guild wishes to go on record in support of S. 1250.

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PREPARED STATEMENT OF JOHN HENRY WEAVER, SR., POMPTON PLAINS, N.J.

The history of similar art aids by the English and the French Governments plainly shows that they give birth to bureaucracies which become corrupt and do more harm than good. The committee is asked to look into this.

What art needs is not aid to artists and art organizations. This is already overdone, as investigations have shown, such as the Rockefeller survey of art aid to New York artists and students by the foundations, conducted under the auspices of the City College of New York and others.

What is needed is basic public education in the evaluation of works of art by a logical point system. The argument against this is that the arts are too subjective for objective assay. But all activities have started as subjective and been brought up to the objective plane for honest use and effective social value.

The sciences prove this. They started on the subjective level as witchcraft, alchemy efforts, and the like. Only when they were made to prove points by universal standard and logic did such work become really valuable to both society and the individual.

It is possible now to use the past several hundred years of criticism in the arts to set up definite standards in all the arts. Such a method now exists for the visual arts and has been well proved in years of application to be in consonance with the Gaussian curve used in quality control engineering. This is the picturing process.

It is suggested that a demonstration of this method be made to the committee for their conviction, by its inventor, this writer.

If we do not have objective methods for evaluation of merit, any aid is wasted, and will be harmful to art, artists, and public. When the public can judge art themselves, as this method allows them, we will have genuine art patronage and real progress. The present commercially promoted movements must stand the test of a point merit system. The governmental aid should be restricted to educating the public in a logical critical process, and not by subsidizing venal promoters.

PREPARED STATEMENT OF L. GERDINE, CHAIRMAN, DEPARTMENT OF MUSIC,  
WASHINGTON UNIVERSITY, ST. LOUIS, MO.

Two important facts stand out at this moment in any serious consideration of the status of the arts in the United States:

- (a) In the last decade there has been the beginning of an important shift in our attitudes toward intellectual materials, toward individual aspirations, toward subject matters, and toward the achievements of the mind;
- (b) Something is seriously wrong with our present organization and operation in the arts.

Without wishing to tire the patience of the committee, I should like to deal with each of these points in some detail before giving reasons for my enthusiastic support of the bill S. 1250 in section (c), values which accrue as a result of the enactment of S. 1250.

*(a) There has been the beginning of an important shift in our attitudes*

It seems to me pointless now to go into the reasons why we have tended to undervalue the intellectual in our society; we have done so, however, to a degree such as to create a climate in which the intellectual has come perilously close to failing to believe in the validity of his own study. With the artist, our society (I mean now within the United States, in sharp contradistinction to the situation in Europe generally) has been much more effectively destructive: the kind of drama or music which will sell beer or girdles has been prized—worse, it has been paid for munificently, where more earnest efforts by more genuinely gifted people have gone unnoticed to such a degree as to remove incentive to the first-rate mind to go into the arts or the humanities creatively. Bizet wrote his only symphony at age 17: if, for example, a 17-year-old boy from a comfortable suburban family were today to write the 20th century equivalent of the Bizet symphony, his family would probably pack him off for military service, in the deeply felt hope that this experience would take such foolishness out of him. We are faced here with a real inversion of values.

Over the years, I have dealt with a large number of American students who wanted to spend some time in foreign study. I have myself spent 4 years in study at a foreign university. There is currently a growing movement for foreign study within the curricular framework of many American universities, particularly with "junior-year abroad" schemes. If, however, one were to ask all of the students who have had study abroad the question, "What single thing of greatest value did you find in your European study?" the answer would, in my own experience (and much paraphrased), boil down to something like this: "Apart from the values of learning languages in the country in which those languages are spoken, and apart from the opportunity to study with an individual figure of world renown where that is pertinent, the most worthwhile element of European study is the experience of being thrown into a society in which the intellectual values—including those of the arts—are highly prized for their own worth, in which one must compete on that basis." A great part of our problem, then, is to create a comparable climate of dignity for the intellectual value and for the arts.

The new look which we have recently taken at our sorry educational plight in the public schools and universities is bearing some fruit in a growing seriousness in the student; this same seriousness must presently be applied to the arts and to the humanities. Ours is a recent frontier, and the demands of a frontier society held little use for this area of human activity; at least, our frontier society was unsophisticated enough not to feel that the arts represent an area in which excellence could or should be a legitimate expectation. We have not yet come to feel this requirement. John Adams was overoptimistic as to what could be achieved in three generations when he wrote, "I must study politics and war, that my sons may have liberty to study mathematics and philosophy \* \* \* in order to give their children the right to study painting, poetry, music." Our generation has failed to recognize that the old frontier has passed; that the present and future frontiers lie in the development of the mind of the individual; and that we need now to transmute that enormous and characteristic American energy to attack problems from the point of view of a soon-to-be mature, vastly changing society and its needs.

Of all the things that might be said before this committee, the point which I should most want to convey is that, in an increasingly automated, complex society, the arts are no longer a frill or the preoccupation of a fringe group of eccentrics; rather, they are basic, fundamental to meaningful living in the

contemporary world. My problem is to find the means to state this conviction with sufficient clarity and emphasis.

The arts are foremost among those factors which contribute to a sane society by contributing to the integration of the individual. A good musical work, for example, is—among other things—a disciplined emotional experience to the man who listens to it with understanding; the conscientious composer carefully orders the excitements in a composition in such fashion as to make the whole work a satisfying experience, emotionally cathartic in its total effect. To be concerned, in our society and in our universities, only with the intellectual disciplines is to overlook consideration of a fundamental human need. (Music is, of course, also an intellectual discipline.) A definition of "sanity" as the "absence of insanity" is no longer adequate in a society heavily automated: we must consciously seek those forces which are integrative of the human personality, and, along with the disciplining of the intellect, must consider also the disciplining of the emotional life of the person.

One might even argue for the bill S. 1250 on the grounds that we must compete in these fields too with the Russians. The question at issue is much greater than this simple point, however: if we wish to create a cultural life which, viewed by any standard, is first rate, it is not Russia with whom we must compete primarily, but the whole of Europe, indeed the whole of the civilized world. Lest I seem to be guilty of a slavish admiration for everything European, let me add that when we do evolve a pattern of national support for the arts, I would expect it to profit from European experience, but to be uniquely our own, conceived and pursued at a level beyond anything which exists elsewhere. To say this is to deal also with another point: it is important that the level of our arts effort be carefully safeguarded lest a national program become merely a haven for mediocre talents.

*(b) Something is seriously wrong with our present organization and operation in the arts*

The paragraphs above have dealt in part with this question: but there is evidence on every hand that the statement is correct. For example, there are programs in the arts, often of dubious quality, undertaken by the Department of State and under various units of the Department of Defense, to go no further; but these programs are intended primarily for use abroad; we have no national program for the development of the arts at home. We can find funds to rebuild the opera house in Vienna; at the same time, opera in the United States is in such a bad way that our one remaining professional opera, the Metropolitan, almost did not open last season.

Our gifted young singers go abroad on Fulbright grants after they have completed their vocal training in the United States because this is the only way for them to get experience in the singing of opera; when they return to the United States, they find no professional opportunities open to them, and often feel condemned to lives of frustration. The orchestral player is, in general, in a circumstance more pitiable; apart from those fortunate few who play in the handful of well-endowed major orchestras, the orchestral player is a part-time employee with a part-year salary inadequate to the rearing of a family in circumstances of simple dignity. He has, then, little incentive for further self-development. And to this the facts that he was probably more sensitive than most of his fellows, that playing a string instrument requires years of very hard work, and one can find the explanation for the disappearance of string players.

Several private foundations have studied the total situation in the arts, and testimony from their arts representatives may be of value. Generally these foundations have taken a single horrifying look and have concluded that the problem is of such a magnitude to be beyond the capacity of any single foundation to tackle: the conclusion is certainly correct. Only the Federal Government can attack the problems of the arts on a scale large enough and at a level high enough to be meaningful and effective.

If we care to view it in that light, one widely publicized incident points up the general problem. On Khrushchev's visit to the United States several years ago, he was shown a filming session of "Can-Can." When he told us that this is trash, we reacted defensively; but inside, those who were thoughtful felt a hideous mortification at the recognition of the truth of his characterization. That the head of state of a nation which we often regard as relatively underprivileged could find himself in a position to reprove us thus publicly is little short of scandalous. What reaction may we infer that educated Europeans

had to this incident? Was this truly the best representation of our own indigenous culture which we could have shown Khrushchev? Had the visitor been the Archbishop of Canterbury, would we have treated him similarly? Ought our National Government feel no concern with the image we thus project?

(c) *Values which accrue as a result of the enactment of S. 1250*

No single bill will accomplish everything which needs doing in the arts; Senator Javits' bill S. 1250 would make an excellent and cautious beginning.

(1) The establishment of a U.S. Arts Foundation would go far toward the creation of a climate of dignity for the arts. Elsewhere I have spoken of this as a serious problem; the problem exists not only at the lower levels, but at the very highest level. Even such generally recognized figures as Robert Frost, Carl Sandburg, or Aaron Coplan may often feel that there is no national recognition or awareness of their contribution; in truth, they bulk larger in the total perspective of world culture than, say, the players in baseball's Hall of Fame. One problem which a U.S. Arts Foundation could and ought study is some appropriate manner of recognition of distinguished service in the arts; but the more important problem is the creation of a general intellectual climate in which there is some reverence for the contribution of men such as these.

Part of the creation of this climate of dignity will follow automatically from the recognition of the independent importance which the arts have which is implicit in their representation in the National Government. The quality of our national concern with the problem may then have a chance to be independent of the attitudes of a chance occupant of the White House or the vagaries of the bake sale. Much will inevitably depend upon the level of person selected to be trustees of the Foundation, the competence of the Director, and the scope with which he is able to implement the provisions of the act.

(2) There is little or no research activity in the arts in this country, although there are areas for exploration here as important in their way as any in the sciences. We build incredibly good electronic equipment, tape recorders, and the like; but the Europeans use these devices creatively in the radio studios of Paris and Munich. S. 1250 does authorize "research in the performing and visual arts," (sec. 6(c)(3), p. 9) although without giving it any special emphasis. The areas for innovation and experimentation in the arts which lie untouched are incalculable. What new arts forms and combinations are conceivable? Where is the Walt Disney of TV? What might television audience enjoy if given a chance? What musical scales might we evolve if the entire spectrum of sound (including sounds presently lying in the cracks of the piano keyboard) were available for use? Should engineers be permitted to change the appearance of our highway approaches to cities solely on the basis of engineering principles, or is there an aesthetic problem? Who asks these questions?

The U.S. Arts Foundation seems to me, in several ways, a logical counterpart to the National Science Foundation. Even many of our most eminent scientists are gravely concerned with the problems of the arts. As a sort of aside on this issue, I might cite the testimony of Dr. Detlev Bronk, then chairman of the Science Board of the National Science Foundation, in hearings before a subcommittee of the Committee on Interstate and Foreign Commerce of the House of Representatives, 85th Congress, 2d session, on Amendments to National Science Foundation Act and Related Legislation, May 13 through 16 and July 24, 1958 (p. 125):

"I have prayerfully considered these various proposals and I do not yet have a firm conviction as to how far we should go with regard to scholarships for scientists only because of the fact that we need in this country so many people versed in many different activities. I view with concern the danger that we might overemphasize the position of science relative to other fields of activity if we give too much support for those who are proposing to engage in study in the sciences relative to other areas of human learning."

(3) For once, in this bill the central subject matter of the arts has been brought for consideration with being made subservient to an educational purpose. This may seem a strange argument to be brought by a pedagogue, but over and over again we use the educational context to bastardize both the content and the presentation of the arts; it is a welcome relief to see the art product considered once for itself alone.

(4) With the establishment of a U.S. Arts Foundation, there would exist an office centrally concerned with drawing together various national efforts in the arts. Our Federal Government is at present involved in the arts through a num-

ber of agencies; certainly it is ineffective to deal with the arts through the Department of State and the Department of Defense, and the lodging of arts programs there, if thought about at all, must be thought to be only temporary. A comparable attempt to organize scientific research work was made. I think, after the war when ORSD and ONR functions, for example, were centralized in the Public Health Service and in the National Science Foundation.

(5) We should see much more private support of the arts as a result of the use of the matching funds principle (sec. 4(a)(5), page 6, lines 1 through 4), a highly desirable effect.

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THE MUSEUM OF IRISH ART,  
New York, N.Y.

CHAIRMAN, COMMITTEE OF LABOR AND PUBLIC WELFARE,  
*The Senate, Washington, D.C.:*

I urge most deeply favorable consideration of Senator Javits bill S. 1250 to establish a U.S. Arts Foundation.

Aid for the depressed areas of the arts is so needed at this time that the modest sum asked for in this bill is shameful when compared to our national income and the subsidies granted to other fields and those given by Russian, the Scandinavian countries, and even poor Ireland.

May you and the other members of your committee realize that this investment could be of lasting value to our people.

My respects to you.

PATRIC FARRELL.

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PREPARED STATEMENT OF HENRY L. WRIGHT, FAIA, PRESIDENT, THE AMERICAN  
INSTITUTE OF ARCHITECTS

Mr. Chairman and gentlemen, my name is Henry L. Wright and I am engaged in the practice of architecture in Los Angeles, Calif. My statement to your committee is being made in my capacity as president of the American Institute of Architects. The institute, now in its 105th year, is a professional association composed of some 170 regional, State, and local components representing almost 15,000 members of our profession in all States of the Union.

Architects of America have welcomed the energetic and effective leadership provided by the current administration in encouraging the expansion of the cultural development of this country. The architectural profession commends the work of the ad hoc committee on Federal Office Space, the establishment of a Pennsylvania Avenue Advisory Council, the progress of the White House Historical Association and the appointment of a Presidential Consultant on the Arts. The board of directors of the American Institute of Architects is concerned, however, that the effectiveness of the present programs will be diminished rather than enhanced by the activation of a Federal Advisory Council on the Arts, as proposed by S. 741, and has taken a position against the proposed legislation.

The bill will authorize the appointment of 21 persons drawn from a variety of artistic fields and backgrounds. We believe that the very nature of such a large and diversified group appointed for long tenure will cause it to deal with generalizations rather than specifics, and may tend to develop an attitude of conservatism rather than vitality in its approach to the development of its programs.

The American Institute of Architects believes that the objective of creating a wider audience for the arts is commendable and is in favor of positive efforts in this direction. Providing funds for traveling exhibits and tours for performing artists would be of value to the public, and would give needed help to many of our promising artists. Matching funds for physical facilities, such as theaters and art museums, would be welcome; the question is, can such funds be utilized in an atmosphere of complete aesthetic freedom, without being subject to the usual controls of public bodies that oversee public grants?

Accordingly, the American Institute of Architects believes that the Federal Government should continue to encourage greater participation in the arts by the American public, but it believes that the development and implementation of the actual programs should be in the hands of the country's architects and artists, and their respective organizations and institutions.

The American Institute of Architects recommends an alternate solution, in lieu of the proposed legislation. We recommend further implementation of governmental liaison with the cultural organizations and institutions through the offices of the Presidential Consultant on the Arts. Through such coordination of activities, particular issues may be studied and recommendations rendered by specific ad hoc committees representing the appropriate cultural organizations and institutions.

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BLOOMINGTON, IND., *September 5, 1962.*

STEWART McCLURE,  
*Chief Clerk, Senate Committee on Labor and Public Welfare:*

I fully support Federal aid for the arts. In my judgment no single activity has done more to promote good will among nations differing in ideologies than cultural exchange programs with Federal aid. These could become a more potent factor in the cold war. In an age of survival science we must not neglect the arts, for they are an essential part of survival.

LEE NORVELL,  
*Indiana University, former president of the National Theater Conference and of the American Educational Theater Association, Department of Speech, Indiana University.*

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PREPARED STATEMENT OF DOROTHEA C. WARD

Mr. Chairman, I am indeed grateful for this opportunity to be able to submit my statement into the record of the hearings held on the above three bills, August 29, 30, and 31, 1962; more especially since I was able to get down from Connecticut, on rather short notice, for the hearings Thursday and Friday.

I believe it appropriate for me to identify some of my community activities which qualify me to speak as an expert on community affairs. My home and voting residence is Litchfield, Conn., and I maintain a home here also.

In 1941 I became assistant director of volunteers, in charge of the training program for the New York City Health Department, as a full-time volunteer. I suspect this came about as a result of OCD reprinting from NOPHN, an article I wrote on "How to Train Volunteers." They printed and distributed over 20,000 copies.

In 1943 I, with 20 or so Washingtonians (having moved here in 1942 (my name was then Mrs. William H. Wells)), were authorized to form "The Citizen Council for Community Planning of Washington, D.C." Its purpose was the concern for the physical aspects of Washington. These encompassed, of course, slum clearance, housing, and recreational facilities in the various sectors of the city. One of its outstanding exhibitions was a photographic contest, open to all, of the slums of Washington held in the National Gallery with Alfred Steiglitz as one of the outstanding judges. It received national recognition and caused quite a furor, which abetted our efforts in being fairly influential in getting the District of Columbia urban renewal bill enacted into legislation, a far from perfect bill because of one amendment imposed by Senator McCarran, as well as some other features. However, it passed at long last after accumulating dust on the shelves.

I was the executive vice president from the inception of the citizens council, as a full time volunteer, until I left in early 1949. It was rough going during those years, with no money practically, and many times we wondered, as I heard you gentlemen express your doubts, as to what you could accomplish without the positive push of the public. Returning to Washington again in 1959 I was amazed to see what actually had been done as a starter, and I am even more gratified to see so many of my executive committee and board members still here and in such high public places working for the same ideals and principles; to name a few, Walter Tobriner, Morris Miller, Col. Campbell C. Johnson, J. C. Turner, Boris Shishkin, and many others. The reason I have mentioned these specific people is that I know they are people concerned with the problems of the arts both locally and nationally.

I am now speaking as an individual in support of the three bills, S. 741, S. 1250, and S. 785, enacted separately or perhaps better, in one new bill. However, if this means delay I say let's take any or all, the sooner the better.

Our position in the world with relation to our cultural relationships, as well as other facets, is in desperate need of strengthening and backing. We need to let

the other countries of the world know that we are not a completely materialistic country, we need them to come, hear, look and see for themselves; let them bring their dollars here, but we have to be able to assure them the Federal Government is back of the cultural developments of its own country; that we are anxious to learn from them what their country is doing in the arts. I believe in stimulating "reverse flow" as was so ably stated by Senator Fulbright recently, as every healthy factor in improving our public relations with other countries.

It is because I believe so strongly that more knowledge and information about our and other countries' activities that I am very pleased to have been asked to serve on the editorial board of the "Washington International Art Letter." This is an outgrowth of the interest stimulated by the overly sizable "Old Market Gallery Art Show" held in Washington, D.C. I had the great privilege of being cochairman with Daniel Millsaps, a professional artist and a fellow of the International Institute of Arts and Letters.

I was asked because of my considerable experience with volunteer organizations and this was to be a volunteer committee. It was my first experience on an art exhibition, but I should like to say here that it was one of the most stimulating and satisfactory to me because of the contacts and interest of the exhibiting artists and their enthusiasm. We had artists from practically every State, including Puerto Rico and the Virgin Islands, as well as many foreign countries entered by the artists or agents living and working in this area.

Because of the thousands of questions Mr. Millsaps and I were bombarded with "on how to do it, what to do, etc." we decided to produce the "Community Art Show Organization Guide and Illustrated Catalog." Mr. Millsaps and I not only chaired the art show as a public service, but we also prepared the guide as a public service. The royalties for the book go to the Art Show Committee of the Capitol Hill Community Council, our sponsors. They will be held to be applied to, we hope, another art show. It is obvious that acquiring expert advice from professional artists or professional community organizers without compensation is far from ideal.

It is too much to ask artists to be community organizers, but community organizers need the advice and help of professional artists. I believe that this combination with Mr. Millsaps as a professional artist and myself as the community organizer, was especially significant; because this was defined in our art show catalog and guide, it has been the reason for the demand for the book.

I should like to comment briefly on some of the testimony during the hearing as well as some of your committee members' remarks. I shall begin with my negative reaction, on those of Mr. Richards of the Phoenix Symphony Orchestra. I think that Phoenix, Ariz., is a most unusual and fortunate city to be able to still happily cull money from its private citizens for all of its cultural activities. The demand for additional support from other communities does not seem to bear this out. I should also like to point out that the musicians are only on a part-time basis and again, Phoenix is lucky to have musicians who can afford part time. The fears he professed to Government control, stifling the artistic creative effort; these I do not agree with. I am more concerned with the possible control and pressures which are apt to be embodied in what has been known as the private philanthropy breadbasket, or the pressure or favors for some special individual.

I am heartily in favor of Mr. Hull's (of the New York Arts Council) statement that "the council is an administrative entity and, as such, has a responsibility to leave artistic decisions to those best qualified to make them. Any other premise could lead to the imposition of an 'official taste' and this, we feel, must be avoided."

I feel that this is unquestionably embodied in the spirit of the Advisory Council and, in fact, all of the legislation. One of the other fears expressed by one of the witnesses is if all of the members of the Advisory Council were representative of national organizations, many with vocal and effective lobbies, too much pressure might be exerted for any one special interest. This, I think, Mr. Chairman, is a pitfall that is ever present, but I do not believe it to be a real hazard that cannot be controlled.

If I am correct, Senator Javits, Senator Clark, and you expressed yourselves on the advisability of getting the President to set up a Citizens Advisory Committee now, of which he has the power to do. (This Committee is not to be confused with a Presidentially appointed advisory council.) I would hope that he will do so and that this Citizens Committee would be comprised of subcommittees of well qualified representative citizens experienced in the fields of the

plastic arts, the performing arts, the arts and crafts, and community organization. Such subcommittees could be of inestimable value in providing your committee with a grass roots and professional advice you so urgently requested to help push these three bills or one bill embodying them all, into action and acceptance.

Thank you very much, Mr. Chairman, for permitting me to submit this for insertion into the record of the hearings.

INSTITUTE FOR ADVANCED STUDIES IN THE THEATER ARTS,  
New York, N.Y., September 4, 1962.

Hon. JACOB K. JAVITS,  
U.S. Senate, Washington, D.C.  
(Attention: Mr. Allen Lesser).

DEAR SENATOR JAVITS: Since the hearings were arranged so suddenly and I am away from IASTA, I am acting upon a suggestion that my views, as president of IASTA, be read into the record. They are my views and do not necessarily represent the views of all identified with IASTA.

"The emergence of theaters across the country like the Alley Theatre, Houston, Tex.; Fred Miller Theatre, Milwaukee, Wis.; Actors' Workshop, San Francisco, Calif.; the Tyrone Guthrie Theatre, Minneapolis, Minn.; Front Street Theatre, Memphis, Tenn.; Arena Stage, Washington, D.C.; as well as New York's Phoenix Theatre and the projected Lincoln Center Repertory Theatre—to say nothing of the Shakespeare festivals from Stratford, Conn., to San Diego, Calif.—attest to a reawakening of the need throughout the Nation for a living theater of new plays and the classics; ballet, opera; in short, the performing arts as a dynamic and essential part of national culture and education.

The work of the institute proves that the American theater artist does not resist difference but aspires to learn each contrasting style, be it occidental or oriental. He needs only to be given the opportunity and it is to provide this opportunity the institute has been established. IASTA is supported entirely by contributions from public-spirited citizens and foundations."

"With the passing of the American acting families, like the Booths, the Drews, and the Barrymores; with the disappearance of the American stock company and vaudeville the art and craft of theater, which had been carefully nurtured since the days of the John's Street Theatre of 18th century New York—which in turn had received a tradition and a craft from the theaters of Shakespeare, Moliere, and Sophocles—have been largely lost. Domestic critics and visiting critics from abroad look at our summer Shakespeare festivals, for example, and decry the American actor's lack of technique and skills to meet the challenge of Shakespeare, alone."

"The Nation's need was vividly expressed by Onoe Baiko VII of the Kabuki-za, Tokyo, Japan, at an Institute for Advanced Studies in the Theater Arts seminar on acting and dance: 'To learn and to master a tradition of acting and dance which 16 generations of performers have developed, does not lead to a loss of freedom; rather, that performer who applies himself to such mastery becomes truly free to express within a body of technique what is uniquely his personality and insights as an artist.'"

The U.S. Arts Foundation (S. 1250) is a necessity:

"To return to the American performer his heritage; to put the American theater once again in contact with the world theater tradition of ensemble, technique, craft, and art; to realize ultimately a national American theater, staffed with actors, directors, designers, and teachers equipped to meet the challenge of Shakespeare, O'Neill, and a repertory of world classics from both East and West requires Federal support."

Sincerely,

JOHN D. MITCHELL, *President.*

BACK STAGE,  
NEW YORK, N.Y., August 30, 1962.

Senator JACOB JAVITS,  
U.S. Senate, Washington, D.C.

DEAR SENATOR JAVITS: Thank you for your invitation to appear before the Senate committee on your bill, S. 1250. Unfortunately, with the season starting here, it's impossible to get away at this time. I would like to submit a very brief statement for the record:

Senators, I'm sure that spokesmen from the various unions will give you the facts about the deplorable conditions facing members of the entertainment

profession. However, they do not tell the whole story. There are thousands of nonunion people working off Broadway who work for \$14 to \$20 per week if they are lucky, or no salary at all. These performers are professionals, dedicated to the arts, who have not been lucky enough to obtain work in a union show.

The lack of Government aid to the arts is a waste of our natural resources. It is especially unfair to the Midwest and the South because: they do not have any live theaters to speak of; their most artistically talented people throng to New York City because of lack of opportunities in their home States; the parents of these young people send them money for years to help support them in New York. Under present conditions, money and talent goes to New York City from all parts of the country and nothing is returned. Passage of bill S. 1250 would guarantee every State receiving a share to promote the culture of the Nation.

One final point. Every time governmental aid to the arts is mentioned, someone raises the bugaboo of governmental interference. Back Stage in the past year has printed surveys of 30 countries presently supporting the arts. These 30 countries were all democracies. Each had a program that was unique in the manner that it supported the arts but one factor was universal—they all recognized that the Federal Government had a responsibility toward encouraging their culture. If tiny countries like Ireland, Israel, New Zealand, Switzerland, et cetera, can spend millions to promote their culture, it certainly behoves the United States to allot a pittance.

Senators, I strongly urge the passage of S. 1250.

Sincerely,

ALLEN ZWERDLING.

DEPARTMENT OF THE AIR FORCE,  
OFFICE OF THE SECRETARY,  
Washington, September 13, 1962.

Mr. STEWART E. McCLURE,  
Chief Clerk, Senate Committee on Labor and Public Welfare,  
U.S. Senate.

DEAR Mr. McCLURE: This is in response to your request for information concerning the Air Force recreation program which was mentioned by a representative of the National Recreation Association during the recent hearings held by the Special Subcommittee on the Arts, Committee on Labor and Public Welfare. Also attached are the transcripts of the hearing which were made available to us.

If we can assist you further in this matter please let us know.

Sincerely,

DONALD W. PAFFEL,  
Colonel, USAF, Chief, Congressional Investigations Division, Office of  
Legislative Liaison.

#### AIR FORCE RECREATION PROGRAM

##### A. GENERAL

(1) The USAF special services program covers a wide span of leisure time activities. It is designed to assist commanders in developing and maintaining the mental, physical, and social well-being of uniformed personnel and their dependents stationed throughout the world. Although there may be as many activities conducted at base level as there are divergent interest groups, normally the Air Force special services program falls into the broad categories of sports, arts, crafts, and hobbies entertainment, motion pictures, service clubs, officers' and noncommissioned officers' open messes, dependent youth activities, and various special interest groups activities.

##### B. ARTS AND CRAFTS PROGRAM

(1) The Air Force arts and crafts program is designed to promote morale and increase efficiency and skills in relation to vocational and avocational interests through active participation in constructive activities during off-duty hours.

(2) The program appeals to children, adults, and groups from all walks of life, regardless of background, training, and native skills. The program is readily

adaptable to vocational or avocational trends making it possible for anyone and everyone to develop lifetime interests or hobbies.

#### C. SCOPE

(1) The arts and crafts program is in effect, in varying degrees, at most Air Force bases, stations, and remote sites throughout the world. To meet the diversified needs and interests of Air Force personnel wherever stationed, activities range in scope from complex machine-tool operations at well equipped bases to simple handicrafts at installations where facilities are limited. The activities include:

(a) *Auto crafts*

1. Designing and construction.
2. Repairing (motor, body, chassis).
3. Welding.
4. Finishing.
5. Self service (lubrication, washing).

(b) *Wood crafts*

1. Constructing, refurbishing (furniture, boats, trailers, etc.).
2. Upholstering.
3. Turning and carving (dimensional construction, sculpture).

(c) *Electronic crafts (television, radio, hi-fi)*

1. Repairing.
2. Construction.
3. Testing.

(d) *Photo crafts*

1. Camera technique.
2. Processing (film print).
3. Portraiture and lighting technique.
4. Experimental photography.
5. Camera clubs.

(e) *Leather crafts (clothing, accessories, furniture)*

1. Designing.
2. Constructing.
3. Decorating.
4. Furnishing.

(f) *Metal crafts (copper, silver, cast iron, aluminum)*

1. Spinning, turning, raising, casting.
2. Sculpture.
3. Tooling.
4. Jewelry making.

(g) *Lapidary (gems and minerals)*

1. Collecting and identifying.
2. Cutting, polishing, shaping.
3. Jewelry making.
4. Clubs, field trips.

(h) *Ceramics (jewelry, pottery, china, sculpture)*

1. Modeling, throwing, casting, constructing.
2. Enameling (metal, glass).
3. Mosaic constructing.
4. Glass working.

(i) *Plastic crafts (liquids and solids)*

1. Molding (boats, cars, furniture).
2. Casting, carving, cutting, polishing, bending (jewelry, room dividers, models).

(j) *Fine arts*

1. Literature and music appreciation :
  - A. Annual Air Force short-story contest.
  - B. Music appreciation (by means of records available through libraries and service clubs).
  - C. Base libraries.

## 2. Painting:

- A. Oil-based media.
- B. Water-based media.

## 3. Drawing (pen, pencil, brush):

- A. Inks.
- B. Graphites.
- C. Pastels and chalks.
- D. Charcoals.
- E. Crayons.

## 4. Graphics (block, lithograph etching, silk screening):

- A. Preparing.
- B. Processing.
- C. Printing.

*(k) Special programing*

1. Special programs may be organized for groups that require special attention such as:

- A. Hospital patients.
- B. Dependent children.
- C. Scouts.
- D. Wives' clubs.

2. Activities are varied and directed to age level and physical ability of groups for example:

- A. Arts and crafts classes for dependent children (after school and Saturday morning).
- B. Exhibitions of children crafts (loan sources: public schools, supply companies, gallery circuits).
- C. Scout crafts (wood lore: pottery, weaving, basketry, etc.) merit badge requirements.
- D. Demonstrations and exhibits at wives' club meetings.
- E. Special classes for women only (WAFS, wives, etc.)
- F. Family night (special supervised activities for every member of the family).
- G. Organized classes for beginners, intermediate and advanced groups, in all activities on a scheduled, periodic basis.
- H. Orientation tours for newcomers through crafts facilities.
- I. Orientation tours to nearby community arts and crafts centers.

*(l) Instruction*

1. *Standards.*—Although primarily a recreational activity, the arts and crafts program is designed to provide groups and individuals with effective and professional instruction based on sound educational philosophy and standards.

2. *Scheduling.*—Class schedules are published, distributed, and posted. Classes may be established as follows:

- A. Courses of instruction for beginners, motivating tours, conducted visits to exhibits, participation demonstrations, and lectures.
- B. Courses of instruction for individuals and group classes as intermediate in their crafts background, desiring further advanced training under competent skilled instructors.
- C. Courses of instruction for advanced groups desiring advanced study in professional techniques.

*(m) Contests*

Contests initiated by the Department of the Air Force, major commands, numbered Air Forces, and bases will vary each year depending upon base level interests and nationwide trends. Contests that may be anticipated as annual events are the model airplane, photography, and short-story contests. Bases are encouraged to hold other types of contests in addition to the Department of the Air Force sponsored competition. Some of the base level contests that are conducted are as follows:

- 1. Fine arts (paintings, graphic prints, drawings, and sculpture).
- 2. Crafts (leather, plastics, ceramics, wood, metal, glass, and stone): These types of contests are usually climaxed with an open house exhibition of all entries, professionally displayed.

## D. PROGRAM SUPERVISION

(1) The major commands are responsible for developing and supervising the arts and crafts program of bases and installations within their commands. The

number and type of activities offered are usually determined by the number and location of personnel, accessibility to other recreational facilities and needs peculiar to the installation. Major commands have received invaluable assistance from the National Recreation Association in this field. The National Recreation Association has made available special consultants to make surveys and analyze needs, train leaders, help draft manual of operations, and provide continuing service to adapt the program to changing needs of men and their families.

(2) Attached is a National Recreation Association brochure outlining the services available to the Armed Forces by request to that organization.

BY REQUEST—SERVICES TO THE ARMED FORCES

(By the National Recreation Association)

*When?*

Off-duty hours are morale hazards—or morale builders.

On request, the National Recreation Association helps the men at remote posts and the service families at great installations make the most of free time. Americans all, wherever they may be, deserve an opportunity to use their own time happily and creatively.

NRA is ready to help make sure that they can.

Men in a Nike battery say there's nowhere to go for sports or socializing. A call to the NRA representative brings invitations from nearby communities to use golf courses, swimming pools, join clubs.

Teenage youngsters of families on a big airbase need leadership and a meeting place. A request to NRA results in a training course for volunteer leaders, a quick and expert survey of available space, a plan for its use.

When commanding officers request it, NRA consultants analyze needs, train leaders, introduce activities that develop alertness and new skills, suggest organization and facilities that turn boredom into action.

Such NRA analysis recently resulted in a flourishing program of challenging arts plus a variety of practical crafts for men in the Air Force and their families. Now the man from NRA has helped draft a manual of operations, a plan for hobby shops. NRA gives continuing service to overcome difficulties and adapt the equipment and program to changing needs of men and their families.

*Why?*

Why do all four branches of the Armed Forces maintain top-level close working contracts with the National Recreation Association? Why do commanding officers request NRA service?

Because NRA has been studying the recreation needs of the Armed Forces—and meeting them—ever since 1917. The association then was called on to provide nationwide off-duty recreation opportunities for men in uniform. It did the job at the request of the War Department Commission on Training Camp Activities, through the special agency created for the purpose: War Camp Community Service.

In World War II the association was once more called to special service. In the Korean conflict and through the continuing years of the cold war it has continued its service—by request.

*Where?*

The services of the NRA, given on request, are custom made to the job that must be done. Top-level consultation with defense commands at the national level develops general policies for service and outlines broad areas of need.

Representatives in the eight NRA districts cover the country, provide on-the-spot service. Special consultants, invited by theater commanders, go all over the world; make surveys and recommendations; help solve small and large problems; give training to volunteer youth leaders, special services officers, service club directors.

*Here*

Taken from district representative reports is a checklist of the kinds of services the Armed Forces asked for—and got—from the NRA in 1 year:

1. Help on base-community relationships in the United States:

(a) Big bases—brought base and community together to arrange for use of playgrounds, golf courses, libraries, museums, swimming pools, school buildings by men in the Armed Forces and their families.

(b) Missile-launching crews and other small isolated groups—devised portable recreation equipment, introduced officers and men to recreation resources for hunting, fishing, camping, as well as resources in nearest communities.

2. Planning base recreation facilities.
3. Planning base recreation programs.
4. Advance planning for common recreation facilities for base and community before base was actually set up.
5. Similar advance planning for recreation programs.
6. Helping develop organization, equipment lists, and manuals for new and more challenging off-duty programs.
7. Helping develop job descriptions, standards, for civilian recreation leaders and specialists.
8. Locating suitable people for the jobs; screening applicants.
9. Training volunteer and professional leaders in arts, crafts, social recreation, youth leadership, and other aspects of recreation.
10. Developing schedules of fees and charges.
11. Surveying resources and needs.
12. Supplying materials—booklets, photos, slides, magazine articles.
13. Setting up meetings—drive-in conferences for the military and civilians, special sessions at district conferences, other special meetings including joint planning of the National Recreation Congress.
14. Preparing directories of available civilian recreation facilities and people to contact in the area.
15. Consulting on special problems—small-craft boat launching, ramps, swimming pool covers, picnic shelters, craft supplies, maintenance, recruiting volunteers for recreation leadership.
16. Providing continuity of recreation services through changing special service assignments.
17. Helping interpret the recreation needs of servicemen and their families to commanding officers, the Congress, the public.

#### *How?*

A phone call or letter from the responsible officer to NRA headquarters will bring the man from NRA—to solve an urgent problem or just to talk things over.

This backup service to servicemen and their families is made possible by appreciative Americans all over the United States who help to support the NRA through their local community chests and united funds.

Wherever Americans stand guard for their country—NRA service is available on request.

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[From the Providence Journal, Jan. 25, 1962]

#### THE ARTS COUNCIL OPENS A ROAD TO A RICHER CULTURE

The formation of the Rhode Island Arts Council satisfies a longfelt need in the State's cultural life. The road to fruitful cooperation has been opened, and it is our earnest hope that the council will grow in stature, fulfilling its high purpose to "serve and strengthen the cultural life of the State."

There are two jobs which the council can do, it seems to us, without infringing on the prerogatives of any of its members—and the range of membership can be wide. The first job is the very practical one of serving as a clearinghouse for the scheduling of concerts, performances, and exhibitions.

Too often in the past, events of cultural interests have been scheduled without reference to other cultural activities. This unhappy state of affairs harmed not only the attendance and interest of overlapping functions, the public itself was affected in that it had to make choices of attendance it need not have made.

By integrating schedules, whether of concerts or art shows, operas or plays, maximum public attention can be focused in sequence on each event as it comes along. Sponsoring groups will profit, and the public itself will be able to get a far broader picture of cultural activities in the State.

But the second job for the council also is highly important. It can serve as the collective voice of the arts and artists of Rhode Island on matters of public interest. How better assure a place for the arts in such programs as downtown renewal than to give the arts a strong and lively collective voice in the planning of renewal?

We are not suggesting that the council should try to serve as a cultural czar. The council itself has no such designs, and even if it had, the tradition of independence in this State would make the venture impossible. Its purpose must be to induce cooperation by the stature it holds in our society.

The council is off to a fine start. Seven organizations, mostly of a musical nature, have joined to launch the council, and we hope that others in the visual and performing arts will hasten to join. A device to enhance the standing of the arts and to enrich Rhode Island's culture is being fashioned, and we wish the venture well.

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#### LAISSEZ FAIRE OR AID?

##### BRITISH ARTS COUNCIL SHOWS HOW SUBSIDY MAY WORK HERE

(By R. O. Berdahl, assistant professor of government at San Francisco State College doing research on the British Arts Council)

LONDON.—As a result of Secretary of Labor Arthur J. Goldberg's recent proposal for Federal aid to the arts, a debate may soon arise over the issue of whether or not the National Government should get involved in such a sensitive area.

Some Americans endorse the principle of Federal aid in almost any form; others just as stoutly oppose it, no matter how worthy its goal. But probably a majority in this case would favor the end in question—the flourishing arts—and yet question whether Federal aid as the necessary means is not incompatible with the artistic freedom so essential to creative work.

But is the choice strictly limited to direct national intervention or continuance of the present system of *laissez faire*? In Britain, the example of the arts council shows that effective governmental assistance can be given through an intermediate agency operating with a light touch and without the bureaucratic trappings that so many people in this country fear. While America's vast size, ethnic diversity, and federal form of government make it unlikely that any transplantation of the arts council would succeed out of the more intimate and homogeneous British context, a knowledge of the British experience should, nevertheless, help to enrich the range of alternatives that we consider in the healthy debate to come.

The arts council was created by royal charter in 1946, after a successful wartime experiment in state aid to the arts. It is composed of not more than 16 persons selected by the Chancellor of the Exchequer from among people with a particular knowledge of, or concern for, one or more of the arts. Although such members might belong to actors equity, the Royal Academy of Music or the Institute of Contemporary Art, they are in no sense chosen as representatives of these institutions, but entirely as private individuals. There are, in addition, approximately 70 other persons who serve on advisory panels for the fields of music, drama, art, and poetry.

#### *Diversity*

With some 86 persons thus associated with council decisionmaking, the danger of one artistic point of view prevailing is greatly lessened. Normal tours of duty (all unpaid incidentally, except for those of the seven members of the executive committee) are 5 years, and rotation in office provides further diversity. Nevertheless, there has been criticism of imbalance on the council, as, for example, when Sir Thomas Beecham attacked its opera panel in 1949 or when leaders of conservative art circles accused the council of being dominated by "modernists." But the relative absence of irate letters to the Times of London in recent years would seem to indicate that efforts to achieve a balance have been increasingly successful during the fifties.

The arts council receives a yearly grant from the Government on the basis of what the Chancellor of the Exchequer thinks the country can afford. (In 1960-61 the grant amount to \$4,200,000.) Because of Britain's uneasy economic situation, the Government refuses to make grant commitments 3 to 5 years in advance, so the council must plan its budget year by year like any ordinary Government department. However, the council is not a Government department, and the Chancellor has no power to direct its policies or even to dictate how much money shall be given to whom.

An assessor from the Treasury does sit with the council to keep himself informed of what is going on, but his role there is confined to the giving of advice.

The council's accounts are later audited by the Controller and Auditor General, and occasionally its officers may be called before legislative committees of Parliament to explain council policies and modes of operating; but within these broad limits, the council has near absolute discretion how it shall distribute its grant.

The arts council has moved steadily away from the wartime precedent of being a commissioning agent for concerts, plays, and artistic performances. Now with the exception of the field of art, where it continues to sponsor such highly successful ventures as the Picasso and Van Gogh exhibitions, the council has turned to direct subsidies of the opera and ballet companies, the symphony orchestras and nonprofit theater companies, leaving the commercial arrangements for their performances to other parties.

#### *Judgments*

Similarly, the council has closed its regional offices, which used to give direct aid to various local amateur groups in favor of subsidizing middle agencies, such as the National Federation of Music Societies, allowing them to decide which groups are worthy of help.

A major goal of these policy changes has been to turn over as many of the artistic judgments as possible to the bodies most qualified to make them. In the field of drama, for instance, the council no longer chooses plays to be performed, but rather aids nonprofit theater companies of proven worth and permits them to select their own productions. By this method of subsidy, the council avoids most of the controversy that would arise if Government officials attempted to support some plays while rejecting others.

The whole field of drama received only \$430,000 in 1960-61. This was parceled out among 40 different institutions, with the Old Vic's subsidy of \$112,000 leading the list. Actually, in many cases the council's help is more psychological than financial, for its grants are often in the form of guarantees against losses, and no money changes hands when a company has had a successful fiscal season.

#### *Liaison work*

An arts council officer sits as assessor with the governing body of each recipient institution and handles most of the necessary liaison work. Occasionally one hears an allegation of council interference in somebody's internal affairs (there was a lively exchange in the Times here in 1958 about Joan Littlewood's Theatre Workshop experiment in East London), but generally the institutions receiving help are quick to rush to the council's defense.

In the field of music, the lion's share of help goes to opera and ballet companies at Covent Garden and Sadler's Wells. Criticisms are periodically voiced in Parliament and the press at the heavy concentration on opera and ballet in London, but the council has firmly insisted on its duty to support quality before quantity, or, more nicely put, to maintain high standards before attempting too broad a diffusion.

#### *Other categories*

There are four other categories that receive the council's financial aid, but the amounts involved are quite small. Painting, poetry, arts festivals, and local and regional arts centers—these categories together were granted only about \$175,000 in 1960-61, more than 50 percent of which went to support the exhibitions of paintings put on tour by the council.

It is not, however, in terms of the amount of financial aid that the British example is impressive, for even adding the sizable \$11 million grant made directly by the Government to various public museums and galleries, the British total does not compare favorably with those of most other European countries. Where Britain does shine, and where its experiences are most relevant to the awakening American interest in the subject, is in the delicate system of techniques that have been devised to administer the grants.

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BRITISH ARTS PLAN MAY GUIDE THE UNITED STATES—COUNCIL GRANTS AID EFFORTS  
THROUGHOUT NATION

(By James Feron, special to the New York Times)

LONDON, February 7.—A small English art society asked the Arts Council of Great Britain recently for a grant of £10 (\$28) to help put on a poetry reading.

The townspeople explained that they had persuaded a well-known London actress to do the reading but had been unable to raise the full £50 necessary for expenses.

The Arts Council, a 15-year-old channel of Government subsidy to the arts, agreed to help the poetry group. It has also spent millions of pounds helping to support and encourage other art forms in Britain.

Generally regarded as a success here, although not exempt from criticism, the Council has served as a model to Australia, New Zealand, Ceylon, Ghana and Nigeria. One of the next interested parties may be the United States, officials feel.

Secretary of Labor Arthur J. Goldberg recommended in December that the U.S. Government consider means of subsidizing the performing arts. There are reports that Washington officials are already studying the Arts Council's machinery.

Sir William Emrys Williams, Secretary General of the British organization and one of its founders, said in an interview this week that "what has happened here may happen in the States."

#### ASSISTANCE PLEDGED

He said that although American officials had not been in contact with him since Mr. Goldberg's speech, he and his staff would be glad to offer what advice they could. They were approached before, mostly by Members of Congress, Sir William said.

In discussing the history of the Council, he said that fears of political pressure had proved unfounded. The Council, he noted, was chartered by the Government, which gave the Chancellor of the Exchequer power to appoint an unalarmed 15-member board with knowledge of and interest in the arts.

The board, which has a rotating membership, appoints advisory bodies on "the theater, opera, ballet, painting, sculpture and so forth," he said, "and with their help, decides where the grants will go."

"Parliament has never withheld funds," Sir William said, "although the Chancellor frequently whittles down our requests. And his only power over the board, incidentally, is to remove a member or members—and he has never had to do that."

The Council's allocations, which have increased ninefold since 1946, amounted to almost \$5 million in the latest budget. Sir William said the next budget would provide for about \$6,300,000.

#### HALF OF FUNDS SPENT IN LONDON

Half the Council's funds is used in London and the other half spent in the provinces. This has prompted some criticism by persons who say that the provinces need the art subsidy more than London does.

Sir William says that the Royal Opera House at Covent Garden and other opera and ballet take up most of the London costs, "and they have touring companies that go all over England, Scotland and Wales."

"We used to have many more touring companies," Sir William said, "and not just ballet. But we learned this was nonsense. They appeared on the stages of townhalls and large schools. It was awful." The Council is now providing funds to build theaters.

Sir William observed that because of the vastness of the United States some of the Council's techniques would probably not work there. "We've learned to resist spreading out assistance over too broad a base," he said. "There's no point in subsidizing mediocrity."

The secretary general said that until theaters were built in the smaller cities, "we will bring the people to the theaters." He described a low-cost-ticket, chartered-bus tour that has proved popular, commenting: "We have put the audience, not the play on wheels."

[From the New York Times, Mar. 11, 1962]

#### "TO COME TO THE AID OF THE ARTS"

That is a vital task of a nation as "prosperous and progressive" as ours, says the Secretary of Labor—He proposes that the Government take an active part

(By Arthur J. Goldberg)

WASHINGTON.—It has been said of Americans that we are respected for what we can do but not for what we are, that we know how to work but not how to

live. Much of this is mere caviling by those who are blind to the drive, the hard pragmatic realities and the absorbing challenge of American history, and who would judge a people on the posture of their arts rather than their sum of achievements in the economic and political and social fields.

At the same time, it is a useful reminder to us that the condition of the arts is a vital question in any society—and should be so especially in ours, with its ideals of measurement of worth by individual, not mass, standards. President Kennedy's recent appointment of August Heckscher, director of the Twentieth Century Fund, as White House cultural coordinator is an indication that the arts will enjoy greater consideration in the environment of public policy than has been their fortune in the past.

How is it with the arts in America today? Their condition can be described as extremely healthy in one aspect, but extremely hazardous in another.

There is a great difference between interest in the arts and support for the arts. There is an even wider difference between the cultural life we enjoy and what we might enjoy. The total figures measuring artistic activity in America are impressive enough to convince one that a new era may be at hand; yet they are less impressive when one looks at them in terms of the people involved.

The Department of Labor's recent edition of the "Occupational Outlook Handbook" includes for the first time a section on the performing arts—musicians, dancers, actors, and singers. The employment outlook as reported, based upon the most careful and extensive surveys and interviews within each occupation, can only be described as bleak. Employment opportunities in each of the fields are limited and highly competitive. The earnings are not large, and in the case of many artists, employment is intermittent.

We do not have too many artists; we have too few opportunities for them. It is true that the artist will practice his art even under the most difficult conditions, but it is also true that, in a nation as prosperous and progressive as our own, there is no reason why the artists cannot be productive and reasonably compensated. In proposing my own six-point solution, I admit to some basic convictions.

First, I believe a flourishing cultural life is an essential, not an ornament, to the health and strength of a free society.

Second, I doubt if economic success is a proper or meaningful test of the value of the arts, and especially the fine arts. Whether they are able to support themselves at the box office is the least meaningful criterion of their true value.

Third, I believe it is well within the proper responsibility of Government in providing for the general welfare to do its part to help rescue troubled art forms from obsolescence.

In a complex, modern society like our own, art of all kinds is called to one of the essential services of freedom—to free man from the mass. Art—whether on a stage, in a gallery, or in a concert hall—asserts the supremacy of the individual. The insight of the artist leads to cultural discovery for all of the people. No one who has known the impact of a great artist's work can fail to appreciate the legend of Michelangelo who went in the dark of night to his studio, inflamed by the rumor that a competitor had laid claim to his statue "Pietà," and chiseled across the ribbon of the gown the inscription, still deep-etched to this day, "I, Michelangelo, made this."

My second conviction—that economic success is not a proper criterion for judging the value of either the artist or his art—is controversial to the extent that it goes against the grain of an affluent middle class with a tendency to measure the value of an art form in terms of financial worth or personal status. One dire result of this tendency is "made taste," whereby a publisher, an art dealer or a producer peddles price and sensationalism in place of quality. There is great contempt for the arts in attitudes that reduce them to investments, status symbols, or vehicles for sensationalism.

The danger, of course, is that those art forms without commercial value lead a precarious existence on the edge of extinction. This works to the extreme disadvantage of the artist who may feel impelled to try to become financially successful merely to justify himself in terms of the society around him.

In the same way, artistic institutions are suspect if they are not able to stand the test of competition—as though opera and professional football were similar profitmaking ventures and a loss at the boxoffice a fit prelude to failure for both.

To free our art forms from destructive financial tests is to protect them from the tyranny of the majority. Alexis de Tocqueville, whose observations on democracy are illuminating to generation after generation, feared that democracy might fail precisely because the majority will would lead to the triumph of con-

formity and mediocrity. It has certainly been one of the great failures of the television industry that it has been subservient to the will of the majority, as measured by "experts" and in reaching for the most common of artistic denominators has rejected the aspirations of the minority, even though that minority may number several millions of people.

In sum, if art is essential to a free society, then it must be supported and encouraged and helped to flourish. If the arts are to flourish, they must be relieved of total dependence upon the marketplace and upon majority opinion and taste.

I recommend a six-point partnership for the support of the arts in America. It is predicated on acceptance of the arts as a new community responsibility and is based on the principle of diversity and variety. The members of the partnership are the public, private patrons and benefactors, corporations, labor organizations, local and State governments, and the Federal Government. Each of the partners has a distinct responsibility.

Regardless of any subsidy the principal source of financial support for the arts must continue to be the public. An art form without an audience ceases to have meaning. And how many times have we heard people decrying the state of an art form like the theater but seldom attending and offering no support?

There are esthetic problems in public support, of course. If the theater or the ballet do not offer living art to the public, then the public might well turn away. It is the responsibility of the artist to merit public support. A viable art requires a voluble public. Whatever its form—whether through increased participation in season subscriptions or through special contributory associations—public support is the keystone to artistic vitality, and the public must expect to provide a greater portion of the costs.

This is not to discount the continually vital role played by the second group of partners—those individual patrons and benefactors who have been bearing the main burdens for support of institutions like the Metropolitan Opera, and through whose generosity many communities now enjoy great art museums and other cultural resources. Furthermore, in a period of artistic experimentation such as our own, many of the best artists will run ahead of, or even contrary to, the general standards of the time. They will be forging ahead, leaving general public attitudes and perceptions far in their wake. Here the support of enlightened patrons can have the most profound and fruitful consequences.

Thirdly, the American corporation, a center of unprecedented power and wealth, has only recently awakened to the value of the arts as a complement to architecture and as a medium by which the "image" of the business can acquire distinction. While many corporate executives are sponsors of the arts, and some companies help support the arts in their communities, the corporation as an entity has not, as a rule, considered support for the arts in the same light it has support for educational, charitable and health activities. One can hardly walk into a corporate building erected in the past 5 years without noticing the painting and sculpture that adorn the reception rooms and private offices—work often done on commission. But thus far, the contributions of business to the arts remain only a fraction of its generous contributions to other community needs.

This is true, also, of the funds and foundations that have risen from corporate fortunes. It may be impossible even to suggest an adequate proportion of expenditure for the arts; a review of the statements of our largest funds and foundations, however, reveals what appears to be comparative neglect of such support. When two noted American funds recently offered assistance to a Washington repertory theater, Arena Stage, for example, it was the first such artistic venture for one.

Even more important, in my view, would be the great vote of confidence in the American artist that corporations could cast through their advertising. Each year, truly vast sums of money are poured into corporate advertising—yet the amount that involves the fine arts is relatively small, and the art forms sponsored by advertisers are few.

A responsibility similar to that of corporations is the one that attaches to the American labor movement, which by its nature is pledged to the betterment of the American community. Labor unions have been slow, on the whole, to develop specific forms of support for the arts—but the exceptions, like sponsored concerts for children and the showing of paintings in union-sponsored exhibitions—are notable. They indicate what can be done, and should be done in larger measure.

The next large partner in the program of diverse support is the local government—the primary source of public support for the arts. A subsidy program that

resulted only in large collections of art works in big cities, showing only to certain urban audiences, would defeat its own purpose. Art grows out of the life and spirit of a community; the artist reaches for his inspiration to the world around him, and today art, more than any other enterprise, preserves the intimate and personal nature of American life outside mass institutions.

Today, communities willingly provide housing and custodial care for art collections and historical museums; one wonders why more of them should not provide for operas, ballets, symphonies, and local repertory theaters as well. Universities now make provision for professors-in-residence and artists-in-residence; why shouldn't municipalities?

The sixth partner is the Federal Government. I believe one of the most important immediate steps which the Federal Government should take is to establish a Federal Advisory Council on the Arts.

At present, the interest of the arts in America is represented in the councils of the Federal Government only in the individual attitudes of members of Government, encouraged by the example of President and Mrs. Kennedy.

But still the artist is without the kind of representation that will permanently insure that his interests are heard regardless of prevailing attitudes.

A Federal Advisory Council, composed largely of artists themselves, would provide that representation. The field of the arts is, at present, rich in one aspect—in ideas and proposals to improve the economic status of the individual artist, and to rescue endangered art forms from economic oblivion. But there are few formal vehicles by which these ideas can be examined and brought to reality. There is, especially, almost a total lack of public policy in regard to the arts, at a time when many proposals—such as those relating to taxation—bear directly upon public policy. The Council would have those two most important assets—undistracted concentration on its subject, and a voice of prestige and formal influence.

As a national clearinghouse of ideas, the Council could have an effect not only upon the making of public policy in regard to the arts but also in influencing national attitudes regarding them. Its proposals would be designed as much to encourage private initiative as to influence governmental action. By keeping constantly alert to the status of our cultural resources, the Council would also be alert to ways to maintain and increase them.

One much-needed function in the arts field is that of liaison. While there are many strong and independent spokesmen in each of the artistic disciplines, there is no agency that can approach or cooperate with local and State governments and private institutions on a permanent, statutory basis so that public policy is a coordinated whole serving the art community. Short of individual bills by Congressmen and individual petitions to State and local governments, art is the orphan of American public policy.

What is to prevent the realization of this needed assistance? Those who flatly rule out any and all Federal participation in a support program for the arts generally hold one of two views, sometimes both: tax dollars should not be spent for what one writer called "a luxury in life"; and if tax dollars were to be spent, inevitable Government control of the arts would follow.

The first of these objections is based on a misunderstanding of my proposal, which does not envision large Federal outlays. But the second is voiced by those who are genuinely concerned about the freedom of artistic expression, and their concern is not to be dismissed lightly. Distinguished critics have reminded us of the shortsighted and often shabby treatment some artists have experienced at the hands of politicians. Others have marked the tendency of Government to watch its money carefully and attempt to set standards for its use.

I might say that this live sense of danger is in itself the best guarantee that we could have for artistic freedom. Also, the very concern that the arts might be subjected to control is additional evidence that they are relevant and important in American life and opinion.

Regardless of how the arts are supported, there will be efforts from some quarters to control their content. The question is, What measure of success do those efforts enjoy?

We should be perfectly honest and open about the problem of interference with the freedom of the arts and attempts to compromise the integrity of the artist. To close our eyes to the problem is neither right nor necessary—but what is necessary is to provide safeguards against it. One of the reasons I have advocated a Federal Advisory Council on the Arts is the value of such a body in standing between the artist and the direct political process that might affect him.

We should acknowledge also that the marketplace exerts its own form of censorship which can be as unyielding and rigid as any feared by opponents of subsidy. I received a letter from an artist in Texas who described to me his feelings at being asked to rush several paintings to a New York gallery for a showing, and then receiving them back with high praise but apologies that they were "too controversial." Every summer theater and repertory theater has had the experience of having to fall back on standard successes or suffer ruin. Subsidy, in short, may be less a straitjacket than the box office.

The object of my proposals is to free the artist, not bind him. The best protection against the danger of interference—admitting full well that the danger exists—is a community that recognizes it and is prepared to cope with it.

At the same time, there are certain policies that lessen the danger of interference, if they do not eliminate it. One of these is the principle that public support is most successful, and least subject to abuse, when it represents only a portion of the total funds involved. The matching grant should be the basic form of Federal participation in support of the arts, with the Federal share always representing the smaller of the funds involved. One of the guiding ideas of the six-point partnership I propose is that artists are likely to retain maximum control over their work when a maximum number of governments, institutions, and individuals are contributing to their support.

The final solution lies, of course, only with a larger and more active art public. Assistance of all kinds to the arts should include provisions whereby more people in more places have access to the arts, so that the dilemma of the artist will eventually find its best and happiest solution in an increased clientele and a sympathetic public. I do not propose state-supported institutions, such as exist in many European countries. A free democratic society can compete and succeed in a free, democratic way.

In discussing the issue of support, none should lose sight of the object of support—the artist himself. The achievement of the American artist has been very great. That achievement will grow larger with time. It is given to us now to do what we can to foster it.

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RACINE, WIS., August 29, 1962.

SENATOR CLAIBORNE PELL,  
*Labor and Public Welfare Committee,*  
*New Senate Office Building, Washington, D.C.*

DEAR SENATOR PELL: The Racine Art Association enthusiastically endorses Senate bill 741. The association, a nonprofit public corporation, conducts art classes for children and adults, arranges art exhibits and sponsors art lectures for its members and the general public in Racine, Wis.

We believe the Federal Advisory Council on the Arts would render more assistance to the arts, artists, and the general public, and therefore we want to be counted with the many organizations who are supporting S. 741.

WILLIAM C. KIDD,  
*President, Racine Art Association.*

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INDIANA UNIVERSITY,  
DEPARTMENT OF SPEECH AND THEATER,  
*Bloomington, Ind., September 4, 1962.*

MR. STEWART E. McCLURE,  
*Chief Clerk, Committee on Labor and Public Welfare,*  
*U.S. Senate, Washington, D.C.*

DEAR MR. McCLURE: I write in support of Senator Jacob Javits' bill, S. 1250, to establish a U.S. Arts Foundation.

To those engaged in the arts the need for such a program has long been recognized. At the turn of the century, the living stage, as America's chief medium of entertainment, was housed in more than 5,000 theaters distributed throughout the country. Leading actors, singers, and dancers provided a broad scope of program fare—from legitimate and vaudeville to musical theater—available to the majority of citizens. Thirty years later fewer than 500 theaters outside New York City were equipped for the performing arts. Today, with the phenomenal growth of motion pictures, radio, and television as the popular media of entertainment, the national theatrical scene has been severely restricted. Although civic and educational theater groups have increased to supply cultural

opportunity, there still remain many citizens deprived of the chance to see the wide range of performing and visual arts.

Senator Javits' bill provides a well-structured answer to this apparent need.

Among its many merits, there may be listed (1) the national recognition of the status of the performing arts; (2) the need for increased and widespread presentations; (3) the necessary promotion of national culture and beneficial use of leisure time. As the only major country who has contributed so little to our resources in the performing and visual arts, we should begin now to preserve our cultural heritage by promoting widespread development of our creative arts.

Cordially yours,

EUGENE K. BRISTOW.

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THE TEXAS INSTITUTE OF LETTERS,  
RICE UNIVERSITY,  
Houston, Tex., September 4, 1962.

Hon. CLAIBORNE PELL,  
*Chairman, Subcommittee on the Arts,  
Senate Committee on Labor and Public Welfare,  
U.S. Senate Office Building, Washington, D.C.*

MY DEAR SENATOR PELL: Mr. McClure has. I hope, told you of my varied efforts to reach Washington in time to appear before your Subcommittee on the Arts as a witness in the hearings concerning Federal assistance to American cultural activities. I deeply regret my inability to complete the trip, and avail myself of the opportunity which you graciously offered to submit a statement by mail.

Let me say at the outset that I am heartily in favor of Federal assistance to cultural activities in the United States. Such aid is, I think, vital, to the continued health of art, literature, music, theater, sculpture—indeed to all creative and learned areas. Consequently I am in favor of the pending bills, S. 1250, to establish the U.S. Arts Foundation, S. 785, to establish a program of grants to States; and S. 741, to provide for the establishment of a Federal Advisory Council on the Arts. But it seems to me that they should go further and specifically include literary art on a par with the visual and performing arts.

But I would like to do more than voice support for the present bills. The fact of their existence, the fact of a long and continuing discussion of Government's role in fostering creative and liberal arts, indicates structural weaknesses in the national cultural life. This weakness is largely caused, I think, by a warping dominance of one section of the country in virtually all artistic and humane endeavors. Eastern domination is about to result in American culture becoming standardized, typed along Madison Avenue-Broadway lines into the chrome-plated "shamism" so widely criticized abroad. More than that, this Eastern domination is robbing America of an essential element in its culture—regionalism. The United States is too large to have a standardized national culture; myriad nationalities, sections, geographical areas all have something to add to the cultural pattern. Regionalism is a mainstay of American music, art, and letters. Regionalism will not flourish, of course, in a centralized atmosphere.

You have heard, I'm sure, that many artists, musicians, and writers fear Government assistance lest it grow into Government dictatorship. Although probably groundless, this fear is nonetheless real and must be considered in any proposed program of Federal encouragement. For this reason, local responsibility must be paramount in all efforts, and should do much to encourage regionalism.

I notice that through each of the three pending bills a question persists as to just what the Government can do to help art, music, and letters without frightening their practitioners. Permit me to suggest that the creation of a U.S. Arts Foundation, or a Federal Advisory Council on the Arts, or even donations to States will not answer the question. The proposed Foundation will have to seek legitimate projects, presumably from the Advisory Council, but the Council might conceivably be composed of biased members whose advice ought to be ignored. Many States do not have either the interest or the money to participate in any comprehensive cultural development program.

Lack of public concern is perhaps the basic problem. And here the Government can make a vital contribution. In America, culture in general is too often regarded as unimportant, "sissy," or possibly subversive in some inexplicable way.

Artists, poets, writers, musicians, are frequently considered by their Calvinist contemporaries as drones, sponges on the workers of the country. They consume without giving anything in return. This attitude on the part of many Americans at home and abroad makes the rest of the world regard us as rich, gross barbarians. And this idea definitely hampers our attempt to persuade the world that our political perception is any more sophisticated than our artistic perception. Government encouragement of cultural activities can help change this attitude. Rewards, honors, concern for artists, writers, musicians, poets will give prestige to their calling and dignity to their views. And something of the sort must be done if quality and high standards are to be maintained in the face of creeping Madison Avenueism, or, in modern parlance, in the face of kitsch.

More than any other resource, it seems to me that our culture is an exportable item. Traveling exhibits, showing our modern art, models of our current architecture, touring theatrical groups, touring orchestras, itinerant lecturers—all of these help to show the health and strength of the American mind. Our greatest boast—and rightly so—is freedom of thought. There is no finer way to demonstrate this than to let the world see our artists and thinkers in action. The Government should certainly undertake to subsidize both foreign and domestic appearances and performances by artists and men of letters. I want to emphasize that domestic appearances are vital. Much of American culture is missed in the rural and isolated areas of the country. Too many Americans never have an opportunity to see a good play, hear good music, view an art exhibit, hear a stimulating talk. If our culture is to maintain its honesty, is to survive that current trend toward easy thinking and shoddy craftsmanship, it must draw strength from the whole Nation. To do that it must reach more people than it presently does.

Let me make a specific proposal, one which will, I hope, offer a means of stimulating all artistic and humanistic work, provide suitable national leadership for all cultural activities, afford dignity and honor to artists, writers, musicians, and preserve the essential regionalism. In brief, I respectfully urge the creation of a National Academy of Arts and Letters. This Academy might be patterned on the National Academy of Sciences, itself a Government-sponsored organization created during the administration of President Lincoln to serve as a scientific advisory body. The National Academy of Arts and Letters should be created for the same purpose—to serve as a national advisory body on cultural matters. Like the National Academy of Sciences, the Academy of Arts and Letters should be composed of members from all the performing and visual arts, and various elements of letters. These members should be grouped in sections, each of which would nominate its own members and overall membership in the Academy should be highly restricted. Election to the Academy would confer high distinction, since it would represent approval of an artist's or writer's peers.

The Academy could, it seems to me, perform all the functions of a Federal Advisory Council on the Arts; it could also, through the advice of its various sections, give direction and advice to State and local cultural programs. In addition, it could provide extremely competent judgment on projects, performers, and institutions.

A fund should be provided, possibly through some organization like the National Science Foundation, from which the Academy of Arts and Letters could channel money to individuals and organizations to stimulate creative and humane work. This is absolutely essential, since it is discouragingly difficult for artists, musicians, and writers to obtain financial help in a scientific age.

There are objections to this sort of Academy. Some fear that it might degenerate into a sort of cultural dictatorship, an aggregation of intellectual snobs. The National Academy of Sciences has not followed that pattern, and I see no reason why a sister Academy should depart from precedent. The key, I think, lies in self-government of the Academy, in the election of members and officers and in national representation.

I can think of nothing the Government could do which would more effectively aid and support cultural activities the country over than to create the National Academy of Arts and Letters and provide funds for projects it might deem worthy of subsidy.

In conclusion, let me emphasize something which I think is too often forgotten in the present concern for science. I live in a section of the country, Houston, Tex., which is about to be transformed by the NASA Manned Space Craft Center. This center has attracted to Houston and the Houston area tremendously able scientists. It is reemphasizing the importance of all scientific activities and has

vitalized scientific research on local campuses. Unfortunately it is not attracting to Houston comparable minds in art, music, or letters. Nor is the emphasis on science producing a concurrent emphasis on the humanities. This is not, of course, a problem peculiar to Houston—it is a national problem. Most of our attention is focused on science and what science can do for the future, and very little attention is directed toward what science is doing to our culture.

And yet a scientist at Rice University, the eminent Dr. William V. Houston, understands thoroughly that learnings is really indivisible. In a recent article he said, "One may also observe that although the sphinx and the pyramids of Egypt survive as historical monuments, the methods of thought, the philosophies of life that grew up concurrently in Palestine and Greece are now so basic to our philosophy and our mental activity today that we rarely pause to remember their sources. Although the monuments are impressive, the pattern of thought is more fundamental. It may well be that, when the 25th century looks back on the 20th, our tremendous engineering achievements will be superseded and our multiplicity of gadgets obsolete, but the influential and persisting element of this century of science will be striking new ways of thinking about the physical world, in thinking about our relationship to it, and, most fundamentally, of thinking about ourselves and of our relationship to the other human beings in it." In this article Dr. Houston recognizes that if we continue to pursue an understanding of physical nature, we must pursue also an understanding of man and man's intelligence and character. Without a counterpoise of art and humanism, science will lapse into barbarous technology. For this reason Government support of arts and letters is not wasteful; it is prudent patriotism.

Thank you for the privileges of submitting this statement.

Sincerely yours,

FRANK E. VANDIVER.

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PREPARED STATEMENT OF ADELYN D. BRESKIN, DIRECTOR OF THE WASHINGTON GALLERY OF MODERN ART

As an admirer of Senator Humphrey, especially in his active interest in the arts but also as one of the great statesman now helping to steer our country—I feel honored to participate in the promotion of the bills (S. 741 and 785) which he and Senators Clark and Pell and others are presenting to Congress—I feel sure that eventually these bills will pass. And I trust that the public will not have to wait too long for them to pass, since this legislation affecting the arts is crucial to the welfare of our people. The artists, musicians, theater people and all others concerned with the arts need the active encouragement that would thus be given them and the public, with their ever increasing leisure and their yearning for things of the spirit, have an equal need of the arts.

I agree with President Kennedy that the encouragement of art, in the broadest sense, is indeed a function of government. In Great Britain, France, Italy, and many other European countries government has for many generations sponsored the arts and the arts are flourishing in consequence. Private patronage can no longer take the place of government sponsorship. Our arts are sorely in need of help.

In considering bill S. 741 for the establishment of a Federal Advisory Council on the arts a very important first step has already been successfully taken in the appointment by President Kennedy of Mr. August Heckscher as his special consultant on the arts. An advisory art council working with Mr. Heckscher could represent all parts of the country and could function also in administering the program of grants to the States as suggested in S. 785, the National Cultural Development Act.

I would like to suggest that one project of benefit to all States under this act might be a program of art mobiles. By means of a large motor van art exhibitions could be circulated throughout each State, affording an opportunity for art to reach every small village and community. This could be a real grassroots project. This is now being successfully carried out in New York State, in Virginia, and in one or two Western States. Under S. 741 and S. 785 it could well be extended throughout America and be administered under the jurisdiction of the Federal Advisory Council on the Arts.

Another very important project might be giving attention to the proper and adequate representation of American art in the major international art exhibitions now held throughout the world. As the leading world power we owe it to our people to lead in the arts as well as in all other phases of interest and

activity. In music, the theater and the dance we are in close competition with other countries; in the visual arts of today America leads. But unless our art is sent abroad to be shown in major exhibitions we cannot expect it to be as widely appreciated as it deserves to be. As a result of our inactivity in this respect we are often dubbed "uncultured." This is unfair but it is the result of our lack of respect for the importance of these international art activities.

I wholeheartedly commend our Senators on the Special Subcommittee on the Arts for giving their attention to the encouragement of creative activity in the performance and practice of the arts and for stressing its importance to the general welfare of our country. I agree with them that S. 741 and S. 785 provide the means of implementing legislation to this end.

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STATEMENT OF ROBERT H. BISHOP III

My name is Robert H. Bishop, III. I am president of Musicarnival, Inc., a musical arena theater located in Cleveland, Ohio. I am also president of Musical Arena Theaters Association, which is a trade association including in its membership all, except one, musical arena theaters in the United States, together with one or two proscenium theaters containing more than 1,000 seats and presently presenting musical shows. I am a member of the Northern Ohio Opera Association, the National Council of the Metropolitan Opera, American Educational Theater Association, American National Theater and Academy, and a trustee of the Cleveland Institute of Music. My opinions expressed herein, however, are personal.

Due to the fact that hearings on S. 1250, originally scheduled for September 7, have been eliminated, I was unable to be present and testify in person.

I wish to state that I generally approve of the idea of establishing a U.S. Arts Foundation as described in Senator Javits' bill, S. 1250, which he introduced into the Senate on March 8, 1961. I consider it unfortunate and unwise, however, that the bill in its present form allows the proposed Foundation to assist only nonprofit enterprises in the arts generally, and particularly in the theatrical field. This limitation seems inconsistent with Senator Javits' remarks in the Congressional Record of May 11, 1961, where he said that "The U.S. Arts Foundation would bring about wider dissemination of the arts \* \* \* within the framework of free enterprise."

In my extensive written statement before Congressman Frank Thompson's Select Subcommittee on Education of the Committee on Education and Labor, U.S. House of Representatives, on February 6, 1962, I drew a distinction between the central creative core of American living theater, which consists primarily of Broadway and off Broadway, and the derivative periphery which consists of approximately 5,000 road, stock, and amateur theaters scattered over the rest of the Nation. It seems to me that one of the great concerns of an organization such as a proposed U.S. Arts Foundation should be the fostering of all creativity in the arts. The creativity of the professional theater for profit, operating within the framework of the Broadway system, judged by the total number of new theatrical properties produced, popularized, and widely disseminated, has far exceeded the creativity of the nonprofit theater in the United States during the 20th century to date. Indeed, most new properties that are first produced in a non-Broadway theater, whether profit or nonprofit, hope for eventual Broadway production. Their initial presentation in a non-Broadway theater is usually for the sake of testing the production on stage before running the financial risks of Broadway production.

I would therefore suggest that section 4(a)(3) of S. 1250 be amended in order to clearly authorize encouragement of theatrical ventures for profit; and that the authorization to make loans, mentioned in sections 6(d)(1) and (2), not be limited to tax-exempt theatrical enterprises. The Small Business Administration, for instance, is authorized to make loans to business enterprises for profit. There seems no reason why, in view of the enormous record of creativity of the American theater for profit, the Arts Foundation should not also be able to encourage or loan money to creative producers who are in business to make money. The purpose of the Foundation should be to encourage the arts. A desire to make a profit should not prevent aid to a competent, creative artist—his profit motive does not affect the quality of his art.

Subparagraph (c) (3) of section 6 authorizes the proposed Arts Foundation to conduct research. In view of the creativity of the Broadway system in the past and its current decline, as a result of hostile tax legislation, as described in detail in John Wharton's pamphlet, "Crisis in the Free World Theater," which was reprinted in the Thompson hearings, one particularly interesting field for research by the proposed Foundation would be that of how best the taxation policies of the Federal Government might be reframed in order to assist rather than kill creative living theater in the United States.

One obviously helpful step would be the elimination of the present Federal admissions tax, which currently discriminates heavily against living theater, while it substantially exempts competing motion picture admissions.

Another suggestion, which has been worked out in some detail in my Thompson testimony, is to extend the benefits of the Small Business Act of 1958 to the living theater. It should be relatively easy to develop a number of other methods for stimulating the creativity of living theater "within the framework of free enterprise," as Senator Javits suggests, without burdening the Federal Government with an obligation to subsidize.

I am most grateful for the opportunity to make these few comments.

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STATEMENT PRESENTED BY HELEN M. THOMPSON, EXECUTIVE SECRETARY,  
AMERICAN SYMPHONY ORCHESTRA LEAGUE

It is with pleasure that we file this statement upon the invitation of a representative of the Labor Committee of the U.S. Senate.

The American Symphony Orchestra League, founded in 1942, is a nonprofit, membership service and research association of the symphony orchestra organizations of the United States and Canada. The league maintains contact with every one of the approximately 1,200 known symphony orchestras in the United States and Canada, approximately 800 of which are represented within the membership. The league has no authority or control over the symphony orchestras, all of which operate as autonomous, nonprofit organizations. Their affiliation with the league is solely on a voluntary basis. Basic financing of the organization is derived from membership dues and contributions. Special study and research projects are financed from foundation grants and contributions from music interests.

The national headquarters are maintained at 1116 Virginia Street, East Charleston, W. Va. I have been employed as the executive secretary of the organization continuously since 1950.

This statement consists of a report on a survey completed by the league in June 1962 on the current opinions held by the governing boards of symphony orchestras throughout the Nation relating to the role of the Federal Government in the further development of the performing arts of the Nation.

We feel it is of the utmost significance that as a result of the survey undertaken by the American Symphony Orchestra League upon the request of some of its member orchestras, civic leaders in literally hundreds of communities seriously studied proposed Federal legislation relating to the arts. The survey also prompted the governing boards of many symphony orchestras to schedule the discussion time needed to seriously consider the future of symphony orchestra operations and financing, to project the opportunities, needs, and obligations of symphony orchestras for the next 5, 10, 25 years.

There is no question that of the governing boards of all of the arts groups throughout the Nation, the boards of symphony orchestras are now by far the best informed on these legislative matters. This, in itself, we consider to be a major contribution to the national and local cultural affairs of our country.

Symphony orchestra board members are opinion builders in community after community. They also are the citizens who have the prestige and positions of leadership which enable them to help shape the political, educational, economic, and cultural life of this Nation at local, State, and National levels. Furthermore, they represent a group of heavy taxpayers and large contributors to all phases of the arts of this Nation.

## SUMMARY OF SURVEY FINDINGS

1. Perhaps the most significant finding of the survey is the evidence it produces of the changes in thinking among civic leaders between the years of 1953 and 1962.

In the league's 1953 survey, the responses came in quickly from the boards and the opinions were decisive. At that time, 91 percent of the governing boards responding to the survey stated that they were unalterably opposed to any governmental program in the arts which would relate to local performing organizations, and under no circumstances did they want any form of Federal subsidy of the arts.

In the 1962 survey, there was a large response but no unanimity of opinion. The boards' opinions differ greatly from orchestra to orchestra, and there is wide divergence of opinion between the individual members of most of the boards as to what should be the role of the Federal Government in the arts.

In many instances in which a board filed a definite report it was stated that the action represented merely a slim majority opinion.

This very disparity in current opinion reflects a tremendous change during the last 9 years in the attitudes of community and civic leaders (from whose ranks symphony orchestra boards are drawn) toward the role of the Federal Government in the arts, and an increasing awareness that symphony orchestras and the arts generally have become a matter of national concern, responsibility, and import.

2. Apparently, the increased receptivity to the concept that the Federal Government might assume a more active role in the affairs of symphony orchestras stems largely from increased awareness that greater economic stability must be developed for the performing musicians.

3. Boards of orchestras operating at all financial levels are unanimous in the opinion that any proposed Federal program should be designed in a manner that will encourage and strengthen voluntary support of the arts at the local level and which will guard against Federal Government control of the cultural developments of the Nation.

In this connection, boards of many of the orchestras urged study of increased tax forgiveness plans on contributions made to symphony orchestras by individuals and business corporations.

4. Boards of orchestras in all sections of the Nation urged that a thorough study and survey be made of the cultural needs and resources of the Nation as a first step toward long-term plans and legislative measures. Many of the boards recommended that such a study be made by a nongovernmental agency with nongovernmental funds.

As an educational and research organization, the league has an obligation to study all aspects of pertinent legislative developments and to keep the membership informed of them. This we have done throughout the league's 20 years of existence.

In order to carry out these responsibilities, the league has undertaken periodic surveys of opinion within the orchestra world during the last 20 years. These surveys have covered member and nonmember orchestras operating at all financial levels and established in cities of all sizes.

Following the repeal in 1951 of the excise tax on symphony concert tickets, a number of bills relating to Federal subsidy of the arts began to make their appearance in the U.S. Senate and House of Representatives. The league summarized these legislative proposals and distributed the information to the membership. In 1953 the league was called upon to present testimony before congressional committees concerning the position of the orchestras in the matter of proposed Federal arts legislation and subsidy.

In view of the fact that the only valid testimony which the league could present would be a report on the opinions held by the governing boards of the orchestra organizations, the league undertook such a survey in 1953 with the result that 91 percent of the orchestra boards which responded (including orchestras of all sizes in all parts of the United States) stated that they were of the opinion that support of the arts was a local responsibility. The large majority of the boards declared themselves as looking with favor upon support from municipalities and counties, and—in a few situations—from States, as compared to their rejection of proposals for support of the arts by the Federal Government.

The league's testimony was unique in these hearings in that it reflected the opinions of the governing bodies of corporate institutions—in other words, opinions of civic leaders who serve on community boards across the land who, in this instance, held the responsibility for developing financing for the maintenance of symphony orchestras.

Practically all other testimony submitted in the hearings was presented by performing and creative artists, or officials of their guilds and unions, and it represented the viewpoints of individuals whose lives, professions, and earnings conceivably would be directly affected by a program of Federal support of the arts.

Only in the orchestra world were the governing boards of performing arts groups charged with the responsibility of searching their collective minds on the matter of Federal support of the arts, and it was only from the orchestra world that the Congressmen and Senators heard testimony which reflected the viewpoints of civic-minded community leaders drawn from business, industry, and the professions—in other words, a wide cross section of U.S. citizens.

1953-60

During the next several years, there was little Federal legislative interest in the arts, but there was tremendous growth in arts activities at the local level and in the role of the arts in national and international affairs.

The history of this period includes rapid growth in the number of symphony orchestra and opera organizations, increase in numbers of concerts and size of the audiences, gradual lengthening of concert seasons, initiation by the orchestras of a great variety of community cultural services, skyrocketing annual budgets accompanied in most cases by amazingly successful efforts to increase voluntary financial support and municipal support, sudden concern with the arts as a prestige factor in international affairs, development of arts councils, burgeoning of arts centers and new concert halls.

It was as though a great sleeping giant had begun to awaken and flex his powerful muscles.

Inevitably, this increasing involvement of the general citizenry in arts affairs and activities was reflected in the Congress of the United States, and legislation relating to diverse phases of the arts again made its appearance.

This, then, was the climate which prompted action on the part of two separate units within the orchestra world in June 1961—just a year ago.

The league board of directors, in meetings held during the 1961 league convention in Philadelphia, charged the league executive secretary with the responsibility of preparing and distributing to the membership an analysis of proposed Federal arts legislation as a part of our educational obligations.

In separate action, the conference of managers of major orchestras also requested the league to undertake such a study. (The major orchestras are members of the league but their managers hold separate sessions in addition to participating in the league convention.)

So it was that in October 1961 several member orchestras requested the league to call a meeting of managers and other representatives of major metropolitan and community orchestras for the purpose of—

- (1) Discussing the economic needs and problems of the orchestras and their musicians;
- (2) Examining the arts bills which had been introduced into Congress;
- (3) Exploring the subject of what might be the Federal Government's most helpful role in the arts from the point of view of symphony orchestras.

It was felt that in such a meeting it might be possible for the representatives of orchestras operating at various financial levels to find common ground and to prepare a basic statement which would be helpful to the orchestras' governing boards as they undertook their examination of the legislative developments.

The meeting was held in St. Louis, November 27-28, 1961.

#### NATURE OF THE CURRENT SURVEY

Such a statement was prepared, and it formed the basis of the league's current survey on opinions held by orchestra governing boards on the most desirable role of the Federal Government in the arts.

Please note the nature of this survey. It was not concerned primarily with Federal subsidy of the arts. On the contrary, the survey was of a much more comprehensive nature. For the first time in history, members of the orchestra governing boards—civic-minded men and women from throughout the Nation who bear the brunt of the policymaking and financial responsibility for symphony orchestras—were asked to help formulate ideas which might prove helpful to the Nation's highest legislative body as it seeks to carve out new areas of governmental responsibility and activity in our country's cultural development.

The proposed statement which was prepared in the St. Louis meeting, a summary of the arts legislation introduced into Congress between January 1 and September 30, 1961, and a copy of the league's congressional testimony on the economic status of symphony orchestra musicians were sent to the boards of each of the Nation's 1,200 orchestras.

The boards were asked to report to the league as to whether or not they could subscribe to the proposed statement which had been prepared by the orchestra representatives in the St. Louis meeting and if not, why not.

The statement included the following main points:

1. That the role of the arts in our Nation is a matter of such vital public interest that governmental activity in this field should be administered by a Department of Cultural Affairs with a Secretary serving on the President's Cabinet.
2. That the first task of the proposed Department of Cultural Affairs should be the appointment of a Commission for the development of a thorough national inventory of the cultural resources and needs of the country, the results of this study to provide the data on which long-term governmental plans could be based.
3. That any plan of governmental activity should be designed not to interfere with but, in fact, to encourage the continuance and enlargement of the existing system of voluntary, private support.
4. That proper safeguards should be established to insure the continuance of full freedom, imagination, initiative, and local autonomy in the affairs of local performing arts groups.
5. That symphony orchestras share certain basic needs which should be taken into account in the studies and work of the proposed Department of Cultural Affairs.

We are now prepared to present our first report from this survey of opinions and attitudes held by the governing boards of symphony orchestras on the above five proposals.

Facets of the general "climate" and developments of the last year which must be considered in evaluating the results of the league's survey of opinions of the orchestra boards on the role of the Federal Government in the arts include:

1. The increasing demands of musicians in the major orchestras for 52-week contracts and the utter inability of most of the orchestra associations to meet these demands through current methods of financing symphony orchestras.
2. The unprecedented interest in and support of the White House in matters cultural as evidenced by—
  - (a) Appointment for the first time in history of an arts consultant to the White House in the person of Mr. August Heckscher, director of the Twentieth Century Fund.
  - (b) The honoring of creative and performing artists in social events at the White House.
  - (c) The presentation of the fine musical events at the White House.
  - (d) The President's support for the proposed national Cultural Center.

This, then was the "climate" in which the league's opinion survey took place. The boards of orchestras rallied magnificently to the challenge to study the proposed Federal legislation and to try to come to a position of agreement in these matters.

Hundreds of orchestras purchased additional copies of the league's study materials so that each member of their boards could have access to them. Special meetings were called by many of the boards for consideration of these matters. Legislative committees were appointed by some of the boards for detailed analysis of the manner in which the proposed Federal programs might affect their own organizations. In communities of many of the orchestras, the proposed arts legislation became a matter of discussion by the local press.

## SUMMARY OF THE RESULTS OF THE SURVEY

There is no clear-cut rejection or acceptance of the proposed statement prepared by the orchestra representatives in the November 1961 meeting held in St. Louis—which means there is no clear-cut rejection or acceptance of the proposal that there should be a Department of Fine Arts at Cabinet level.

There is no clear-cut mandate from the orchestra for support of any of the arts legislation.

Neither is there a clear-cut mandate from the orchestras for opposition to any of the proposed legislation.

A vast majority of the organizations responding to the survey indicated full approval of the proposed thorough inventory of the needs and problems of performing arts groups. Many stated they felt such a survey should be made with nongovernmental funds, by a nongovernmental agency, commission, or organization.

Apparently, the increased receptivity to the concept that the Federal Government might assume a more active role in the affairs of symphony orchestras stems largely from increased awareness that greater economic stability must be developed for the performing musicians.

Boards of orchestras operating at all financial levels are unanimous in the opinion that any proposed Federal program should be designed in a manner that will encourage and strengthen voluntary support of the arts at the local level and which will guard against Federal governmental control of the cultural developments of the Nation. Many of the boards urged study of increased tax forgiveness plans on contributions made to symphony orchestras by individuals and business corporations.

#### 1. Number of responses received

Responses have been received from approximately 25 percent of the 1,200 orchestras in the United States. The responses include opinions from—

Seventy-six percent of the major orchestras.

Seventy-nine percent of the metropolitan orchestras.

Twenty-five percent of the community orchestras.

Of the 25 percent of the orchestras which have responded, actual conclusions have been reached by only 15 percent. The other 85 percent of the respondees either are continuing deliberations, or have given up hope of arriving at an agreement at this time due to the diametrically opposing views held by various people within those boards.

#### 2. Definition of terminology used in survey results

We have divided the survey responses into three groups: (1) Acceptances of the proposed statement; (2) rejections of the proposed statements; (3) those responses which reported a middle-ground position of accepting portions of the statement and rejecting other parts of it.

(a) *Full acceptances.*—Full acceptance of the prepared statement means that the orchestra boards came to an agreement that they could support the following proposals:

(1) That there should be a Department of Cultural Affairs whose Secretary would be a member of the President's Cabinet.

(2) That the first task of such a Department should be that of preparing a national inventory of artistic resources and needs.

(3) That any plan undertaken by the Government should encourage and make easier voluntary private support of the arts.

(4) That any plan undertaken should insure continued local autonomy.

(5) That careful attention should be given to certain basic needs of all orchestras.

(b) *Rejections.*—Rejection of the statement means that the orchestra boards were opposed to all facets of the plans which proposed increased Federal activity in the arts.

(c) *Middle ground position.*—In most instances, the orchestras which adopted a middle-ground position stated they felt that the proposal to create a Department of Cultural Affairs either was premature or inadvisable at this time although they felt there was merit and validity in certain expansion of governmental activity in the arts.

## 3. Statistics on the responses received in the survey

|  | Major<br>orchestras:<br>Orchestras<br>operating on<br>annual<br>budgets in<br>excess of<br>\$250,000 and<br>ranging to<br>nearly<br>\$3,000,000<br>(25 U.S.<br>orchestras) | Metropolitan<br>orchestras:<br>Orchestras<br>operating on<br>annual<br>budgets of<br>\$100,000 to<br>\$250,000<br>(21 U.S.<br>orchestras) | Community<br>orchestras:<br>Orchestras<br>operating on<br>annual<br>budgets of<br>less than<br>\$100,000 ((c)<br>800 U.S.<br>orchestras) |
|--|--|---|--|
| Number of responses received.....  | 1 19   | 2 16  | 3 200  |
| Percentage of the responses which reported acceptance of the statement.....          | 5+   | 6+  | 57   |
| Percentage of the responses which reported rejection of the statement.....           | 21   | 38  | 14   |
| Percentage of the responses which reported adoption of a middle-ground position..... | 47   | 6   | 3  |
| Percentage of the responses which reported that no decision had been made.....       | 26   | 50  | 26   |
| Total.....   | 99+  | 100+  | 100  |

<sup>1</sup> 76 percent.<sup>2</sup> 79 percent.<sup>3</sup> 25 percent.

## Analysis of total responses received

|   | Major<br>orchestras | Metropolitan<br>orchestras | Community<br>orchestras | Total |
|---|---------------------|----------------------------|-------------------------|-------|
| Percentage of the total number of the acceptances of the statement which were filed by..... | 5                   | 5                          | 90                      | 100   |
| Percentage of the total number of the rejections of the statement which were filed by.....  | 17                  | 43                         | 40                      | 100   |
| Percentage of the total number of the middle ground positions which were filed by.....      | 80                  | 10                         | 10                      | 100   |

NOTE.—The college orchestras were not included in the survey inasmuch as they are not governed by boards drawn from the citizenry of the community.

## REASONS GIVEN FOR THE VIEWPOINTS HELD

Few of the survey replies were limited to just a "yes" or "no" answer. Most of them were accompanied by letters and/or resolutions which the boards adopted in explanation of their stated positions.

## 1. Acceptances

Those orchestras reporting full acceptance of the statement generally expressed the opinion—

(a) That the time had come for the Federal Government to show a greater concern for the development of the cultural affairs of our Nation;

(b) That the financial burden is becoming too great to handle on a local voluntary basis in the very small community orchestras, and in the large city major orchestras where there is growing need and pressure to offer full-time, year-round employment for the musicians;

(c) That a Federal support program would help bring fine music to many communities where it is not now available.

## 2. Rejections

In general, those orchestras which reported rejection of the proposed statement explained that their position was taken because of—

(a) Great apprehension over extension of Federal governmental power in any field;

(b) Apprehension that governmental subsidy of the arts would be inadequate, and at the same time would act as a depressant on private support

with the result that the orchestras would end up in a much worse financial position than now exists;

(c) Apprehension that the lessening of local responsibility for and autonomy of the orchestras would result in an accompanying loss of interest in the orchestra and its musical activities;

(d) The conviction that the development and support of the arts come within that broad area of our lives which should be left entirely to local choice and local control;

(e) The conviction that the wisest and most helpful plan which the Government could adopt would be to increase tax forgiveness on contributions made to orchestras by individuals and corporations;

(f) Conviction that there is no validity in the proposal that there is need for a new Department of Cultural Affairs.

### 3. *Middle ground position*

Those orchestras which adopted the middle ground explained their position as follows:

(a) That they felt legislative action at this time to be premature;

(b) That a comprehensive inventory should be made of the arts resources and needs, but that such an inventory should be made by a less permanent body than a Federal commission or a Department of Cultural Affairs, and that the inventory should be financed from nongovernmental funds;

(c) That the results of such an inventory should be used to point the way for the next step either toward or away from increased Federal Government activity and support of the arts.

#### INTERPRETATION OF RESULTS

Invariably, any attempt to report orchestra statistics present peculiar problems of interpretation. Quantitatively, the community orchestras engulf orchestras in other classifications. However, the acknowledged financial and artistic pace setters in the orchestra world are the major orchestras. Therefore, the opinions from the major orchestras carry weight and influence far out of proportion to their numbers as compared to the number of community orchestras.

It is our opinion that the results of the survey must be evaluated primarily in terms of the circumstances of operation and the problems and needs of the various types of orchestras, plus the attitudes toward the Federal Government which are characteristic of various geographical sections of our country.

#### 1. *Apprehension over extension of governmental activities*

Many orchestra boards report strong overall reluctance among their members to encourage or accept any plan which would open the way for expansion of governmental activities, governmental costs, Federal bureaucracy, and centralized control of the affairs and lives of the citizens of this Nation.

In various areas of our Nation, this is a staunchly and sincerely held conviction and philosophy which extends to any and all phases of our life. It supersedes consideration of the special needs of any particular aspect or group within our citizenry and our culture.

There is some indication that this reaction is stronger among the midwestern orchestras than among those located on either the east or west coasts.

#### 2. *Economic factors*

In our opinion, two aspects of the economic factors were highly significant in determining the position held by the boards of directors.

(a) Boards of many orchestras expressed apprehension that any governmental program would lead eventually to a subsidy program. Many doubted that the Federal Government ever would be in a position to, or willing to make sufficient funds available to orchestras so that voluntary contributions would no longer be needed, yet they fear that a program of Federal support will serve as a sharp depressant on voluntary support of orchestras and other arts groups.

(b) The reaction of the orchestra boards to proposed Federal programs was greatly colored by the type of operation maintained by a given orchestra. Generally speaking, those boards which are under the greatest pressure for materially increasing the financial support of their orchestras were the most inclined either to support the proposed statement or take a middle ground, watch-and-see position.

(1) *Major orchestras.*—Among the major orchestras, we found a predominance of the middle ground position with the boards urging continued study of all kinds of plans—governmental and nongovernmental—which might strengthen the financial position of orchestras and their musicians.

The reasons are obvious. The boards of the major orchestras are well aware that the time either is here or soon coming when the major orchestras must offer full-time employment to the musicians. The alternative is the gradual drying up of playing personnel of sufficiently high caliber to constitute major symphony orchestras.

Roughly speaking, full-time employment means an increase of 80 to 100 per cent in an orchestra's total expenditure. The boards of the orchestras simply do not know where this additional money is coming from. They hold grave doubts that the current contributions from individuals, business, and industry can be doubled which is what would be required were the orchestra seasons to be extended to 52 weeks under the present methods of operation and financing.

It is quite understandable, therefore, that the governing bodies of these orchestras are urging continued study of Federal programs just as they themselves are engaging in continued study of any and all other conceivable sources of additional revenue for the symphony orchestras in our largest cities.

The presidents of the following seven U.S. major symphony orchestras met together to discuss these matters in the course of the survey: Boston Symphony, Cincinnati Symphony, Detroit Symphony, Minneapolis Symphony, New York Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony.

David M. Keiser, president of the New York Philharmonic, made the following statement on behalf of the group:

"The meeting was called in the light of a growing feeling that some form of government assistance may become necessary if the symphony orchestras in this country are to continue to flourish. All felt that it was most important to explore fully the most advantageous forms that such aid might take. There are many factors involved, including the relationship between government assistance and the support currently received from private contributors and foundations which must be continued and increased.

"It was agreed that such aid might well be given for particular services rendered, such as concerts in schools and colleges and in smaller communities that the orchestras cannot afford to visit without extra support. This would accomplish the dual result of bringing symphonic music to a wider public and of giving greater stability to the performing organizations and their players through the extensions of their seasons.

"Other approaches would no doubt become apparent upon further study of the subject which will continue to receive the active attention of each member of the group."

Nine years ago, the governing boards of these same orchestras went on record as being opposed to any form of governmental activity or aid relating to symphony orchestras.

(2) *Metropolitan orchestras.*—It was from the metropolitan orchestras that we received the highest percentage of complete rejections of the proposed Federal programs. This, too, is understandable in view of the economics of this group of orchestras.

The musicians of the metropolitan orchestras have a much greater financial security than do the musicians in the major orchestras, and there has been very little need for the boards of metropolitan orchestras to consider employment of the musicians on a 52-week basis. It follows, then, that the boards of the metropolitan orchestras have not, as yet, been under anything like the same financial pressures that are burdening the boards of the major orchestras.

Few of the metropolitan orchestras purport to offer full-time employment for even their current short seasons of work. Practically all of the musicians, though professionally trained, hold dual positions—their symphony jobs plus extensive teaching responsibilities or other work. Income from symphony work is admittedly supplementary to other income for the musicians in most of the metropolitan orchestras.

As a result, the musicians generally are in a more comfortable position financially than is the case of their colleagues in many of the Nation's major orchestras. The governing boards of these orchestras likewise are in a much more comfortable position than are their colleagues who serve on the boards of major orchestras. This being the case, it is logical for the boards of these orchestras to favor the status quo and to stand on guard against extension of

Federal governmental powers, activities, tax burdens, and possible interference in local arts activities.

As one individual expressed it, the boards of the metropolitan orchestras just have a little more breathing time before they too face the economic pressures to which the major orchestra boards now must address themselves.

(3) *Community orchestras*.—Community orchestras are composed of two distinct groups of orchestras in terms of operation and financing:

A. The orchestras which operate on a very modest financial plans in which practically all services are contributed. There are hundreds of these small-budget orchestras located in small communities; scores of them in the large metropolitan areas in which the major orchestras are established. Many are cooperative ventures between the musical citizenry of a small community and the music department of a college and are, perhaps, more accurately described as "college-community" orchestras.

The predominance of acceptances of the proposed statement by the small-budget community orchestras is a reflection of two factors:

1. The difficulties encountered in undertaking anything like adequate financing for symphony orchestras in the very small cities (those under 25,000 population).

2. The viewpoint of the performing artist. In many instances the report filed from the small budget community orchestras represented the conductor's viewpoint rather than constituting an expression of opinion of a governing board composed of the civic leaders of that community.

Frequently, in the very small community orchestras, the conductor is, in effect, all things. He is the artistic director, the governing board, the personnel director, the janitor, the publicist, the bookkeeper, the fundraiser, and the keeper of the faith.

His opinion is a valid and vital segment in the total picture. However, his opinion is that of the individual performing artist rather than representing the considered opinion of a group of civic leaders in his community, and we know from the history of arts legislative efforts in this country that the performing artist usually supports any plan which promises to increase the activities and help stabilize the income and profession of the performing and creative artists.

B. The quasi-professional community orchestras in which the conductors and managers are employed on a full-time basis and the musicians receive small playing fees which, in reality, are little more than reimbursements for the out-of-pocket expenses incurred in playing in the orchestras.

These orchestras, operating on annual budgets of \$50,000 to \$100,000 are closely akin to the metropolitan orchestras as far as board responsibilities and the financial structure are concerned.

Within this group of the community orchestras which responded to the survey, the vote to accept or reject the proposals was about evenly divided. The viewpoints, whether pro or con, are strongly held as evidenced by the letters and board resolutions which accompanied the replies to the survey.

#### CONCLUSIONS

The executive committee and the full board of directors of the American Symphony Orchestra League have studied and analyzed these reports and materials and have come to the following conclusions:

1. That the boards of symphony orchestras are to be highly commended on the responsibility they are taking in the serious study of these matters of national import.

2. That, at this point, the league must continue to assume responsibility for keeping orchestras informed of significant developments in legislation and trends in the national arts scene.

3. That the league should explore all possible avenues for the organization and financing at the finest level possible of a study and inventory in depth of the resources and needs of symphony orchestras and related music and arts activities with reference to present and future operations.

4. That due to the wide disparity in viewpoint among its constituent orchestras, the American Symphony Orchestra League cannot at this time go on record in support of, or in opposition to, the legislation which has been introduced into the Congress, but that there is general agreement and support for both governmental and nongovernmental efforts which will encourage the continuance and enlargement of the existing system of support.

5. That the league should provide all the leadership it can in helping governmental bodies study ways in which orchestras and performing arts can expand and strengthen their work, thereby continuing to enrich the cultural development of our Nation.

EXCERPTS FROM LETTERS AND RESOLUTIONS SUBMITTED TO THE LEAGUE BY SYMPHONY ORCHESTRA ASSOCIATIONS

*In support of the proposed statement*

"We don't care for too much welfare state activity, but the Federal Government certainly should have some concern for the arts."—Board of Directors, Chillicothe Orchestra, Missouri.

"We accept the statement prepared by the orchestra representatives in the St. Louis meeting, but our board of directors passed the following motion in connection with the acceptance: 'That we encourage the proposal which relates to the need for governmental activity recognizing the importance of freedom, imagination, initiative, and local autonomy in matters relating to the arts.'"—Board of Directors, Independence Symphony Orchestra, Missouri.

"We who have founded or assisted in the organization of community orchestras have chronically suffered from lack of expansion and improvement in artistic performances due to the lack of funds. We must depend on the limited availability of the better musicians who are dedicated to the welfare of the orchestra and not too concerned with the financial awards. Likewise we must depend on a few patrons in the community who are interested enough to contribute toward the limited budget needed for the bare essentials required for survival.

"The American Symphony Orchestra League has been the most potent factor in the development of symphony orchestras throughout the United States. It is their able assistance that has motivated and nurtured the orchestra movement from the lowly community or orchestra to the finest symphonies in the country.

"Many of our orchestras at the present time are barely able to weather the storm. We need help through Federal aids now. The moral support generated by the recognition of the arts through Federal support would be a potent factor in future development of symphony orchestras on all levels."—Harold W. Arenson, conductor-manager, Oshkosh Symphony Orchestra, Wisconsin.

"The financing of our community symphony orchestras cannot go on forever depending upon the generosity of the businessman who is asked to give a voluntary contribution year after year. I personally favor Federal aid to cultural organizations with the privilege of administering the subsidies on a local level."—Leo W. Kucinski, conductor, Sioux Falls-Augustana Symphony Orchestra, South Dakota.

*In rejection of the proposed statement*

"A majority of our board members were opposed to the creation of any type of governmental agency to furnish assistance to the arts.

"They were equally against direct Federal subsidy whether on a matching or nonmatching basis.

"They did approve the concept of tax assistance provided that such assistance were incentive in nature. The feeling, in short, was that any tax treatment should be of a type which would encourage those interested in the arts to bear the major cost of their support but not of a type which would tend to spread the burden equally among those who favor the arts and those who do not."—Midwestern Major Orchestra Board.

"We are not in favor of direct financial aid from the Federal Government, although we recognize the desperate need for a sounder financial basis on which to operate the symphony orchestras of the Nation. We do, however, urge that the program of tax forgiveness on personal and corporate donations to symphony orchestras be continued and extended to the maximum degree. We feel that local autonomy is of the utmost importance, and we are apprehensive about the potential governmental redtape and interference which historically has followed any program of subsidy."—Board of directors, Sacramento Symphony Orchestra Association, California.

"The Government may create a Commission or set up an office where people may receive counsel and advice on what they should do about the arts. It is my personal opinion that in the State of Indiana, as well as elsewhere, people wanting counsel and advice on the arts can get it from their State university.

"I, personally, would be opposed to Federal subsidy for symphony orchestras because I believe that a community is entitled to have an orchestra only as good as it is willing to support and maintain. Federal subsidy will separate the people in the community from the orchestra and the orchestra will lose its thousands of workers and donors \* \* \*.

"Take away this local community support, let the orchestra be subsidized by Federal funds, or let it fall in the hands of a philanthropist, and it will lose one-half of its worthiness. Music, as I understand it, will cease to be a great art when it is subsidized by the Government or maintained by only a few. In fact, it will become a plaything of the few instead of a representation of the culture of the State.

"Should Congress ever pass a law to subsidize symphony orchestras it would have to go all the way, for I am sure the thousands of dollars poured into each symphony orchestra each year through the annual giving programs would be no more."—Herbert E. Wilson, president, Indianapolis Symphony Orchestra, Indiana, speaking on behalf of the board of directors.

*In support of the middle ground*

The following statement received from the Louisville Philharmonic Society reflects the statements received from orchestras whose boards adopted the middle-ground position. (See also the statement of the presidents of seven major orchestras, p. 16.)

"Resolved, That the board of directors of the Louisville Philharmonic Society reject the proposed statement formulated at the meeting of orchestra representatives held in St. Louis, November 28, 1961. The problems and needs of the arts in the United States are of major importance and national consequence and the board of directors of the Louisville Philharmonic Society recommends that a nongovernmentally financed national commission be appointed to study the entire problem and make recommendations to meet those problems.

"If there were to be a program of Federal subsidy to orchestras, several members of the board had doubts as to the extent that this might interfere with the raising of funds by contributions on a local level. The question was also raised as to the continuation of the present degree of interest of the public and particularly that portion of the public which now vitally concerns itself with the preservation and activities of the Louisville Orchestra.

"The consensus of opinion was that a national inventory of the cultural resources of the country, and an assessment of the potentials and the need thereof in the development of a comprehensive, adequate, and practical program for the encouragement and fostering of creative and performing talent should be undertaken.

"Finally, it was believed that a committee of the highest stature and competence should be formed to work in this direction, with representation from the orchestra field to include persons from the governing bodies of the orchestras, and that orchestras of all different sizes be represented so that the particular problems of each size could be fully explored."

*Statement proposed by orchestra representatives, for submission to orchestra governing boards as a position symphony orchestras might adopt in relation to Federal legislation pertaining to the arts*

Meeting held in St. Louis, Mo., November 28, 1961, at the call of the American Symphony Orchestra League upon the request of several member orchestras.

Representatives of major, metropolitan, and community symphony orchestras, meeting together for study of Federal legislation pertaining to the arts, recommend for consideration by governing boards of the symphony orchestras of the United States the following:

A. The role achieved by the symphony orchestras and other arts organizations of the country, the degree of public interest manifested in their work, and their potential for further development require that Government activity in the arts should be administered by a newly established Department of Cultural Affairs with its Secretary serving as a member of the President's Cabinet. Any program

established at a lesser level could be injurious to the continuing cultural development of this Nation.

B. That the first task of the proposed newly created Department of Cultural Affairs should be the appointment of a Commission representing symphony orchestras and the other fields of the arts, representing the experience of the governing bodies of the organizations as well as the performers, and recognizing the diversity of character, geographical location, function and opportunity for further arts developments.

The purpose of this Commission shall be that of planning and carrying out the research necessary to develop a proper national inventory of the cultural resources of the country, to assess the potentials and needs, to develop effective administrative procedures and personnel and to develop a comprehensive, adequate, and practical program for the encouragement and fostering of this Nation's wealth of creative and performing talent.

C. The symphony orchestras have attained a high degree of accomplishment and recognition under a program of private enterprise and initiative with the governmental encouragement of tax forgiveness on personal and corporate donations. It is of first importance that supplemental Government aid to the arts be designed not to interfere with, but, in fact, to encourage the continuance and enlargement of the existing system of support.

D. Inasmuch as symphony orchestras and the arts can flourish only in an atmosphere of freedom, imagination, initiative, and local autonomy, it is again a matter of first importance that governmental activity recognize the importance of these factors and provide assurance and proper safeguards for their continuance.

E. All symphony orchestras share certain basic needs which should be taken into account in the studies and work of the proposed Department of Cultural Affairs including:

1. Further opportunities to bring increasing awareness and knowledge of symphony orchestras and the arts into the mainstream of the daily lives of the people of our Nation.
2. The funds with which to pay adequate salaries to symphony musicians on the basis of expanded activities.
3. Continuing sources of well-trained performing and administrative personnel.
4. Concert halls with physical facilities and acoustical qualities appropriate for the presentation of symphonic music.

(Meeting called by American Symphony Orchestra League.)

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BROOKLYN, N.Y., September 7, 1962.

Senator JACOB K. JAVITS,  
*Committee on Labor and Public Welfare,*  
*Senate Office Building, Washington, D.C.:*

We endorse the aims in your bill S. 1250. As you have so aptly stated on another occasion, "We are long past due as a people in coming to realize that the visual and performing arts are not a luxury but a necessity in our free society."

Relevant to any consideration of the bill are, we feel, also the following sentiments expressed by President Kennedy in *Equity* magazine for October 1960: When so many other nations officially recognize and support the performing arts as part of their national cultural heritage, it seems to me unfortunate that the United States has been so slow in coming to a similar recognition.

Our concern, however, is not alone with the invaluable benefits to adults that can result from program stimulation or encouraged by the U.S. Arts Foundation, but also with the enrichment to be derived by children. It has been reliably estimated that in the city of New York, which is recognized as the theatrical center of the Nation (and this includes not only Broadway and off Broadway, but also live professional performances by adults for children), most of the 1 million schoolchildren will not have a worthwhile theater experience during their childhood. May we add the comment that the 1960 White House Conference on Children and Youth recommended in part that every child have an opportunity to see theater of high quality.

We warmly approve of your bill, S. 1250, with its meaningful implications for our citizens and recommend its being brought to the Senate floor for consideration.

MURIEL SHARON,  
*Chairman,*

DEE HENOCK,  
*Vice Chairman,*

*Region No. 14, New York, New Jersey, and Eastern Pennsylvania Children's Theater Conference, Western Division of the American Educational Theater Association.*

PREPARED STATEMENT BY T. EDWARD HAMBLETON, COFOUNDER AND MANAGING DIRECTOR, PHOENIX THEATER

I am managing director of the Phoenix Theater in New York City. The Phoenix Theater is a project of Theater, Inc., a tax-exempt membership corporation formed to aid and encourage the theater as a cultural institution. Since 1953, the Phoenix Theater has presented over 50 productions of the classics and new plays (a list of productions with leading actors is attached). It has also undertaken a student ticket program and a school program designed to increase the participation of young people in the living theater.

Although the annual gross of ticket sales has averaged \$400,000 each year, it has been necessary to supplement this with contributions of approximately \$100,000 from individuals and foundations in order to function. The result has been 10 seasons which have provided New York City with a popularly priced theater, often providing the only classics available, and continuing to provide over the years an entity which was available to the New York State Council on the Arts to sponsor a tour of upstate cities (a report of this tour is attached), and to the Ford Foundation to undertake an experiment in the operation of a permanent company, and to the Avalon and the Old Dominion Foundations to investigate the possibilities of a subscription theater in New York City. During these years the existence of the Phoenix provided hope and inspiration to those who were engaged in presenting professional theater in New York City and across the country. Certainly it has been the result of a combined effort which presents so different a picture in 1962 and, we feel, such a heartening one, in contrast to that presented in 1953. With the City Center's activities, the New York Shakespeare Festival, the Stratfords in Ontario and Connecticut, the Arena in Washington, the Guthrie Theater in Minneapolis, there are the authentic signs of a regeneration of the theater on a national basis, a phenomenon that has been absent from America for the past 50 years. And as a direct reaction to such activity is the timeliness of the current bills, S. 741, S. 785, and S. 1250, with their counterparts in the House.

August Heckscher, appointed by the President as consultant on the arts, very effectively defined the place of the arts in our present time, and a very vital and inspiring place it is. He called the arts the soul of our national life. With some little wonder and astonishment we ask with him "Why the arts, that only a short while ago seemed somewhat apart from the great policies and concerns of the state, should now seem significant and central." There is first the matter of an abundance of leisure. We are suddenly faced today with the question whether we are going to be able to make this leisure true leisure, constructive to ourselves, meaningful to the community; or whether we are going to sink down in apathy and listlessness and boredom. It is only in proportion as we rise to the challenge of fulfilling the promise of the arts that we shall achieve this kind of leisure. Secondly, we are today as never before an urban people, a population that lives in cities and cities can never prosper, cities can never be an ennobling place for men and women except as they are what they were meant to be at the start: a vital hub for the arts. Finally, does it not seem that people are turning to the arts with hunger and desire because they have found increasingly that the material abundance which they were promised and which in so surprising an extent has been granted does not bring them the kind of happiness they had expected.

There are dangers in these vague enthusiasms. Such enthusiasm can fail to fulfill itself in spite of the rightness of the times. But given the support and the climate which these Senate bills will provide, there is an opportunity to make a reality of this new role for the arts in America.

In closing, I should like to stress the importance of recognition of the arts at the national level which a Federal Advisory Council on the Arts can mean to the American theater and, further, which the U.S. Arts Foundation can provide. Our experience is that the stimulus of individual effort in bringing theater to a community can provide a reaction in popular support that will confirm this need in the community. We look forward to a positive concern for the arts that the passage of the bills would make to all America.

A REPORT ON THE PHOENIX THEATER TOUR OF NEW YORK STATE FOR THE NEW YORK STATE COUNCIL ON THE ARTS, OCTOBER 2 TO NOVEMBER 4, 1961

(By Omar K. Lerman, associate managing director, Phoenix Theater)

PHOENIX THEATER TOUR

On October 2, 1961, the Phoenix's much-lauded production of "Hamlet," accompanied by "Androcles and the Lion," began a fantastic theatrical voyage, the first of its kind in U.S. history. The company, traveling under the auspices of the newly formed New York State Council on the Arts and with substantial State support to allow modest ticket prices, began a statewide bus and truck tour that took it to every corner of the State, playing in 25 cities (app. A) and to over 37,000 people.

The response to the tour was as remarkable as the tour itself. Sponsors (in many cases specially organized groups with little theatrical interest or background) were unanimously enthusiastic, and with almost no exceptions have expressed their desire to "do it again."

Oneonta: "The Phoenix Theater performances here were by far the most successful and enjoyable entertainment ever held in this community."

Plattsburgh: "We had an overflowing house \* \* \* and had to turn away another hundred or so. We are most grateful to all concerned with the council on the arts and with the Phoenix for making it possible for us to have this experience in fine theater."

Glens Falls: "The Phoenix productions were an outstanding event in Glens Falls."

Scarsdale: "A splendid experience, and we hope this program will not only be continued but expanded."

Endicott-Binghamton: "Harpur, like Barkis, is willing."

Middletown: "Pleased in just about every respect. We look forward to future presentations by the Phoenix and other groups. One of the most exciting days and evenings Middletown ever had."

Massena: "But 'Hamlet' done with true fidelity made it (the considerable amount of hard work) all worth while."

Potsdam: "A high point on our calendar of events, and I am sure that it will not be surpassed by the subsequent presentations here."

Corning: "We want them again."

Niagara Falls: "An outstanding job. All in all a very worthwhile undertaking. Let's have more."

Jamestown: "Without a doubt the finest production of Shakespeare's work ever to be seen in Jamestown."

Schenectady: "The production achieved not only the expected esthetic success but also an unexpected financial one."

Canton: "Let's have more of the same."

Ithaca: "In addition to gaining respect for the artistic caliber of the Phoenix, we were impressed by the group's conscientiousness, its attention to professional responsibilities, and the willingness of its representatives to cooperate."

The press was equally spirited. Thirty-five daily and weekly newspapers plus 6 college papers wrote over 1,000 column inches, the equivalent of over 8 solid pages, and reproduced over 50 pictures within the tour period. The quantity is impressive, their acclaim universal.

Corning: "A magnificent 'Hamlet'" (Leader). "Once in a blue moon does an audience experience the dramatic thrill which held spellbound [the capacity audience] last night for \* \* \* Hamlet" (Elmira Star Gazette).

Saratoga: "A thrilling evening of theater, especially for theater-starved Saratoga Springs. If it was left here for a vote, "to be or not to be—again," the verdict would be a most emphatic, "to be" (Saratogian).

Middletown: "A rousing success. Stunningly artistic performance. It was a never-to-be-forgotten day" (Times Herald-Record).

Ithaca: "An evening of memorable experience. It is an unaccustomed pleasure to review a professional production in Ithaca \* \* \* One visit has given the community much pleasure and demonstrated that public acclaim requires no compromise with excellence" (Journal).

Mineola: "'Hamlet': Merely magnificent. First-rate classical theater, the first in a generation, returned triumphantly last night" (Long Island Press).

Glens Falls: 'Phoenix offers drama of highest quality' (Times).

Plattsburgh: "A truly fine performance, one Plattsburgh is fortunate to have witnessed \* \* \* we have been greatly enriched by the experience" (Press Republican).

Potsdam: "Phoenix thrills audience" (Courier-Freeman).

Alfred: "How fortunate that the Phoenix came to Alfred to reveal Shakespeare's genius" (Fiat Lux).

Geneva: "A pure joy to behold \* \* \* Shakespeare at his best" (Times).

Niagara Falls: "Superb. Enthralling. A rare theatrical thrill. The production is magnificent" (Gazette).

Jamestown: "A rare treat for a local audience. Jamestown would be fortunate to remain on the council's tour list for future presentations" (Post Journal).

"That miracle which is first-rate theater was there for this all-too-rare opportunity" (Sun).

Schenectady: "Fascinating. Touring troupe triumphs" (Union-Star).

"We can thank the New York State Council on the Arts for the appearance here \* \* \* a knockout beginning" (Knickerbocker News).

Canton: "Hamlet was just great. Having first-rate professional theater in the village is a rare and gratifying experience" (Plaindealer).

Endicott-Binghamton: "Phoenix 'Hamlet' excellent" (Sun Bulletin).

Poughkeepsie. "Top-drawer theatrical entertainment" (Journal).

More important was the response by the people. "Hamlet" played to over 85 percent capacity, with 17 of the 25 theaters recording over 95 percent. Furthermore, the company received standing ovations in almost every community.

The Phoenix Theater tour was a direct result of a campaign promise made by Nelson Rockefeller to provide more help and encouragement to the arts in New York State outside New York City, and to support the Mitchell-Lawrence-Kassal legislation to create a State council on the arts. After his election and the subsequent passage of this legislation, Mr. Rockefeller appointed Laurence Roberts to make a preliminary survey of the cultural needs of communities throughout the State and to ascertain what performing art groups were available and able to fulfill these needs. Mr. Roberts and T. Edward Hambleton, managing director of the Phoenix Theatre, began discussions in October 1960. In November, the Phoenix proposed a statewide tour of 27 cities. The Phoenix report, plus those of other performing art groups, provided the basis for the request to the legislature for an appropriation for the council on the arts.

While the matter of appropriation was being considered by the legislature, the Phoenix staff began a thorough canvass of the State, visiting 35 communities during February and March of 1961. In April the appropriation was a reality and the Phoenix, along with the New York City Center Opera and Ballet Companies, was directed to proceed with plans to tour in the fall of 1961. Since the Phoenix productions, as large as they were, were more flexible and less costly than the opera and ballet productions, a more extensive tour could be undertaken, thus best illustrating the purpose of the council on the arts. This meant a very heavy schedule for company and crew, but it was of primary importance if the idea of introducing the performing arts to communities beyond the New York City area was to make its point. Even with the lateness of the appropriation—most of the regular local sponsors had committed their budgets—the Phoenix, with the help of Edith Dappert, a professional tour director, scheduled a solid tour of 25 playing dates within a 35-day period.

Traveling with a bus for the 25-member acting company, a 40-foot moving van for the 3 tons of scenery, plus a station wagon and automobile for the stage managers and stage crew, the theatrical caravan left Mineola, Long Island, on Friday, September 28. In the following 5 weeks the company traveled the equivalent of a transcontinental trip, playing in high school auditoriums, old movie houses, a vacant summer theater, a combination gymnasium-auditorium, college theaters and even a symphony hall. Some were on second and third

floors, few had adequate stage facilities, many had never housed a straight legitimate production.

What never varied was the physical production. The productions were designed to travel. The Phoenix flexible scenic unit could be fitted to any stage, an elaborate lighting system provided the same effects under any situation and its own sound system maintained the essential balance regardless of the shape of the auditorium. The productions were big productions—Broadway-sized productions. In 23 cities it was the largest that had been seen in more than half a century. Many sponsors familiar with other touring groups were first amazed then delighted by the scale of the productions. And thus the Phoenix fulfilled one of the major objectives of the council on the arts.

To finance this 25-town tour the council on the arts appropriated \$95,000. This amount included \$50,000 for production costs (scenery, costumes, lighting and sound equipment, rehearsal expenses, etc.) and \$45,000 to absorb the estimated operating losses incurred on the road.

The weekly operating expenses of the tour (actors and crew salaries, royalties, rentals, bus and truck rentals, programs, booking fees, etc.) were close to \$15,000 per week—a total of \$75,000 for the 5 weeks of the tour. The \$30,000 difference between the council appropriation and the costs came from the communities themselves.

The fee for each community was based on several factors: The sponsoring organization, the amount of legitimate theater the community had had and the economic conditions of the town, with the fee set as low as \$750 in the smaller towns and rising to a maximum of \$1,750 or 50 percent of the gross. Since the purpose of the tour was to provide the widest possible exposure and not for profit, the Phoenix set limits on ticket prices. Seats for "Androcles and the Lion," performed at matinees only for school students, had to be sold at 75 cents each. Tickets for "Hamlet" were set according to the size of the theater, with 40 percent at the lowest price and with the top price not more than \$3.50. Most theaters charged only \$2.50 for the highest price seat. The average price was less than \$2.

Notwithstanding the limits imposed by the Phoenix, most sponsors who anticipated some profit were rewarded for their efforts. Fees from the theaters in larger, more sophisticated cities helped support the Phoenix to play the most remote and neglected communities.

#### CONCLUSION

The Phoenix tour was a resounding success. Begun with the idea of expanding the theatrical audience throughout the State, it ended with full realization that it had accomplished much in this direction. For more than half of the communities, this was the first major New York production in 35 years. And at almost every playing date there was an audience waiting. It was a new, receptive, and appreciative group. Their response was enthusiastic; for the performance, for the concept and for a quick return engagement.

The Phoenix Theater is a project of Theater, Inc., a nonprofit membership organization, dedicated to presenting classics and new plays in New York and on tour. The Phoenix Theater has been in continuous operation since 1953 and has presented over 40 major productions and in addition half as many special productions. It has promoted a special theater-at-the-schools project, cosponsored with Hunter College a 1-hour weekly educational TV program, sent out two transcontinental tours through its affiliate, the National Phoenix, and has brought over 250,000 students in the last 3 years to the theater with a low-cost ticket plan.

Some of the Phoenix' best remembered productions include "Madam Will You Walk," "Seagull," "The Golden Apple," "A Month in the Country," "St. Joan," "Mary Stuart," "The Chairs and the Lesson," "The Great God Brown," "Peer Gynt," "Henry IV," parts I and II, and "Hamlet."

Because of its 9 years' experience, its eminence in classical production and its nonprofit structure, the Phoenix was the natural selection for the inaugural tour of the New York State Council on the Arts.

## APPENDIX A

*Phoenix Theater tour—Itinerary*

| Day       | Date    | Town             | Number of performances | "Hamlet"<br>(percent capacity) |
|-----------|---------|------------------|------------------------|--------------------------------|
| Monday    | Oct. 2  | Mineola          | Evening                |                                |
| Tuesday   | Oct. 3  | Middletown       | Matinee and evening    | 92                             |
| Wednesday | Oct. 4  | Oneonta          | do                     | 100                            |
| Thursday  | Oct. 5  | New Paltz        | Evening                | 100                            |
| Friday    | Oct. 6  | do               | do                     | 100                            |
| Saturday  | Oct. 7  | Saratoga Springs | Matinee and evening    | 97                             |
| Sunday    | Oct. 8  | Open             |                        |                                |
| Monday    | Oct. 9  | Glens Falls      | Matinee and evening    | 94                             |
| Tuesday   | Oct. 10 | Plattsburgh      | Evening                | 100                            |
| Wednesday | Oct. 11 | Massena          | Matinee and evening    | 90                             |
| Thursday  | Oct. 12 | Potsdam          | do                     | 100                            |
| Friday    | Oct. 13 | Open             |                        |                                |
| Saturday  | Oct. 14 | Batavia          | Matinee and evening    | 42                             |
| Sunday    | Oct. 15 | Open             |                        |                                |
| Monday    | Oct. 16 | Corning          | Evening                | 95                             |
| Tuesday   | Oct. 17 | Alfred           | Matinee and evening    | 100                            |
| Wednesday | Oct. 18 | Geneva           | do                     | 100                            |
| Thursday  | Oct. 19 | Niagara Falls    | do                     | 65                             |
| Friday    | Oct. 20 | Open             |                        |                                |
| Saturday  | Oct. 21 | Jamestown        | Matinee and evening    | 52                             |
| Sunday    | Oct. 22 | Open             |                        |                                |
| Monday    | Oct. 23 | Buffalo          | Evening                | 100                            |
| Tuesday   | Oct. 24 | Auburn           | do                     | 71                             |
| Wednesday | Oct. 25 | Schenectady      | Matinee and evening    | 72                             |
| Thursday  | Oct. 26 | Canton           | do                     | 100                            |
| Friday    | Oct. 27 | Open             |                        |                                |
| Saturday  | Oct. 28 | Utica            | Matinee and evening    | 50                             |
| Sunday    | Oct. 29 | Open             |                        |                                |
| Monday    | Oct. 30 | Geneseo          | Matinee and evening    | 100                            |
| Tuesday   | Oct. 31 | Ithaca           | do                     | 100                            |
| Wednesday | Nov. 1  | Endicott         | Evening                | 100                            |
| Thursday  | Nov. 2  | Open             |                        |                                |
| Friday    | Nov. 3  | Poughkeepsie     | Matinee and evening    | 97                             |
| Saturday  | Nov. 4  | Scarsdale        | do                     | 71                             |

NOTE.—Matinees, "Androcles and the Lion"; evenings, "Hamlet."

## THE SEASONS, 1953-62

## 1953-54

"Madam, Will You Walk," by Sidney Howard, starring Jessica Tandy and Hume Cronyn, with Norman Lloyd, Edwin Jerome, Leon Janney, John Randolph, Robert Emmett, and Carol Veazie, staged by Mr. Cronyn and Mr. Lloyd, settings and lighting by Donald Oenslager, costumes supervised by Alvin Colt, dances by Anna Sokolow, incidental music by Max Marlin.

"Coriolanus," by William Shakespeare, starring Robert Ryan, John Emery, and Mildred Natwick, with Alan Napier, Will Geer, Joseph Holland, Paula Laurence, John Randolph, and Lou Polan, production by John Houseman, settings by Donald Oenslager, costumes by Alvin Colt, and music by Alex North.

"The Golden Apple," written by John Latouche, music by Jerome Moross, with Priscilla Gillette, Stephen Douglass, Kaye Ballard, Jack Whiting, Bibi Osterwald, Jonathan Lucas, Portia Nelson, Martha Larrimore, Shannon Bolin, and Dean Michener, choreography and musical numbers staged by Hanya Holm, directed by Norman Lloyd, musical director Hugh Ross, settings by William and Jean Eckart, costumes by Alvin Colt, lighting by Klaus Holm, and orchestral arrangements by Jerome Moross and Hershey Kaye.

"The Sea Gull," by Anton Chekhov, with Montgomery Clift, Judith Evelyn, John Fiedler, Will Geer, Sam Jaffe, Kevin McCarthy, Mira Rostova, Maureen Stapleton, George Voskovec, and June Walker, directed by Norris Houghton, settings by Duane McKinney, costumes by Alvin Colt, and lighting by Klaus Holm.

## OTHER ACTIVITIES

1954-55 (second season)

"Sing Me No Lullaby," by Robert Ardrey, with Larry Gates, Richard Kiley, Jessie Royce Landis, John Marley, Beatrice Straight, Jack Warden, and Marian Winters, directed by Paul Stewart, setting by Ben Edwards, costumes supervised by Alvin Colt, and lighting by Klaus Holm.

"Sandhog," by Earl Robinson and Waldo Salt (based on the short story "St. Columba and the River" by Theodore Dreiser), with David Brooks, Jack Cassidy, Alice Ghostley, and Betty Oakes, directed by Howard Da Silva, production and lighting designed by Howard Bay, choreography by Sophie Maslow, musical director Ben Steinberg, and orchestrations by Hershey Kaye.

"The Doctor's Dilemma," by Bernard Shaw, with Philip Bourneuf, Geraldine Fitzgerald, Will Kuluva, Roddy McDowall, Milton Selzer, Betty Sinclair, Shepherd Strudwick, Vaughan Taylor, and Frederic Worlock, directed by Sidney Lumet, scenery and lighting by Klaus Holm, and costumes by Alvin Colt.

"The Master Builder," Max Faber's adaptation of a play by Henrik Ibsen, with Margaret Baker, Muriel Berkson, Joseph Foley, Oscar Homolka, Gene Saks, Art Smith, and Joan Tetzl, directed by Oscar Homolka, costumes designed by Alvin Colt, and lighting by Lester Polakov.

"Phoenix '55," music by David Baker, lyrics by David Craig, and sketches by Ira Wallach, starring Nancy Walker with Genze de Lappe, Kenneth Harvey, Bill Heyer, Louise Hoff, Harvey Lembeck, Marge Redmond, Elise Rhodes, Joshua Shelley, and Elton Warren, production staged by Marc Daniels, choreography by Boris Runanin, musical direction by Buster Davis, scenery designed by Eldon Elder, costumes designed by Alvin Colt, ballet music by John Morris, orchestrations by Ralph Burns and Clare Grundman, and lighting by Klaus Holm. (The idea for this revue was conceived by Nicholas Benton and Stark Hesseltine.)

## OTHER ACTIVITIES—SIDE SHOWS (DEFINE)

Angna Enters.

"The White Devil," by John Webster, directed by Jack Landau.

"The Story of a Soldier," a music drama by Igor Stravinsky, spoken text by N. Richard Nash, as suggested by Ramuz, with Franchot Tone, Paul Draper, Edward Caton, Janice Rule, Nancy Milton, and Mavis Ray, choreography by Edward Caton, musical director Erich Leinsdorf, and costumes designed by Stanley Simmons.

"Moby Dick," adapted by Howard Rodman from Herman Melville's novel, directed by Jerome Kilty, production designed by Henry May, music composed and conducted by Peter Pressman.

1955-56 (THIRD SEASON)

"The Carefree Tree," by Aldyth Morris, with Larry Gates, Farley Granger, Edith Meiser, Janice Rule, and Blanche Yurka, directed and designed by Jack Landau, costumes designed by Alvin Colt, incidental music by Aaron Avshalomov, and lighting by Klaus Holm.

"Six Characters in Search of an Author," by Luigi Pirandello, adapted by Tyrone Guthrie and Michael Wager, with Francis Bethencourt, Whitfield Connor, Betty Lou Holland, Kurt Kasznar, Natalie Schafer, Katherine Squire, and Michael Wager, directed by Tyrone Guthrie, scenery designed by Klaus Holm, and costumes designed by Alvin Colt.

"Miss Julie" and "The Stronger," by August Strindberg, free adaptation by George Tabori, with James Daly, Ruth Ford, and Viveca Lindfors, directed by Mr. Tabori, scenery and lighting by Klaus Holm, and costumes designed by Alvin Colt.

"A Month in the Country," by Ivan Turgenev, adapted by Emlyn Williams, with Uta Hagen, Luther Adler, Mary Morriss, Alexander Scourby Michael Strong, and Martin Wolfson, directed by Michael Redgrave, scene and lighting by Klaus Holm, and costumes designed by Alvin Colt.

"The Littlest Revue," conceived, cast, and assembled by Ben Bagley, lyrics and music mostly by Ogden Nash and Vernon Duke, additional music and lyrics by John Latouche, Sheldon Harnick, Lee Adams, Charles Strouse, Sidney Shaw, and Michael Brown. Sketches by Nat Hiken and Billy Friedberg, Eudora Welty,

Mike Stewart, George Baxt, Robert Emmett, Bud McCreery, Alan Manings, and Bob Van Scoyk. With Beverly Bozeman, Joel Grey, Tammy Grimes, Dorothy Jarnac, George Marcy, Tommy Morton, Charlotte Rae, and Larry Storch, production directed by Paul Lammers, choreography by Charles Weidman, settings and lighting by Kuas Holm, costumes by Alvin Colt, musical director Will Irwin, and orcestrations by John Strauss.

## OTHER ACTIVITIES

Marcel Marceau and his partners Pierre Verry and Alec Sandro in an evening of pantomime.

## SIDE SHOWS

"Anna Christie," by Eugene O'Neill, the staged reading directed by Walter Beakel, with Mervin Williams, Jack Hollander, Norman Burton, Richard Woosley, Monroe Leindorf, Art Smith, Adelaide Klein, Geraldine Page, and Darren McGavin.

"Venice Preserv'd," by Thomas Otway, directed by Strowan Robertson.

"Queen After Death," by Henri De Montherlant, directed by Alan Cooke.

"The Mother of Us All," an opera by Virgil Thomson and Gertrude Stein, conducted by Mr. Thomson, directed by Bill Butler.

Ballet Theater.

"The Terrible Swift Sword,"\* by Arthur Steuer, directed by Fred Sadoff.

"The Adding Machine,"\* by Elmer Rice, directed by Bill Butler, with Donald Burka, Howard da Silva, Margaret Hamilton, Sam Jaffe, and Ann Thomas.

"Characters and Chicanery," with Cornelia Otis Skinner and Fred Keating.

"Bil and Cora Baird's Marionette Theater," directed by Burt Shevelove, with Bil Baird, Cora Baird, Frank Sullivan, Franz Fazakas, Ray Hedge, Carl Harms, and John Glennon.

## 1956-57 (FOURTH SEASON)

"Saint Joan," by Bernard Shaw, starring Siobban McKenna with Earle Hyman, Frederick Tozere, Michael Wager, Thayer David, Earl Montgomery, Dick Moore, Dennis Patrick, and Kent Smith, production directed by Albert Marre, setting and lighting by Klaus Holm, costumes by Robert Fletcher, and music by Caldwell Titcomb.

"Diary of a Scoundrel," by Alexander Ostrovsky, adaptation by Rodney Ackland, with Roddy McDowall and Josephine Brown, Howard da Silva, Margaret Hamilton, Mike Kellin, Ruth McDevitt, Doro Merande, and Blanche Yurka, directed by Alan Cooke, scenery and lighting by Klaus Holm, costumes by Alvin Colt.

"The Good Woman of Setzuan," by Bertolt Brecht, new English version by Eric Bentley, starring Uta Hagen with Gerald Hiken, Jane Hoffman, Nancy Marchand, Zero Mostel, Logan Ramsey, Gene Saks, and Albert Salmi, directed by Mr. Bentley, scenery and costumes by Wolfgang Roth from the designs of Teo Otto, incidental music by Paul Dessau, musical direction by Simon Sadoff, and lighting by Klaus Holm.

The American Shakespeare Festival Company in "Measure for Measure" and "The Taming of the Shrew," by William Shakespeare, staged by John Houseman and Jack Landau, with Nina Foch, Jacqueline Brookes, Hiram Sherman, Morris Carnovsky, Leon Janney, Richard Waring, Richard Easton, Norman Lloyd, Nancy Wickwire, and Arnold Moss, scenery and costumes by Rouben Ter-Arutunian, music by Virgil Thomson, and lighting by Jean Rosenthal.

"The Duchess of Malfi," by John Webster with Hurd Hatfield, Earle Hyman, Pernel Roberts, Joseph Wiseman, Jacqueline Brookes, and Jan Farrand, directed and designed by Jack Landau, costumes by Saul Bolasni, music by Lee Holby, production and lighting by Jean Rosenthal.

"Livin' the Life," Book by Dale Wasserman and Bruce Geller (based on Mark Twain's "Mississippi River Stories"), lyrics by Bruce Geller, music by Jack Urbont, with Stephen Elliott, Alice Ghostley, James Mitchell, Lee Becker, Patsy Bruder, Lee Charles, Timmy Everett, Loren Hightower, Richard Ide, and Ronald Rogers, entire production directed by David Alexander, choreography and

\*New Directors' Series.

musical numbers by John Butler, scenery by William and Jean Eckart, costumes by Alvin Colt, lighting by Klaus Holm, dance music by Genevieve Pitot, orchestrations by Hershey Kay and Joe Glover, musical direction by Anton Coppola.

## OTHER ACTIVITIES

"An Evening of Lyric Theater," by the After Dinner Opera Co., featuring Jeanne Beauvais, Norman Myrvik, and Francis Barnard, stage director Richard Stuart Flusser, music direction Emanuel Levenson, choreographer Don Erickson, and scenery and costumes by Beth Leibowitz and Peter Wingate.

Ballet Theater.

Bil and Cora Baird's Marionette Theater.

The Merry-Go-Rounders.

1957-58

"Mary Stuart," by Friedrich Schiller, new adaptation by Jean Stock Goldstone and John Reich, starring Eva LeGallienne and Irene Worth, with Max Adrian, Douglas Campbell, John Colicos, Robert Goodier, Michael Hogan, William Hutt, Elias Rabb, and Dorothy Sands, directed by Tyrone Guthrie, scenery and lighting by Donald Oenslager, costumes by Alvin Colt, and incidental music by Michael Colicchio.

"The Makropoulos Secret," by Karel Capek, new adaptation by Tyrone Guthrie, starring Eileen Herlie, with Conrad Bain, Whitfield Connor, Eric House, William Hutt, Nancy Malone, Richard Morse, and Karel Stepanek, directed by Tyrone Guthrie, settings by Norris Houghton, costumes by Patton Campbell, and lighting by Tharon Musser.

"The Chairs and the Lesson," by Eugene Ionesco, translated by Donald Watson, starring Eli Wallach, Joan Plowright, and Max Adrian, directed by Tony Richardson, settings by Jesse Neers based on original designs by Jocelyn Herbert, lighting by Tharon Musser, music and sound effects by John Addison.

"The Infernal Machine," by Jean Cocteau, new adaptation by Albert Bermel, starring June Havoc, John Kerr, and Jacob Ben-Ami, with Philip Bourneuf, Earle Hyman, Joan McCracken, Clarice Blackburn, Roberts Blossom, Peter Brandon, Albert Paulson, Martin Rudy, Gene Saks, Kimetha Laurie, and Bill Penn, directed by Herbert Berghof, scenery by Ming Cho Lee, costumes by Alvin Colt and lighting by Tharon Musser.

The Stratford Festival Company of Canada in "Two Gentlemen of Verona," by William Shakespeare, and "The Broken Jug," by Heinrich von Kleist, adaptation by Donald Harron, directed by Michael Langham, designed by Tanya Moiseiwitsch.

Le Theatre du Nouveau Monde in "Le Malade Imaginaire" and "An Evening of Three Farces," by Moliere, directed by Jean Gascon and Jean Dalmain, settings by Robert Prevost, music by Clermont Pepin, Pierre Philippe, and Jean-Baptiste Lully (arranged by Clermont Pepin).

## RELIGIOUS PLAY SERIES

"Tobias and the Angel," by James Bridie, directed by Bill Penn.

"A Sleep of Prisoners," by Christopher Fry, directed by John Astin, with John Astin, Martin Newman, Alan Bergmann, and Stefan Gierasch.

"Everyman Today," by Walter Sorell, directed by William C. Craig.

## OTHER ACTIVITIES

The Ballet Theater Workshop.

The Marionette Theatre of Braunschweig, under the direction of Harro Siegel.

"Cyrano," a production by the Yale Dramatic Association.

"The World of Cilli Wang," starring Cilli Wang with Wim De Vried at the piano.

"For Humans Only," Lotte Goslar's pantomime circus, with Lotte Goslar, Edythe Udane, Aart Brouwer, and Jean Cebron, running Commentator Freddy Albeck, and at the piano, the composer, Will Hartinsveldt.

"The Transposed Heads," a new opera by Peggy Glanville-Hicks (from a story by Thomas Mann), directed by Bill Butler, conducted by Carlos Surinach.

1958-59

"The Family Reunion," by T. S. Eliot, starring Lillian Gish, Florence Reed, and Fritz Weaver, with Conrad Bain, Eric Berry, Meredith Dallas, Robert Geiringer, Nicholas Joy, Dorothy Sands, Sylvia Short, and Margaretta Warwick, directed by Stuart Vaughan, setting by Norris Houghton, costumes and lighting by Will Steven Armstrong, music composed by David Amram.

"The Power and the Glory," by Graham Greene, adapted by Denis Cannan and Pierre Bost, with Eric Berry, Jack Cannon, Leonardo Cimino, Meredith Dallas, Dana Elcar, Patricia Falkenhain, Robert Gerringer, Betty Miller, Albert Quinton, Jerry Stiller, Ellioy Sullivan, Fritz Weaver, and Jane White, directed by Stuart Vaughan, settings and costumes by Will Steven Armstrong, lighting by Klaus Holm and music composed by David Amram.

"The Beaux Stratagem," by George Farquhar, with the Phoenix Acting Company (Eric Berry, Meredith Dallas, Patricia Falkenhain, Robert Gerringer, and Sylvia Short) and Barbara Barrie, Robert Blackburn, Tom Bosley, and David King-Wood, directed by Stuart Vaughan, settings and costumes by Will Steven Armstrong, lighting by Tharon Musser, and songs and music composed by David Amram.

## OTHER ACTIVITIES

The theater of Angna Enters.

Le Theatre du Vieux-Colombier de Paris in "Britannicus," by Jean Racine, with Marguerite Jamois, Jacques Francois, Raymond Gerome, Martin Sarcey, Hubert Noel, Marcelle Ranson, and Claude Martin, directed by Raymond Gerome, set designed by Roger Dornes, and costumes designed by Nirva Nirvana and Manuel Sierra.

1959-60

"The Great God Brown," by Eugene O'Neill, with Fritz Weaver, Nan Martin, Robert Lansing, and Gerry Jedd, directed by Stuart Vaughan, settings and costumes by Will Steven Armstrong, lighting by Tharon Musser and music composed by David Amram.

"Lysistrata," by Aristophanes, new version by Dudley Fitts, with Nan Martin, Donald Madden, Gerry Jedd, Patrick Hines, Patricia Falkenhain, Elliott Sullivan, Sasha von Scherler and Patricia Ripley, directed by Jean Gascon, settings and costumes by Will Steven Armstrong, lighting by Paul Morrison, music composed by David Amram, and choreography by John Waller.

"Pictures in the Hallway," by Sean O'Casey, adaptation by Paul Shyre, with Mildred Dunnock, Donald Madden, Gerry Jedd, Eric Berry, J. D. Cannon, and Rex Everhart, directed by Stuart Vaughan.

"Peer Gynt," by Henrik Ibsen, English version by Norman Ginsbury, with Fritz Weaver, Inga Swenson, Gerry Jedd, Joanna Roos, Eric Berry, Patricia Falkenhain, Patrick Hines, and J. D. Cannon, directed by Stuart Vaughan, settings and costumes by Will Steven Armstrong, lighting by Tharon Musser, music and songs composed by David Amram and choreography by John Waller.

"Henry IV, Part I," by William Shakespeare, with Fritz Weaver, Donald Madden, Gerry Jedd, Albert Quinton, Rex Everhart, Elliott Sullivan, Juliet Randall, John Frid, Eric Berry and Edwin Sherin, directed by Stuart Vaughan, settings and costumes by Will Steven Armstrong, lighting by Jean Rosenthal, music and songs composed by David Amram.

"Henry IV, Part II," by William Shakespeare, with Fritz Weaver, Eric Berry, Gerry Jedd, Edwin Sherin, Patricia Falkenhain, John Heffernan, Albert Quinton, Rex Everhart, John Frid, Elliott Sullivan, Robert Blackburn, J. D. Cannon, and Ray Reinhardt, directed by Stuart Vaughan, settings and costumes by Will Steven Armstrong, lighting by Jean Rosenthal, music and songs composed by David Amram.

## OTHER ACTIVITIES

The Theatre of Angna Enters.

Le Theatre du Vieux-Colombier de Paris in "Le Misanthrope," by Molière, directed by Bernard Dheran, scenery by Roger Dornes, gowns by Pierre Cardin and men's formal dress by Pierre Larsen, and "L'Otage," by Paul Claudel, di-

rected by Roger Dornes, setting and lighting designed by Roger Harth, and sound background created by Fred Kiriloff.

Merce Cunningham Dance Company.

1960-61

"H.M.S. Pinafore," by Sir W. S. Gilbert and Sir Arthur Sullivan, the Stratford Festival (Ontario) production directed by Tyrone Guthrie, with Eric House, Marion Studholme, Andrew Downie, Harry Mossfield, and Irene Byatt, music directed by Louis Applebaum, designed by Brian Jackson, dances staged by Douglas Campbell, and orchestra conducted by Eugene Kusmiak.

"The Plough and the Stars," by Sean O'Casey, with Gerry Jedd, Ray Reinhardt, Robert Blackburn, Bette Henritze, Frederic Warriner, Jenny Egan, and John Heffernan, directed by Stuart Vaughan, settings and costumes by Peter Wingate, lighting by Joan Larkey and music composed and arranged by Charles Gross.

"She Stoops to Conquer," by Oliver Goldsmith, with Donald Madden, Gerry Jedd, Albert Quinton, Patricia Falkenhain, John Heffernan, Juliet Randall, and Ted van Griethuysen, directed by Stuart Vaughan, settings and costumes by Peter Wingate, lighting by Joan Larkey, and music and songs composed by Lee Hoiby.

"The Octoroon," by Dion Boucicault, with Juliet Randall, Bette Henritze, Gerry Jedd, Vynette Carroll, Franklin Cover, John Heffernan, Robert Blackburn, P. Jay Sidney, and Ray Reinhardt, directed by Stuart Vaughan, settings and costumes by Peter Wingate, lighting by Joan Larkey, music and choral effects arranged by Lee Hoiby and Jared Reed.

"Hamlet," by William Shakespeare, with Donald Madden, Patricia Falkenhain, Alexander Scourby, John Heffernan, Joyce Ebert, Ted van Griethuysen, Ray Reinhardt, and Jared Reed, directed by Stuart Vaughan, settings and costumes by Peter Wingate, lighting by Joan Larkey, and music and songs by David Amram.

#### OTHER ACTIVITIES

Yuriko.

Tamiris-Nagrin Dance Co.

1961-62

"The Pirates of Penzance," by Sir W. S. Gilbert and Sir Arthur Sullivan, the Stratford Festival (Ontario) production directed by Tyrone Guthrie, with Eric House, Marion Studholme, Andrew Downie, Harry Mossfield, Howell Glyne, Irene Byatt, and Norman Campbell, music directed by Louis Applebaum, designed by Brian Jackson, dances arranged by Douglass Campbell, orchestra conducted by Henri René.

"Androcles and the Lion," by Bernard Shaw, with Dana Elcar, Patricia Falkenhain, John Heffernan, Alison Howard, Nicholas Kepros, Ken Ruta, Tom Sawyer, and Frederic Warriner, directed by Tom Gruenewald, setting and costumes by Peter Wingate, lighting by Joan Larkey, and music by Lee Hoiby.

"The Policemen," by Slawomir Mrozek, adapted and directed by Mr. D-Ossetynski, with Lionel Stander, Jack Gilford, Leon Janney, and Robert Pastene, lighting by Joan Larkey, costumes by Budd Hill, and music by Richard Cumming.

"The Dark Lady of the Sonnets," by Bernard Shaw, with Patricia Falkenhain, Frederic Warriner, and Tom Sawyer, directed by Tom Gruenewald, setting and costumes by Joan Larkey.

"Who'll Save the Plowboy?" by Frank D. Gilroy, with Rebecca Darke, Burton Mallory, Gerald O'Loughlin, Dorothy Peterson, Tom Sawyer, and William Smithers, directed by Daniel Petrie, costumes and scenery by Norris Houghton, lighting by John Robertson.

"Oh, Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad," by Arthur Kopit, starring Jo Van Fleet with Sandor Szabo, Austin Pendleton, and Barbara Harris, directed by Jerome Robbins, scenery by William and

Jean Eckart, costumes by Patricia Zipprodt, lighting by Thomas Skelton, and music by Robert Prince.

## OTHER ACTIVITIES

"But It Is Nothing," by Maria Chorafa, directed by Gordon Davidson.  
The Littlest Circus.

## STATEMENT OF JACK GOLODNER, LEGISLATIVE REPRESENTATIVE, ACTORS' EQUITY ASSOCIATION

Actors' Equity Association commends this committee for its efforts to shed light upon the problems that have plagued the arts in our country. As the representative of the 13,000 performers of the American professional stage, the association is particularly grateful for the interest in the artist that has been demonstrated by the authors and sponsors of the legislation now before you.

That the American artist wanders in the economic doldrums today is a fact that has been amply documented by the testimony presented before this committee and before the House Select Subcommittee on Education last winter. The performer on the American stage is no exception.

During 1957-58, although Equity's active membership was 13,000 members, only 6,920 actors appeared on the professional stage. Fifty-five percent of these artists (3,780) were employed for less than 10 weeks and earned less than \$1,000. Another 1,520 actors, or 22 percent, worked less than 20 weeks. Only 14 percent of the membership worked on stage for more than 30 weeks and only 12 percent (or 880 members) earned \$5,000 or more.

The present Broadway minimum in Equity contracts is \$115 and next year it goes up to \$117.50 per week. On the road, the minimum is \$150 per week. Rehearsal pay is \$87.50 and by the end of the present 4-year contract it will be \$97.50.

Off-Broadway performers receive a minimum of \$45 per week. This minimum advances to \$50 in 1963 under a current 3-year contract which became effective September 1, 1961, and expires August 31, 1964. Rehearsal pay which had been \$20 per week has been raised to \$45 for the first 2 years and goes to \$50 in the third year of the contract.

Although Equity has made great progress in improving the economic condition of the American actor and actress, the situation is such as to support the contention, oftentimes expressed in these hearings, that the artist himself subsidizes the American arts. Indeed, it is not uncommon among Equity membership for the stars and principals earning above minimum wages to take pay cuts when a show's business begins to sag. On June 6, 1961, the New York Times noted that "the cast of 'Rhinoceros' has been on cuts of 15 to 33½ percent since March 25. The casts of 'Big Fish, Little Fish,' 'The Devil's Advocate,' and 'Advise and Consent' also sacrificed part of their pay in the hope of keeping them open a little longer."

The 1961 edition of the "Occupational Outlook Handbook," compiled by the Bureau of Labor Statistics, describes the depressed economic state of the acting profession. "The great majority," according to the BLS, "are struggling for a toehold in the profession, glad to pick up small parts wherever and whenever they can \* \* \*. Most actors have employment in their profession for only a small part of the year \* \* \*. Because of the frequent periods of unemployment characteristic of this profession, annual earnings are low for all but a very few of the best known performers \* \* \*. Most actors get little if any unemployment compensation since they seldom have enough employment to meet the eligibility requirements. Consequently, when a show closes they have to take any kind of casual work obtainable while they are waiting for another role."

The poor economic condition of the performer mirrors the declining state of the American theater. The number of productions brought to the Broadway stage, the "creative core" of the American theater has fallen steadily since the peak years of the 1920's as the following chart published in Variety on June 13, of this year reveals:

## Broadway production record, 1899-1962

| Season    | New plays | New musicals | Revsivals | Total | Season  | New plays | New musicals | Revsivals | Total |
|-----------|-----------|--------------|-----------|-------|---------|-----------|--------------|-----------|-------|
| 1899-1900 | 63        | 14           | 10        | 87    | 1931-32 | 146       | 27           | 34        | 207   |
| 1900-1901 | 50        | 26           | 20        | 96    | 1932-33 | 124       | 27           | 23        | 174   |
| 1901-2    | 49        | 21           | 20        | 90    | 1933-34 | 124       | 15           | 12        | 151   |
| 1902-3    | 55        | 27           | 16        | 98    | 1934-35 | 123       | 19           | 7         | 149   |
| 1903-4    | 68        | 30           | 20        | 118   | 1935-36 | 108       | 14           | 13        | 135   |
| 1904-5    | 63        | 29           | 35        | 127   | 1936-37 | 94        | 11           | 13        | 118   |
| 1905-6    | 62        | 32           | 17        | 111   | 1937-38 | 82        | 16           | 13        | 111   |
| 1906-7    | 67        | 34           | 28        | 129   | 1938-39 | 68        | 18           | 12        | 98    |
| 1907-8    | 57        | 37           | 16        | 110   | 1939-40 | 62        | 18           | 11        | 91    |
| 1908-9    | 77        | 33           | 8         | 118   | 1940-41 | 49        | 14           | 6         | 69    |
| 1909-10   | 95        | 36           | 13        | 144   | 1941-42 | 58        | 16           | 9         | 83    |
| 1910-11   | 80        | 34           | 17        | 131   | 1942-43 | 47        | 18           | 15        | 80    |
| 1911-12   | 85        | 39           | 16        | 140   | 1943-44 | 59        | 19           | 19        | 97    |
| 1912-13   | 98        | 36           | 28        | 162   | 1944-45 | 62        | 19           | 11        | 92    |
| 1913-14   | 74        | 37           | 17        | 128   | 1945-46 | 48        | 16           | 12        | 76    |
| 1914-15   | 92        | 24           | 17        | 133   | 1946-47 | 48        | 14           | 17        | 79    |
| 1915-16   | 70        | 26           | 19        | 115   | 1947-48 | 44        | 12           | 20        | 76    |
| 1916-17   | 85        | 25           | 16        | 126   | 1948-49 | 43        | 18           | 9         | 70    |
| 1917-18   | 100       | 38           | 18        | 156   | 1949-50 | 28        | 17           | 12        | 57    |
| 1918-19   | 104       | 32           | 13        | 149   | 1950-51 | 46        | 14           | 21        | 81    |
| 1919-20   | 99        | 43           | 2         | 144   | 1951-52 | 44        | 9            | 19        | 72    |
| 1920-21   | 94        | 51           | 7         | 152   | 1952-53 | 34        | 11           | 9         | 54    |
| 1921-22   | 142       | 37           | 15        | 194   | 1953-54 | 42        | 9            | 8         | 59    |
| 1922-23   | 125       | 41           | 8         | 174   | 1954-55 | 34        | 13           | 11        | 58    |
| 1923-24   | 130       | 41           | 15        | 186   | 1955-56 | 35        | 8            | 13        | 56    |
| 1924-25   | 162       | 46           | 20        | 228   | 1956-57 | 37        | 10           | 15        | 62    |
| 1925-26   | 178       | 48           | 29        | 255   | 1957-58 | 37        | 11           | 8         | 56    |
| 1926-27   | 188       | 49           | 26        | 263   | 1958-59 | 37        | 12           | 7         | 56    |
| 1927-28   | 183       | 53           | 28        | 264   | 1959-60 | 38        | 15           | 5         | 58    |
| 1928-29   | 162       | 43           | 20        | 225   | 1960-61 | 31        | 15           | 0         | 46    |
| 1929-30   | 164       | 35           | 34        | 233   | 1961-62 | 32        | 17           | 1         | 50    |
| 1930-31   | 130       | 29           | 28        | 187   |         |           |              |           |       |

Another indicator of the worsening situation confronting America's theater arts is the declining number of theaters available for professional productions. In New York, the number of legitimate theaters has been halved in 30 years from 66 in 1931 to 33 in 1960. There has not been a new theater built on "The Great White Way" since 1928. Outside of New York, the situation is the same:

*Theaters booked outside New York City for professional productions,<sup>1</sup> by States (selected seasons ending in 1921 and 1960)*

| State                | 1921 | 1960 | Change, 1921-60 | State          | 1921 | 1960 | Change, 1921-60 |
|----------------------|------|------|-----------------|----------------|------|------|-----------------|
| Alabama              | 9    | 3    | -6              | Nevada         | 3    | 1    | -2              |
| Arizona              | 6    | 2    | -4              | New Hampshire  | 11   | 1    | -10             |
| Arkansas             | 5    | 1    | -4              | New Jersey     | 8    | 2    | -6              |
| California           | 35   | 14   | -21             | New Mexico     | 2    | 1    | -1              |
| Colorado             | 10   | 3    | -7              | New York       | 22   | 4    | -18             |
| Connecticut          | 13   | 4    | -9              | North Carolina | 4    | 5    | +1              |
| Delaware             | 3    | 1    | -2              | North Dakota   | 3    | 2    | -1              |
| District of Columbia | 4    | 2    | -2              | Ohio           | 32   | 11   | -21             |
| Florida              | 15   | 6    | -9              | Oklahoma       | 14   | 3    | -11             |
| Georgia              | 17   | 5    | -12             | Oregon         | 5    | 1    | -4              |
| Idaho                | 8    | 2    | -6              | Pennsylvania   | 36   | 13   | -23             |
| Illinois             | 24   | 11   | -13             | Rhode Island   | 3    | 1    | -2              |
| Indiana              | 27   | 6    | -21             | South Carolina | 6    | 4    | -2              |
| Iowa                 | 34   | 6    | -28             | South Dakota   | 2    | 1    | -1              |
| Kansas               | 29   | 7    | -22             | Tennessee      | 3    | 4    | +1              |
| Kentucky             | 8    | 3    | -5              | Texas          | 21   | 14   | -7              |
| Louisiana            | 7    | 2    | -5              | Utah           | 5    | 2    | -3              |
| Maine                | 10   | 1    | -9              | Vermont        | 5    | 0    | -5              |
| Maryland             | 3    | 1    | -2              | Virginia       | 9    | 5    | -4              |
| Massachusetts        | 17   | 7    | -10             | Washington     | 9    | 3    | -6              |
| Michigan             | 20   | 6    | -14             | West Virginia  | 3    | 3    | 0               |
| Minnesota            | 10   | 1    | -9              | Wisconsin      | 17   | 4    | -13             |
| Mississippi          | 4    | 3    | -1              | Wyoming        | 2    | 2    | 0               |
| Missouri             | 7    | 3    | -4              |                |      |      |                 |
| Montana              | 6    | 5    | -1              |                |      |      |                 |
| Nebraska             | 4    | 1    | -3              | Total          | 560  | 193  | -367            |

<sup>1</sup> Exclusive of all professional theaters in New York City.

Source: National Association of the Legitimate Theatre and Independent Booking Office.

Despite these dismal statistics, there are some who will contend that our country is engaged in a cultural boom. If one uses a criterion of dollars spent and numbers in the audience, then a case can be made for America's cultural explosion. But true art is based on quality and talent and the cost of staging a quality show employing professionally trained talent has increased much more than the revenue returned.

In its Business Review of March 1962, the Department of Research of the Federal Reserve Bank of Philadelphia had this to say about the costs of raising a curtain:

"Production costs have skyrocketed to the point where even full houses sometimes don't bring in enough to meet expenses. Most professional theaters are located in high rent areas and reflect the general increase in center-city rents. This saddles a production with considerable overhead from the start \* \* \* unlike many other industries, the performing arts can't automate \* \* \*. You wouldn't pay to watch a computer sing an aria or recite Shakespeare."

Rising costs have resulted in rising ticket prices. Legitimate prices for theater tickets have risen faster than the cost of living in recent years, and prices paid to black marketeers or scalpers have risen astronomically. The result is professional theater is in danger of becoming the exclusive domain of the wealthy or the expense account class. Equity believes that the art of great theater should be available to the largest number of people and the association deplors the present situation which is depriving more Americans each year of theater.

As our population increases, more people should be enjoying good theater, but this is not the case. Olin G. Saxon, a professor of economics at Yale, pointed out in a recent survey that "attendance at Broadway theaters \* \* \* the 'creative core' of American theater \* \* \* has fallen from 12,300,000 in 1930-31 to 8 million in 1960." During the same period, the population of the United States rose 45 percent.

In terms of income and audience, the professional theater in America is not keeping pace with our growing economy or population. Whatever growth there has been has occurred in the areas of amateur activity employing low-cost staging and untrained talent not in the professional theater. "This has great significance," the report of the Federal Reserve Bank of Philadelphia noted, "for the professional sector is the 'creative core' of the performing arts. Amateurs draw on the professionals for material, inspiration, and guidance \* \* \* the professional core is the creative fountainhead."

That the condition of the professional artist—not the amateur—determines the cultural development of a nation should be obvious and should not require elucidation. And yet, Mr. August Heckscher, the President's consultant on the arts, found it necessary to remind us in the "Report of President Eisenhower's Commission on National Goals" that—

"Art is a matter for professionals. Its practice requires training, discipline, and the most unflagging dedication. Nothing is more appealing in the United States today than the enthusiasm with which do-it-yourself culture is followed by the people. The activity of Sunday painters, amateur actors, weavers, woodworkers, musicians, etc. \* \* \* all have their value \* \* \*. But they do not attain, except in the most exceptional cases, the level of true art. The line between the amateur and the professional, between the artist and the audience, is one which any first-rate culture must maintain."

Equity fears that too many are mistaking good intentions for art in their desire to herald a long-awaited, long-wished-for dawn of a great age of American culture. Equity does not discount the importance of the amateur's interest in the theater, but it does caution against accepting weekend amateur productions as a substitute for the true art described by Mr. Heckscher.

Commenting upon some artistic endeavors in our Nation's Capital, Mr. Richard Coe, drama critic of the Washington Post, recently wrote the following:

"It simply is not possible for amateurs to play Shakespeare. It is not possible \* \* \* to move about on ill-proportioned steps which serve as the stage setting \* \* \*. It is all, one reflects, another outcropping of huckstering, of saying things which aren't so and which in the long run fool few. The marvel, perhaps, is the long-suffering patience of unknowing audiences, settling for their dash of Shakespeare \* \* \* we cannot say they are being served the best on these skeletal reproductions of civilization's glories \* \* \*. The best costs money, and above all, time."

In sum, Mr. Coe reiterates the statement of Mr. Heckscher: "Art is a matter for professionals." Once serious art activity is separated from amateur efforts

it becomes obvious that art is not booming in America and unless greater thought is given to the matter by our Government, we fear that the glittering expectations prematurely held by some will not be realized.

Equity believes that one of the most serious factors hampering the professional theater is uninformed governmental action. In its tax program, its unemployment compensation program, and other areas of governmental activity that affect the status of the artist, our Government has acted without the benefit of any continuing observation of the impact its actions have upon the arts and without the services of experts knowledgeable in the American arts. In sum, our Government has acted with almost no concern for what it does to the cultural life of our Nation.

Equity believes that this situation can be corrected by the establishment of a Federal advisory council on the arts operating as an independent agency or within the Executive Offices of the President. The problems of the professional artist and the employer of his talent are as complex as can be found in any economic activity in America and are not susceptible to correction by ad hoc groups in Government that only intermittently concern themselves with the situation.

The great magnitude of the industries employing and exploiting artistic talent should be an indication of the deep waters into which anyone analyzing the artists' problems in America must enter—if he is to do an adequate job.

The U.S. Copyright Office estimates that, in 1954, industries based on and exploiting copyrightable material—that is, material which was produced and presented to the public by America's writers, composers, painters, and performing artists—contributed more to the national income than banking, mining, electric and gas utilities, or telephone, telegraph, and related services. The "copyright industries" contributed \$6.1 billion—only slightly less than the auto and railroad industries.

The greatest contribution of the copyright group was made by the various publishing industries that depend upon the work of the writer, the graphic artist, the composer, and the painter. But the performing artist also contributes the major product component (his talent) to industries of considerable size. In 1954 the broadcasting industry, motion pictures, and theaters and theatrical productions originated nearly \$2 billion of the total national income.

To improve the economic position of the professional artist and further the contribution which he makes to the cultural life of our Nation will require the concerted efforts of the Congress and the Executive, and the counsel of men and women who are intimately aware of the intricacies of the artists' activities. Such counsel will be available through an advisory council on the arts. Therefore, Equity strongly recommends that this committee lend its support to action that would establish such a council.





